OCTOBER 7, 1931
No. 1305
Vol. LXXXIX
Founded 1908

The Bioscope

THE INDEPENDENT FILM TRADE PAPER

PRICE - - 6d.
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"Kinematograph Weekly"

A PANORAMA OF STUPENDOUS GRANDEUR
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"Nottingham Guardian"

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"Bristol Evening Times"

FASCINATING.. MAGNIFICENT.. HOW SUCH PICTURES COULD HAVE BEEN MADE PASSES COMPREHENSION
"Nottingham Journal"

INTENSELY INTERESTING RECORD
"Glasgow Bulletin"

9 MARKS
C.E.A

AWE-INSPIRING GRANDEUR
"Bristol Evening Times"

HUMAN ENDEAVOUR AT ITS INSPIRING BEST
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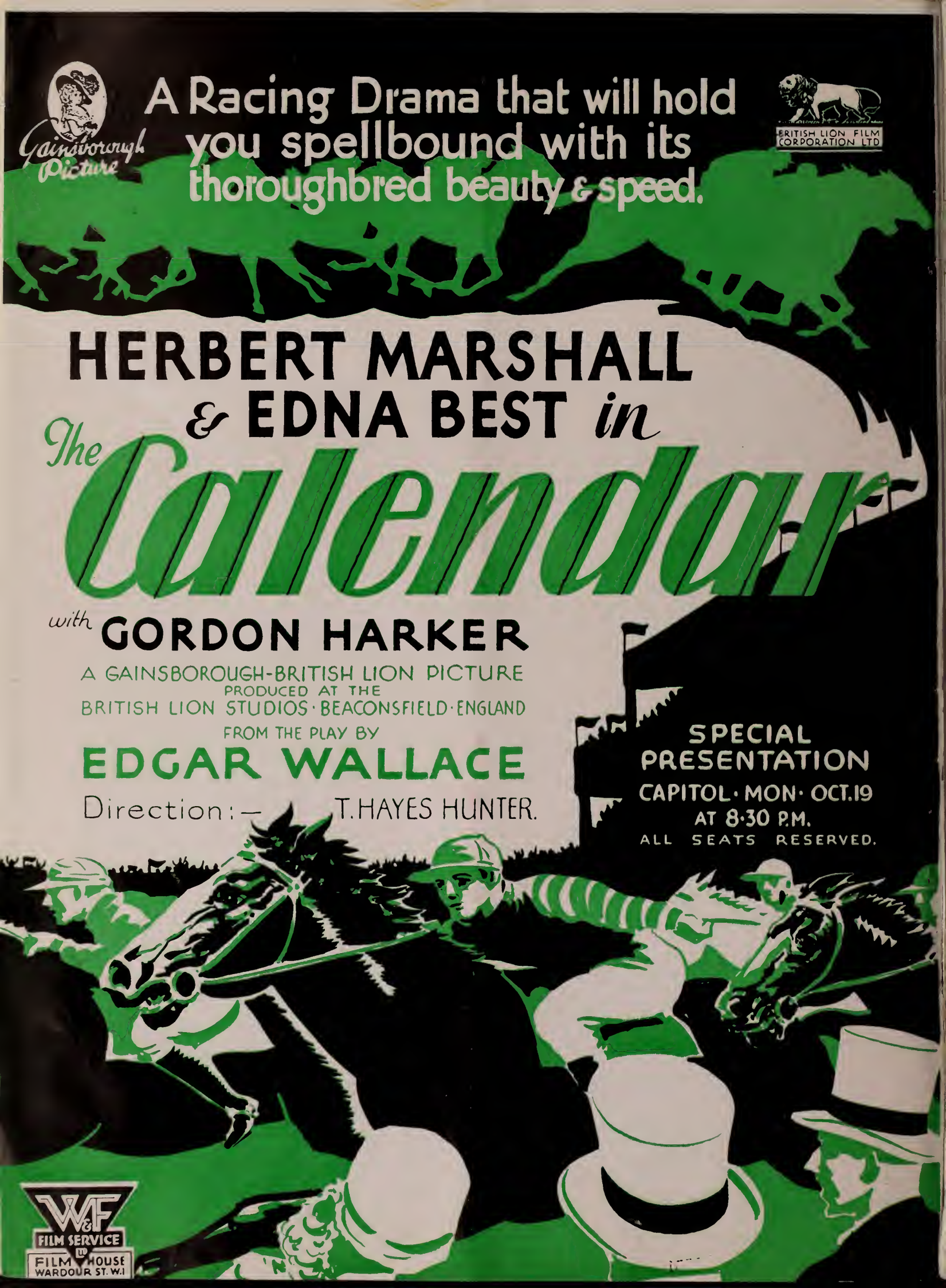
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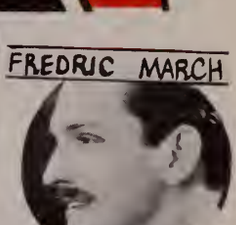
MARCH	Release Date
MONKEY BUSINESS	MARCH 7 1932
SECRET CALL	MARCH 14 1932
FORBIDDEN ADVENTURE	MARCH 17 1932
THE MAGNI-FICENT LIE	MARCH 21 1932
STAMBOUL Paramount British Production	MARCH 28 1932
HER DILEMMA	MARCH 31 1932

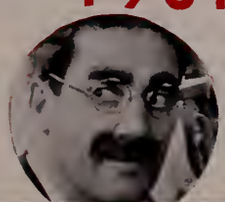
APRIL	Release Date
MAN OF MAYFAIR A Paramount British Production	APRIL 4 1932
MURDER BY THE CLOCK	APRIL 4 1932
THE NIGHT ANGEL	APRIL 11 1932
HONEY-MOON LANE	APRIL 14 1932
SILENCE	APRIL 18 1932
TABU	APRIL 25 1932

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British Export Gazette.
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British Trade Review.
Broadcast & Wireless Retailer.
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Chemist & Druggist.
Commercial Motor.
Confectioners' Union & Ice Cream & Soda Fountain Journal.
Confectionery Journal.
Contractors' Record & Municipal Engineering.
Dairy & Creamery Journal
Dairyman.
Drapers' Organiser.
Dyer, Calico Printer, Bleacher, Finisher & Textile Review.
Electrical Industries & Investments.
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Electrical Times.
Electrical Trading & Electricity.
Electrics.
Electric Vehicle & Batteries.
Empire Mail & Overseas Trade.
Engineer (The)
Engineering & Boiler House Review.
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Export Trader.
Fertiliser, Feeding Stuffs & Farm Supplies' Journal.
Footwear Organiser.
Freemason & Masonic Illustrated.
Fruit, Flower & Vegetable Trades' Journal.
Furnishing Trades' Organiser.
Gas Engineer.
Grocer & Oil Trade Review.
Grocers' Gazette & Provision Trades' News.
Grocery.
Hotel Review (The)
Ice & Cold Storage.
Indian & Eastern Engineer.
Indian & Eastern Motors.
Indian & Eastern Railways.
India-Rubber Journal.
Ironmonger (The)
Journal of Decorative Art.
Kinematograph Weekly.
Licensing World.
Light Car & Cyclecar.
Locomotive, Railway Carriage & Wagon Review.
Machinery.
Meat Trades' Journal.
Mechanical World & Engineering Record.
Men's Wear Organiser.
Mining Journal, Railway & Commercial Gazette.
Model Engineering & Practical Electrician.
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Plumbing Trade Journal.
Rural Electrification & Electro-Farming.
Sheet Metal Industries.
Specification.
Talking Machine & Wireless Trade News.
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Textile Weekly.
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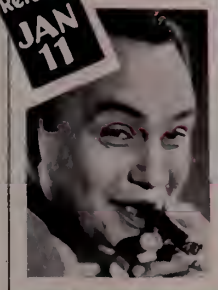
LEW AYRES IN "A HANDFUL OF CLOUDS"

Release JAN 4



BARBARA STANWYCK IN "NIGHT NURSE"

Release JAN 11



EDWARD G. ROBINSON IN "SMART MONEY"

Release JAN 18



WILLIAM POWELL IN "The ROAD TO SINGAPORE"

Release FEB 1



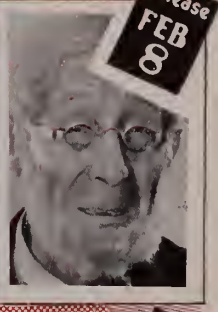
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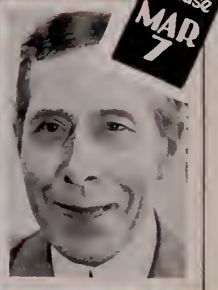
CHIC SALE & WALTER HUSTON IN "STAR WITNESS"

Release FEB 29



JOAN BLONDELL & JAMES CAGNEY IN "LARCENY LANE"

Release MAR 7



GEORGE ARLISS IN "ALEXANDER HAMILTON"

Release MAR 14



DOLORES COSTELLO IN "EXPENSIVE WOMEN"

Release MAR 28



WINNIE LIGHTNER IN "SIDE SHOW"

Release APR 4

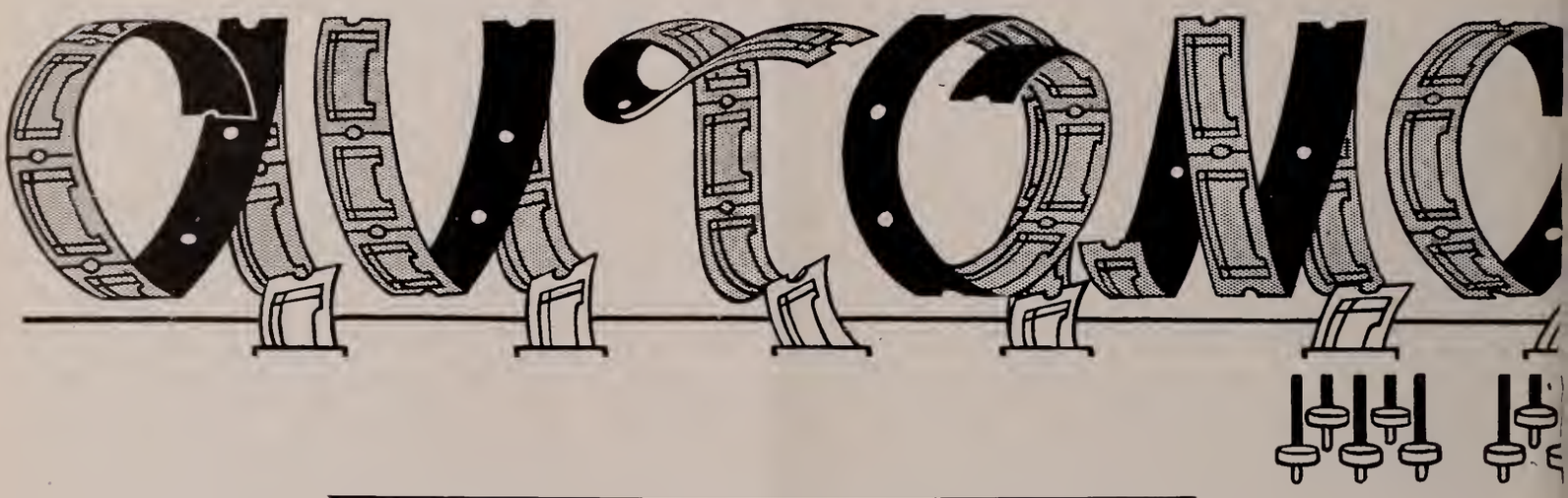


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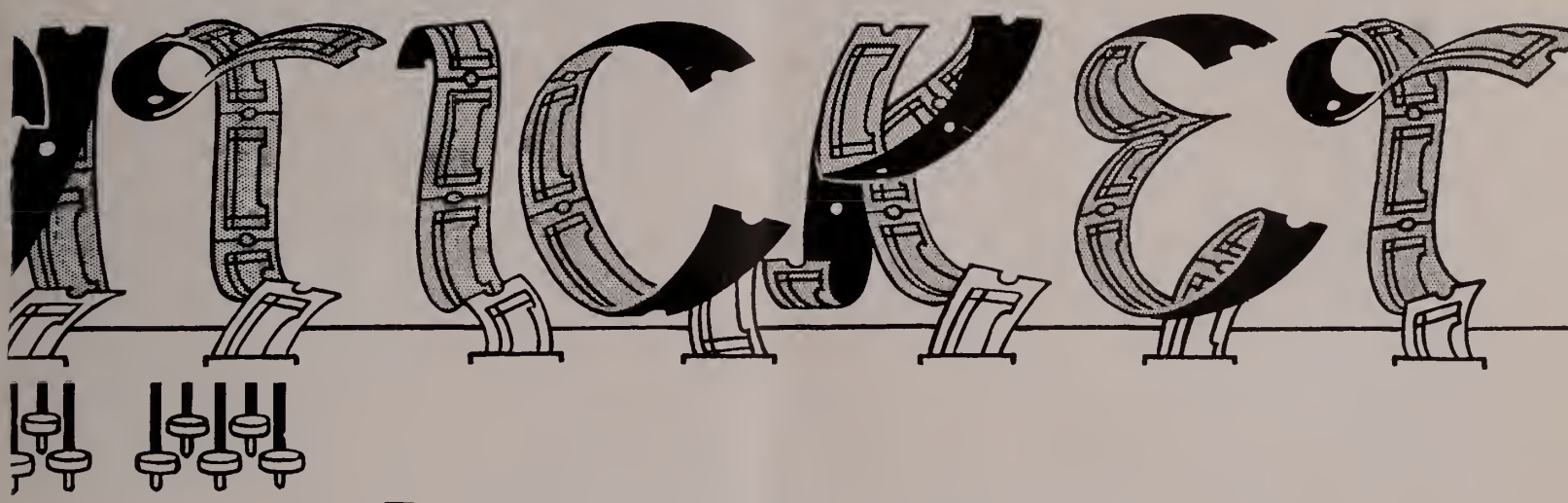
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No. 1305. Vol. LXXXIX. OCTOBER 7th, 1931 PRICE 6d.

Reviewing "Bioscope" Film Reviews

THE change of form in BIOSCOPE Film Reviews adopted last week has aroused spontaneous interest among exhibitors in every part of the country. Among the large number of "opinions" expressed—of which those appearing on pages 28 and 29 form only a few—the majority are entirely unsolicited. They represent in the aggregate a strong confession of faith on the part of independent exhibitors in THE BIOSCOPE Film Review Service, and provide a test of the large number of non-combine theatre owners relying upon the judgment of BIOSCOPE critiques to assist them in booking their films.

The comment so far received from exhibitors has varied considerably—from rapturous commendation to pointed criticism. Some applaud our Percentage System; others condemn it; and opinions are still arriving as we go to press.

THE BIOSCOPE organisation appreciates the spirit in which these criticisms have been put forward. Such a revolutionary change as that just undertaken cannot be effected and perfected with one single issue. Alterations will be made until we are satisfied that points raised by our exhibitor readers are met and the majority is catered for to the utmost limit within our power. THE BIOSCOPE recognises that by serving the interests of its exhibitor readers it will ultimately serve the best interests of the whole film industry.

One strong point made by a large number of readers urges the inclusion as a vital factor in our Percentage Analysis of that almost indefinable something in a film which is called "box-office appeal"—"entertainment quality," or, as we prefer to style it, "General Appeal."

At times this depends upon star value, at others on the public interest in a writer, a book or a play. It may sometimes arise through a note of topicality in a picture or through nationalistic or localised interests and sympathies. No one can say what exactly it is. But that the trained critic can recognise it instantly we do not doubt.

We shall, therefore, provide in our Percentage Analysis an item of 20 per cent. maximum for General Appeal, allowing 20 per cent. only for Story and Dialogue together, and 20 per cent. for Recording and Photography together, Direction 20 per cent. and Acting 20 per cent. completing the maximum 100 per cent.

We cannot stress too strongly that the percentage analysis should be taken factor by factor, and that total percentages should not be read as offering effective comparisons between one film and another.

Large numbers of readers desire us to emphasise in a few words the particular audience suitability of each film. This we shall do, commencing next week.

In pursuance of our desire to evolve the 100 per cent. Film Review Service, we shall continue to modify and improve our System. And to this end all constructive suggestions will be considered with an avidity equal only to that with which we shall reject all destructive ones.

E. T. Concessions—Be Thankful for Small Mercies

Successful Parliamentary Efforts by C.E.A.

On the axiom, well digested by exhibitors of late, that it is well to be "thankful for small mercies," there will be general trade satisfaction that C.E.A. pressure in the House of Commons has resulted in small concessions in extra Entertainments Tax imposed by Snowden's Crisis Budget.

All seats under 2d. will now be exempt; the tax on 6d. seats will be 1d., instead of 1½d. as at first proposed, and that on prices between 6d. and 7½d. will be 1½d.

Thus seats up to and including 9d. are brought more into line with those sold at higher prices.

In the House of Commons on Thursday, during the Committee Stage of the Finance Bill, Major Elliot moved a Government amendment, the effect of which was to exempt from Entertainments Tax seats the price of which did not exceed 2d.

James Welsh (Lab., Paisley) asked the Chancellor to extend the concession and exempt 3d. seats from tax.

Mr. Snowden pointed out that 3d. was a popular price, and a large number of tickets were sold at that price. He was told that it was very likely that if he exempted 3d. seats it would involve a very considerable loss of revenue.

He had no enthusiasm in recommending this addition of taxation and he would have been very glad if he could have conceded more than he was doing, but he could hold out no hope of reconsidering the matter.

The amendment was agreed to.

Two further Government amendments were agreed to, one fixing the duty at 1d. where the payment of admission exceeds 2½d., but does not exceed 6d., and the other fixing the duty at 1½d. where the payment for admission exceeds 6d. and does not exceed 7½d.

The Schedule as amended was carried by 230 to 130.

C.E.A. Committee Decision

PUBLIC MUST PAY E.T.

The Special Entertainments Tax Committee of the C.E.A. met yesterday (Tuesday) afternoon and discussed the new scale of Entertainments Tax.

Great appreciation was expressed with the action of the Chancellor of the Exchequer in adjusting the scale to meet the serious difficulties that would have been caused to the industry by the original Crisis Budget scale.

It was fully realised that the Tax was one imposed by the Government upon the public, and therefore the Committee had no hesitation in recommending Exhibitors to add the increases in the Tax to present Prices of Admission.

"Bioscope" Warning—A Sequel

Bogus Canvasser Detained

Astuteness on the part of Geoffrey C. Bourne, chief projectionist at the Grand Cinema, Mansfield, Notts, resulted in the detention of a man on suspicion of having obtained, without authority, subscriptions to The Bioscope and other journals. Last week The Bioscope warned exhibitors against paying money to an individual representing himself as our special canvasser. Mr. Bourne happened to be temporarily in charge of the Grand, Mansfield, when a canvasser presented himself. His suspicions were aroused by the fact that the man did not appear to know the Editor of The Bioscope. Later, on the return of W. S. Gant, the manager, his suspicions were confirmed. Mr. Gant, with commendable promptitude, reported the presence of the canvasser to other local theatre managers, with the result that when the caller appeared at the Empire, Mansfield, he was detained by the manager, Mr. Deacon, and interrogated by the police, who had been summoned by Mr. Gant.



Geoffrey C. Bourne

Mansfield police discovered that a warrant for the detention of the man was held by the Halifax Borough Police, to whom they handed the man over.

A sequel arose at the Halifax Police Court on Monday, when a man giving the name of Thomas Barker, with an address in Penketh, near Warrington, was remanded in custody for a week on a charge of receiving money under false pretences.

The Bioscope has received information from exhibitors in Batley, Leeds, Sheffield, Castleford and Hoyland concerning money said to have been paid on the understanding that The Bioscope was being offered at a special subscription rate. Some receipts were given with a signature of E. W. Manson, and others were signed E. Rickworth.

The Bioscope emphasises that no reduced subscription rate is, or will be, in force, nor do we offer fountain pens or other cheap inducements to those likely to subscribe. The Bioscope sells at 10s. 6d. per annum, and is widely held throughout the trade as a sound investment as a journal without any prizes or accessories.

It is a significant fact that although publicity had been previously given on several occasions in another film trade journal, no arrest had resulted, but that within three days of a warning published in The Bioscope the man was challenged as a direct result of that Bioscope publicity.

Ministry of Agriculture Films

In the House of Commons on Monday, Sir John Gilmour, answering Harry Day, said £1,828 15s. 2d. had been spent by the Ministry of Agriculture on the production of 10 films in the six years ended July last. Since then two further films have been completed at a cost of £339 14s. 2d. The subjects covered include poultry education and research and the poultry industry, the destruction of foodstuffs by rats, and improvement in marketing methods. No further films are in preparation.

Late Sol Levy's Daughter

Married In Birmingham

Yesterday (Tuesday) an interesting trade wedding took place when Miss Gwenda Levy, daughter of Mrs. Levy, of Hagley Road, Edgbaston, Birmingham, and the late Sol Levy, one of the pioneer builders of modern cinemas in this country, was married to John M. Hollander, son of a well-known Birmingham citizen, E. W. Hollander, J.P. Councillor Alfred Levy, of Liverpool, uncle of the bride, took the place of her late father at the ceremony. There were hosts of congratulations, including those from film trade executives all over the country.

Schlesinger's New Venture

Capitol, Pretoria

An addition to the chain of African Theatres, Ltd., of which I. W. Schlesinger is chairman, was opened on September 5th, when a brilliant ceremony took place at the Capitol, Pretoria. The house was declared opened by the Prime Minister, General J. B. M. Hertzog, who received a golden key at the hands of Mr. Schlesinger, others on the platform including the Administrator, the Hon. J. S. Smit, the Mayor of Pretoria and P. Rogers Cooke, the architect.

The Prime Minister, who spoke in Afrikaans, paid a deep tribute to Mr. Schlesinger, the Administrator, the Mayor seconding his remarks. In the opening programme an organ solo by Max Bruce had a prominent place, the feature film being "City of Song."

The Capitol is a luxurious theatre, containing about 2,500 seats, and has been designed on lavish lines in the Italian Renaissance style. Its equipment includes a large stage, capable of handling big shows, while two bars and a tea room are also provided.

Want "A" Ban Retained

New Turn to Liverpool Controversy

Liverpool Justices' ban on the exhibition of "A" films to persons under 16 years of age, which exhibitors are hoping will be modified at the annual licensing sessions, has resulted in a new development. Various local organisations are pooling their resources in a petition, asking for continuance of the ban.

While the petitioners recognise that certain "A" films may be suitable for juveniles, it is argued that broadly speaking the "A" films as a class are, at any rate in the opinion of the Board of Film Censors, definitely unsuitable for them.

Kinema Chain Addition

Plaza, Johannesburg, Opens

The new Plaza Cinema, Johannesburg, the latest super to be added to the growing chain operated by Kinemas, Ltd., in South Africa, was opened on Thursday last and created great excitement. A large force of extra police had to take charge of the terrific crowds which gathered around the theatre, and the packed audience included several ministers of the crown and leading society people in South Africa. Sidney Hayden, the British resident director of Kinemas, Ltd., who remained in Johannesburg for the opening, is to be congratulated on the very considerable interest which his company's new theatre has aroused among the South African Press. The *South African Star* devoted six composite pages to the event, the *Rand Daily Mail* gives it three pages, the *Sunday Times* emblazons the story on four pages, and *Cape Town Argus* also ran a one-page feature. Throughout the country particular enthusiasm has been aroused by the ultra-modern architecture and furnishings featured in this latest Kinema theatre which represents a complete change from the severe period styles adopted in previous building schemes.

Jack Gilbert With Warners

From New York to London

Jack R. Gilbert, formerly of the New York office of Warner Brothers Pictures, has returned to his home in England after an absence of 11 years, and has joined the Warner organisation here.

He left for Canada in October, 1920, and joined the New York office of Warner Brothers in January, 1924.

Mr. Gilbert helped to form the Warner Club, which is composed of 1,000 officers and employees of Warner Brothers Pictures, Inc., New York. He was elected first President of this Club in 1928, and re-elected for the years 1929 and 1930.

Sunday Opening Bill Passed

Third Reading 182 to 47

Futile Sabbatarian Attempt to Obstruct

The Sunday Opening Bill passed its Third Reading in the House of Commons last (Tuesday) evening by a vote of 182 to 47.

The Prime Minister had previously appealed to the House to let the Bill go through, an appeal necessitated by the sudden and unexpected mobilisation of Sabbatarian antagonism against the Bill, which, it had been understood, was likely to be agreed on all sides.

In the House of Commons yesterday (Tuesday), after the Premier had announced the date of the Dissolution of Parliament, Arthur Robert Hopkin Morris asked whether, seeing the controversial nature of the Sunday Performances Bill, the Prime Minister would drop this measure.

Mr. MacDonald, replying, urged that sixty prosecutions were pending and all these would have to be heard. The courts would pay and fines might be imposed, which would be remitted, but there were the expenses. He hoped the House would allow the Bill to go through.

In the House of Commons on Monday, a late night sitting resulted in the Second Reading being carried by 157 to 44.

Major Stanley, Under-Secretary for the Home Office, moved the second reading of the Sunday Performances (Temporary Regulation) Bill.

The new Bill made no attempt to deal with the fundamental position. It merely stabilised conditions for a brief period.

He pointed out that there was no area in Wales where the Sunday opening of cinemas had ever been permitted. So far as Wales was concerned, therefore, the Bill would only legalise Sunday concerts.

Mr. Short (Lab., Wednesbury) said he was not impressed by the plea of urgency for this measure. Major Stanley told the House that if the Bill was not passed the cinemas would be closed down. Had he been told so by those who ran the cinemas? He thought as a General Election was approaching the Bill might have waited until some Government more fitted to deal with it was formed.

R. Hopkin Morris (Lib., Cardigan) moved the rejection of the Bill. He described the Prime Minister's statement as a remarkable one and demanded to know what relation the Bill had with the crisis facing the country for which the new Government were called into being.

We were told that we wanted to save money and that we should refrain from buying foreign goods as much as possible, and yet at this last moment in the life of the National Government they were asked to vote for a Bill which would enable four millions of money to go out of the country to American interests.

Mr. Muggeridge (Lab., Romford) supported the Bill. The *status quo*, he said, was good enough for the ordinary layman. The narrow view as to Sunday observance and the inhibitions proposed on rational enjoyment were calculated to give a setback to religion.

Sir Charles Oman (C., Oxford University) said that a questionnaire addressed to Birmingham children by University professors as to the impressions they derived from cinemas had elicited interesting replies. Amongst other impressions received and recorded by the children were: "How very easy it is to open safes"; "How the idle rich live"; "How very easy it is to deceive policemen"; and "What a very good time a girl can have." He had cordial sympathy with the boy who said "There is a great deal too much in all films of silly love stuff."

Sir G. Rentoul (C., Lowestoft) said many people who worked in slum areas were strongly of opinion that it would be much to be regretted if the cinemas were shut on Sunday evenings.

Mr. Haycock (Lab., Salford) said there was not a member of that House who did not indulge in his own kind of recreation on Sunday.

As for four millions going to Hollywood, there was a much greater argument for stopping tobacco, because we sent large sums of money to Virginia.

How dare they interfere with the leisure the other fellow had earned? The opposition to the Bill was a dog-in-the-manger attitude.

Rev. R. M. Kedward (Lib., Ashford) said this was the worst measure ever introduced by any Government. What was to be a virtue in one place was to be a vice in another.

J. W. Brown (Lab., Wolverhampton) said he wished the Bill had a wider scope, but he should support it as a protest against rigid sabbatarianism which was the worst enemy of real religion. The finicking pernickety arguments against the Bill, if carried to their logical conclusion, would stop full life altogether.

The Attorney-General said if the Bill was not passed those responsible for the administration of the law would require to see that there were no more Sunday cinemas or concerts, or it might be political meetings and debates.

The Second Reading was carried by 157 to 44.

THIRD READING

The Bill was passed through the committee stage without discussion.

On the Third Reading, Mr. Hopkin Morris (L., Cardigan), moving the rejection of the Bill, said it was suggested by the Prime Minister that when there were a large number of law breakers and they united together to demand legislation, legislation must be introduced to do exactly what they thought ought to be done. That was a new doctrine from the Prime Minister. He protested against the Bill being introduced at this time. There was no state of emergency at the present time. The question could have been submitted to the electorate at the forthcoming election and decided then, and then the new Government could have dealt with it.

Mr. E. Evans (L., University of Wales), seconding, said if the House passed the Bill it might be continued from year to year. This was a Bill to legalise something which the Courts had declared to be illegal.

The Attorney-General said the Bill set out the limits of what, in the Government's view, ought to be done with regard to cinemas.

The Third Reading was carried by 182 to 47.

TALK OF THE TRADE

ETC!—Renters and Hard Hit Exhibitors—Politics and British Industry—Those Rich Dead Men—Rasp-berets—Below-the-Belt Publicity—Mixed Foursome at Kit-Cat

Faraday House,
October 7, 1931

Thanks to the E.T. Committee

The Entertainments Tax Committee of the C.E.A. has earned the appreciation of the whole trade for the very fine manner in which it has handled the case for tax concessions, and for the results—however trifling they may appear—which their efforts have achieved. The concessions secured, while not spectacular, are going to mean a great deal to those exhibitors who are most up against difficulties: in industrial areas where the public purse is dreadfully lean and where even ½d. on a seat may mean the difference between profit and loss. The Committee had a difficult task, for although it could never have had a better case to present, one must not overlook the fact that psychologically they could not have struck a less favourable time in which to argue about a sum so insignificant as an isolated unit as the ½d. The Committee consists of R. V. Crow (another stroke in an amazingly active year of office), Randolph E. Richards, Thos. Ormiston, Major A. J. Gale, Ald. E. Tromson, H. Victor Davis, C. A. Mathes, Alex. B. King and W. Gavazzi King. Valuable assistance in the House was given by the film trade's own M.P., Jimmie Welsh. You should all drop them a card: give a little encouragement when it is due. You don't get many such opportunities.

Relief For Hard-Pressed Exhibitors

Another feather in the cap of the C.E.A. President is the agreement reached informally, but none the less certainly, through the K.R.S., that special consideration be given by individual renters to the small exhibitors whose cases have been considered recently, and in which the renters are satisfied that specially merciful rental terms are not only justified but essential to continued existence. The art of pleading poverty is not a natural trait in the British character, and I imagine that unless an exhibitor is really in need of special consideration he will not go through the unpleasant formality of proving his case to the renters. At the moment it seems probable that the K.R.S. officially being unable to interfere in the trading methods of its members, arrangements will have to be made with individual renters in separate cases. But a general formula will, it is expected, be adopted unofficially by all the renters recognising the arrangement. It is to be hoped so: nothing could be more distasteful than that independent exhibitors (the term in its highest literal sense) should be expected to go all up and down Wardour Street cap in hand. What it will mean in actual relief to the exhibitors we must wait and see.

American Hold on British Market

Buttonholed in Wardour Street the other day, I was begged by a well-known British executive to tell him what exactly was the meaning underlying the news in The Bioscope last week that whatever the result of the General Election a Parliamentary inquiry is almost certain to be arranged into the extent of America's hold on the British film industry. I had to tell him that the news had no sinister significance, but happened to represent a true reading of present indications inside the political arena. Political leaders of all parties are resolved to bring pressure to bear upon the next President of the Board of Trade, who, as I see it, will have a warm time unless he at once faces the issues. Inside and outside of the House of Commons insistence is to be laid on the immediate urgency of securing something from America in return for the 10 millions a year which that country takes from us in film revenue.

Powerful Influence From All Parties

The unprecedented nature of this agitation grows upon you when you appreciate that this is by no means a platitudinous repetition of the old Conservative Party war cry for protection. It springs more freshly and with new vigour from sources as widely separated as the Labour Party and the Conservative Clubs, the F.B.I. and the London Trades Council.

London Trades Council Moves

Realising that the time may soon be ripe, A. M. Wall, of the Trades Council, has prepared a scheme for submission to the President of the Board of Trade. This will go to Whitehall as soon as the General Election is over; by that time Mr. Wall will know to whom it should be addressed! I need not go into details; his suggestion briefly is that a Commission of three competent persons entirely independent of the film industry and drawn from various classes shall be formed to examine the situation and report. You may ask why the Government should be moved by Mr. Wall's ideas. You may doubt whether anything will be done. I can only say that the array of arguments for a move in this direction and the non-party and widely varied interests urging Government action can hardly fail—even in such times—to inspire action. As Mr. Wall says: "It is not a question of anti-Americanism; it is a matter of good business, and I as an internationalist believe in crediting Americans with sound business instincts. But we British have been mugs, and I believe the Americans realise this: if and when we decide to enforce some form of reciprocal film trading between the British Empire and U.S.A., our American friends will fall into line."

English Analysised

Production in the film trade sense means the execution of an idea. Ah! how often it means just that!

Dead Or Alive?

Just imagine, if by a curious coincidence Wm. Fox, Joseph Schenck, Jesse Lasky and Harry M. Warner departed this life altogether, the American insurance world would be the poorer by nearly 15 million dollars—upwards of £5,000,000 at present rates of exchange! This fact is revealed by *Film Mercury* of Hollywood, which also tells us that Roxy Rothafel (at present in Europe) is insured for $2,400,000, that John Barrymore is covered by a policy of $2,000,000, and that Cecil B. de Mille and Albert Warner are insured at $1,750,000 and $1,500,000 respectively. Buster Keaton's last smile will cost some insurance company (not yet we hope) $1,250,000 of the best, and the same with Norma Talmadge, while Douglas Fairbanks, Mary Pickford, Will Rogers, B. P. Schulberg, Constance Talmadge, Eric Von Stroheim, Walter Wanger, Gloria Swanson and Jack Warner are each worth $1,000,000 in the *morgue*. Gruesome paragraph this: Most of them are worth far more alive, though in the days that are soon their commercial brains may wander into calculations as to how much better off they'd be in heaven than in Hollywood.

British Films Antidote for Hard Times

From a well-informed correspondent in Australia I get most depressing news of trade and general conditions there. "We in Australia," says my correspondent, "are passing through a period of terrific stress. The film industry is suffering in a manner which was never previously thought possible. Cinema attendances are poor with rare exceptions both in the cities and suburbs and in the country. Our winter has been very severe, and with spring upon us things should begin to look up. British films, I am glad to say, have been doing very nicely, and on frequent occasions in Sydney they have comprised full double feature bills. The leading theatres have had several long-run seasons. B.I.P.'s 'The Woman Between' and the British & Dominions film, 'The Speckled Band,' are both for the Lyceum, and A.S.F.I.'s 'The City of Song' and the Erik Hakim picture, 'The Outsider,' are being nationally publicised as British pictures of outstanding merit. Both have been fixed for extended seasons in Sydney and Melbourne."

Referring to the situation affecting Sunday theatres in this country, my correspondent points out that in Australia Sunday is, and always has been, a closed day for all forms of entertainment, and, apart from occasional trade shows on the Sabbath, he says theatres look like being dark for a long time yet.

Paramount Theatre Adverts. Count

A few days ago I ran into John Armstrong, whose work you will often find in the national Press in the impressive form of advertising for the Paramount Theatres. If you happen to be playing in "opposition" to any of the Astorias you will probably agree that



John Armstrong

his is an influence to count. What you may not realise so readily is that John Armstrong is himself a Count. His trade name hides the identity of Count Stanilaus Ostrorog, member of an old family among Continental aristocracy. What interests me most is that this young man is completely convinced that it is the advertising that counts, and not the Count. That is why, as Director of Advertising for Paramount Theatres, he is just plain John Armstrong, with a strong determination to put out a long and powerful arm through the Press and from the hoardings to " pull them in " past the Paramount box-office.

Rasp-Berets !

An American film star on a visit to Europe is quoted thus on current men's fashions. " No, I do *not* like those berets all your men are wearing : they simply rasp on my nerves." Rasp-berets, eh ?

Over the Mark

I should like to be able to congratulate Wardour Films on one of the finest window displays ever devised to exploit a British picture. Arranged in connection with " Tell England," to play at the Olympia and Prince of Wales, Liverpool, it takes up practically the whole of the impressive " shop window " at the Liverpool branch of Wardour Films. The most realistic scena has been built up showing a British man-o'-war with boatloads of troops attempting a hazardous landing on a very rough sea. It is a perfect example of the use of beaver board and imagination to exploit spectacular appeal, but I am intensely sorry to read almost on the extreme edge of this attractive picture the words : Greater Than ' All Quiet on the Western Front.' " Surely this is a most unnecessary reference to an admittedly great picture sponsored by a company in competition with Wardour Films, and I can hardly believe that this particular form of advertisement has been approved by John Maxwell, the B.I.P. chief, or by Arthur Dent, the astute managing director of Wardour Films. There is practically no point of comparison between the two pictures, and in any case this is the kind of thing that simply is not done.

Quota Agitation In Australia

The Federal executive of the Returned Soldiers' League of Australia, at their recent Congress, resolved to urge branches to ask the State Governments to transfer their power of enforcing the quota system for British films to the Federal Government. So far the quota system only exists in Victoria.

" Mixed Foursome " At the Kit-Cat Sunday

I anticipate that the Kit-Cat will be crowded with film trade celebrities on Sunday next, when the Screen Golfing Society is holding a " Mixed Foursome " dinner. I quite agree that it is time the Film Society boys brought along their ladies to one of their functions, but I sincerely hope that they will manage to be restrained, or maybe their usual weekly excuses of putting up semi-business talk under the smoke screen of the Screen Golfing Society will no longer hold water in the domestic domain. It would be a pity if the wives really found out everything, because then the Society might begin to go down badly. On the other hand, this little gesture to the ladies may help to produce a truce on the domestic front of more than one all-quiet Film Executive with an all-talking spouse. One thing is certain about next Sunday, it will be the greatest, grandest night ever arranged at the Kit-Cat, which is saying something. Jeffery Bernerd, tireless hon. secretary of the Society, has strained every nerve to make a special appeal to the lady visitors, who are not to be restricted in numbers. There is nothing, for instance, to prevent you from appearing on Sunday complete with the whole of your harem. There will be a special cabaret and Novices and Seniors Auction Sweeps. The fun starts at 7 p.m., and in order to help the Hon. Secretary, will you please write not later than to-day, telling him the exact number of your party, unless you have already done so ?

Sol Newman for U.S.A.

Sol G. Newman, the genial Radio Chief, sails with Mrs. Newman on the *Aquitania* this (Wednesday) morning for New York. Mr. Newman tells me that this is one of his periodical visits and has no special business significance. He will meet the Radio chiefs in America again and will discuss with them the situation on this side, at the same time taking stock of the latest developments on the other side. By a coincidence Mr. Newman's visit to the States coincides with the European tour of " Roxy " Rothafel, who is on the look-out, as reported in THE BIOSCOPE last week, for talent for the new £50,000,000 centre of radio, television and general entertainment now being built in New York. Rothafel will arrive in this country very shortly, and will make his headquarters the Carlton Hotel.

J. V. B. Returning From Cannes

Bearing the Cannes postmark a p.c. reaches me from our old friend James V. Bryson. Its cheery message suggests that the bright sun and palmy air of the Riviera has revived his characteristic " pep." At any rate, J. V. says I may expect to see him during the week. I shall look forward to the pleasure.

Sydney Hayden Then And Now

Nearly a year ago I happened to walk into Sydney Hayden's office at Swan House, Oxford Street, and found him fingering two patterns of provocatively modern carpet. " Which do *you* like ? " he said. Knowing his generosity I conjured, momentarily, visions of a pantechnicon arriving at my modest abode. " That one for *my* lounge," I said. It was a beautiful piece of work. " Ah ! but this is for our new Plaza Kinema, Johannesburg," he added. This week he cables me from Johannesburg to the effect that the public opening of this fine theatre on Thursday was an amazing success. Enormous crowds had to be kept in check by augmented battalions of police ; several Ministers of the Crown were there, together with all leading S.A. society. Just a few words he adds at the foot serve to confirm something I told Mr. Hayden in his office that morning. " Modern furnishings greatly appreciated as against period style." Of course ! And yet how nervously Sydney Hayden looked at those bizarre patterns that morning. Just confirms my faith in colour and vigour—chief characteristics in most modern fabrics—as public magnets. Many a drab-looking theatre lounge would be revitalised with a bold touch of colour in floor covering.

Penley's Old People

At the Paramount Astoria last Friday the Old Patrons' Clubs referred to recently in THE BIOSCOPE were given a " start off." I think that Earl St. John, Charles Penley and the various managers of the Astorias are to be congratulated on the slick manner in which this great idea has been put over,

The Spirit of " Roxy "



S. L. Rothafel (" Roxy ") is now in Europe looking for talent and ideas for the £50,000,000 Radio City backed by Rockefeller, and now being built in New York. He is expected in London soon

but there is more in this than mere showmanship, unless I am mistaken. The idea of the clubs is to provide special facilities for aged patrons of over 70, each of whom will be provided with a season ticket, admitting, on payment of 6d., to the best of seats. Afterwards, free tea is provided. The various Astoria Clubs are meeting at Friday matinees and the old people are admitted without standing in queues. Last Friday 61 old people attended at Brixton, 20 at the Old Kent Road, 17 at Streatham and 26 at Finsbury Park. At Brixton the oldest member was 91, at Old Kent Road the oldest was 92, at the Streatham Theatre 86, and at Finsbury Park 83. I understand that all the old people were delighted with the idea and some felt young enough to make speeches of thanks. Membership of the club is limited to 100 members at each theatre, and I am informed that a " waiting list " will be formed when that number has been reached. There is a ring of pathos about that word " waiting."

Sez She

Two weeks ago a mother asked her companion if it would be proper for her to talk over the " Mystery of Life " with her seventeen-year-old daughter. The reply was : " Go ahead ; you will probably learn plenty ! "

OBSERVER

More Exhibitors in Trouble

A meeting of the K.R.S.-C.E.A. Joint Investigation Committee was held on Thursday last, when a certain number of cases relative to discrepancies in returns were considered. Definite decisions were postponed pending the receipt of further explanations from the exhibitors concerned.

BRITISH STUDIOS TO-DAY

Scotland Yard Help—Temple in Film—"Two Way Street" with Sari Maritza—Wodehouse and Hackett for B. & D.—B.I.P. Unit in Normandy



Deep Dene, Surrey, once the home of the Duchess of Marlborough and now a country hotel, was used for locations in the Mutual Pictures production, "Lloyd of the C.I.D."

Mutual Unit Starts at Stoll's

With a presentation scheduled for the New York Roxy early next January, the production of Mutual Film's "Lloyd of the C.I.D.," under Henry MacRae's direction, goes on apace. MacRae, who has come over specially from Universal City, and who directed that company's successful serial, "The Indians Are Coming," is finishing locations at Dorking and transferring his unit to the Stoll Studios to-day (Wednesday). If enthusiasm counts for anything, we can look for something good in this, the first British serial. The cast includes Jack Lloyd, Muriel Angelus, Janice Adair, Kenneth McLaglen, Emily Fitzroy, Shayle Gardner, Gibb McLaughlin and Wallace Geoffrey.

Scotland Yard Co-operate With Mutual

For the filming of "Lloyd of the C.I.D.," exterior shots of which are now being taken at Deepdene, Dorking, under the direction of Henry MacRae, Mutual Pictures have obtained the close co-operation of Scotland Yard in order that the picture, when completed, will give a true representation of the activities of the London Police Force.

The closest attention is being paid to every small detail in order to make this picture a success, and permission has been given Mutual Pictures to take interior and exterior shots of Scotland Yard itself, whilst assistance is being given by a number of police officials.

Film Shots in the Temple

The usual Sunday calm of the Temple—sequestered spot of silence just off noisy Fleet Street—was broken when exterior scenes for "Jack o' Lantern," the current Twickenham, W. & F. production, were shot there by courtesy of the Treasurers and Benchers of the Inner and Middle Temple. During the afternoon and evening a large number of spectators watched the actors, who included Arthur Wontner, Edmund Gwenn and Gordon Harker, at work, and Walter Forde expressed himself well satisfied.

The scenes taken included the porch of the Temple Church, Lamb Building, the Cloisters, the passage between Pig Tree Court and Pump Court, and Middle Temple Lane. I think this is the first time authentic shots of the Temple have been included in a film, and if the placid atmosphere of the place can be conveyed as a contrast to the traffic maelstrom of Ludgate Hill, Blackfriars, Fleet Street and the Strand in which the Temple is engulfed, it should provide a most impressive sidelight of London life.

George King's "Two Way Street"

With Sari Maritza as the heroine, George King commences work on his new production, "Two Way Street," at the Nettlefold studios this week. The story is adapted from an original by Charles Bennett and will have Hampstead Heath on Bank Holiday, a dog-dealer's and a West End home as backgrounds.

This film will be distributed by United Artists—the company responsible for the distribution of Chaplin's pictures, in the next of which it was rumoured Sari Maritza would appear.

Elizabeth Allan with Leslie Howard

Elizabeth Allan has been cast to play opposite Leslie Howard in Paramount's screen version of "The Head Waiter," now being directed at Elstree by Alexander Korda. Elizabeth Allan started her career at the Old Vic, where she played Shakespearian parts. Later, she appeared in several stage productions, including "The Ringer," "77, Park Lane," and "Michael and Mary." Later, while playing in "Oh, Daddy," she was signed up by Julius Hagen to play her first picture part in "Alibi." Since then she has been cast in "The Rosary," "Black Coffee," "Chin Chin Chinaman," "Many Waters" and "Michael and Mary." In "Head Waiter" she is said to have her best part yet. Others in the cast include Benita Hume, Martita Hunt and Gilbert Davis.

Fire Scenes at Beaconsfield

The first week's shooting on the current British Lion production, "The Old Man," adapted from the Edgar Wallace thriller, was confined to the exciting fire sequence at the Arranways mansion, and the artistes and the studio staff were working each day, during the rehearsals, in smoke masks. The actual burning of the mansion took place on Saturday night, and work went on until five o'clock on Sunday morning.

A spacious set was erected in the grounds, over 50 feet in height, and when the flames were fiercest the blaze could be seen for miles around. Many local residents mistook it for a fire at the studios. Maisie Gay and Frank Stanmore have the comedy roles, with Finley Currey as the American ex-chief of police.

Wodehouse & Hackett for B. & D.

Herbert Wilcox, of British & Dominions, announces that his company has purchased the rights of "Summer Lightning," by P. G. Wodehouse, and "Sorry You've Been Troubled," by Walter Hackett. British & Dominions can claim to have the services of the finest team of comedy authors in the whole of the British film industry, for they already have Ben Travers and Frederick Lonsdale material for production.

Negotiations are proceeding for further subjects from Mr. Wodehouse and Mr. Hackett, and the services of Mr. Wodehouse for active help on the scenarios and production of his work. Following the completion of "Mischief," shooting will start on a new musical play, entitled "Good-Night, Vienna," specially written for the screen and wireless by Holt Marvell and George Posford. The publishing rights have already been



A beautiful shot of Renate Muller, to star in a number of Gaumont-British films. Her first is "Sunshine Susie," Gainsborough-Ganmont production, for release through Ideal Films

secured by Keith Prowse, Ltd., and the broadcasting rights by the B.B.C.

"Good-Night, Vienna" will, it is said, strike an entirely new note in musical film technique. Casting is not yet complete.

34 Scenes a Day

Some fast work was put in on Saturday at Warner Bros. First National Teddington Studios, when, with the co-operation of Pat Paterson, John Longden, Sydney Fairbrother, Amy Veness, John Turnbull, Ben Field, Florence Desmond, Franklyn Bellamy and Oswald Skilbeck, William McGann—who is directing "Murder on the Second Floor"—"shot" no fewer than 34 scenes.

As the entire cast, including a miniature "police force," were concerned in most of the "shots," this must constitute something of a record. Evidently McGann is beginning to feel at home in England.

"Strictly Business" Cast

The cast of B.I.P.'s "Strictly Business," now being directed by Jacqueline Logan and Mary Field, includes Carl Harbord, Betty Amann, Molly Lamont, Philip Strange, Percy Parsons, Colonel Cameron, C. M. Hallard and Charlotte Parry.

Norman in Normandy

Norman Walker, who has already secured some picturesque scenes in Sussex for his picture, "Bill the Conqueror," has left for Normandy, accompanied by his two leading artistes, Henry Kendall and Norah Swinburne. Captain Walker will take scenes round and about the birthplace of William the Conqueror. Between the hero of the film and the Royal warrior of 1066 there is a strong connection. Both were named Bill!

Hutton's Unit Back

Clayton Hutton, with his unit, has returned from Penzance, where exterior scenes have been shot for "The Verdict of the Sea."

The cast have returned fit and bronzed, and, full of enthusiasm, are now "getting down" to the interior scenes, for which the interior of the "Capri" is said to have been authentically reproduced.

Short Shots

In "The Bachelor's Baby," Harry Hughes current B.I.P. story, Alma Taylor has been given a part previously assigned to Christine Silver.

* * *

Otto Ludwig is in charge of cutting and editing of all productions at the new Associated Radio Pictures studio at Ealing Green. "Too much dead footage is the only criticism I have to make about British films," says Mr. Ludwig. Hope this does not mean he handles his scissors too nervously.

W. H. M.

Experiments But No Progress

Educationals and Talk

In the House of Commons Harry Day asked the President of the Board of Education whether the experiments made for the use of sound films for educational purposes had proved satisfactory; and did the Government propose to extend those facilities.

Sir Kingsley Wood: "I understand that no report has yet been issued by the bodies responsible for the experiments to which the hon. member refers. No special Government facilities are necessary for the making of experiments of this nature."

First Soviet "Talkie"

In Film Society's 1931-32 Programme

The Sixth Annual Report of the Film Society just issued reveals that the financial results for the season show an excess of income over expenditure of £115 4s. 2d. in spite of additional expenditure entailed by the showing of a large number of sound films in the Society's programmes.

The presentation expenses were once again relatively slight; the courtesy of those firms who kindly lent pictures, and of the management of the Tivoli, who loaned the theatre free of charge, being repeated.

£201 was paid to the Treasury for import duty on films and £319 for Entertainments Duty.

The Council notes with satisfaction that during this season interest in the Society on the part of those engaged in production in this country has been maintained, the performances being very generally attended by directors, cameramen and other technicians. The movement is also reported to be growing rapidly in the Provinces.

The prospects of the 1931-32 season are distinctly attractive according to the report. The Council is continuing its efforts to secure experimental sound films of interest, and hopes to be able to show, among others, the first Russian sound picture, "Enthusiasm," or "The Symphony of the Don Basin," by Dziga Vertov. In connection with this it is hoped to arrange a lecture by Mr. Vertov on his theories of film construction.

Among other films from which a final selection will be made are:—

Germany: "Westfront, 1918," by G. W. Pabst; "Mother Krausen's Trip to Heaven," by Piel Jutzi; "The Piper of Sans Souci," by Gustav Ucicky; "Ariane," by Paul Czinner; "Der Mann der Seinen Morder Sucht," by Robert Siodmak; "Bergkatze," by Ernst Lubitsch; "M," by Fritz Lang; "The Murder of Karamazov," by Fédor Otsep. France: "La Vie du Poéte," by Jean Cocteau; "Mor-vran," by Jean Epstein; "The Suicide Train," by Edmond Greville; and Holland: "The Zuyder Zee," by Joris Ivens.

Among shorter films, it is hoped to show: "Harlekin," by Lotte Reiniger; "Les Halles," by Galitzine; "Blossom Time in Werder," by Wilfried Basse; "Jardins du Luxembourg," by Franken and Ankersmit; "Week-End," by Ruttmann: a Japanese film, some Empire Marketing Board shorts, some films by Fischinger, and two new Dutch sound pictures, "Pierement" and "Sabbath," by Teunissen.

It will not be possible to state at which of the West End theatres the season's programmes will be given until the passing of the Bill regularising Sunday performances.

It is hoped to hold performances on Sunday afternoons at 2.30 on the following dates: November 1st, November 29th, January 10th, January 31st, February 28th, March 20th, April 17th and May 8th.

There will be three rates of subscriptions, each entitling members to one seat at each performance throughout the season at £3 3s., £2 2s. and £1 5s.

Any memberships accepted after the opening of the season will be subjected to the increased rate of Entertainments Duty.

Fox Sydney Studio Opens

Feature Production the Eventual Goal

(From Our Australian Correspondent, Lindsay Endean)

Fox plans for feature production in Australia, already detailed in THE BIOSCOPE several months back, were moved another step forward at the end of August with the opening of the company's Movietone News studio in Sydney. A complete lot for producing along the most modern lines, it is primarily for use in connection with news items, but Harry Lawrenson, who is in charge of the outfit, gave me plainly to understand that that was not all.

The making of full-length subjects was the eventual goal, the reaching of which would be considerably expedited when Clayton Sheehan arrives here in the near future. Making of features would place Fox in a dominating position locally, the organisation at present possessing honours as a leading renting concern, major circuit theatre-owners and the only producers of a full-length local newsreel.

Stanley S. Crick, managing director, at the formal opening of the studio by the Minister for Trade and Customs, the Hon. Frank Forde, presented the occasion as one of great importance to the local industry, he also stressing that the making of "talkie" features was definitely listed before Fox would call a halt to the expansion of their Australian interests.

Incidentally Lawrenson told me that there was little or no chance of the plans making for some sort of link-up with the already established Efftee producing company, as has been hinted in English and American reports. He said that Fox, as it did in all its other activities, determined to tackle the whole thing on purely individual lines.

Just how long it will be before a start is made is obscure, but it will have to be soon if there is a desire to cash in on the pioneering aspect. Union Theatres are at present working on a version of "On Our Selection," in Sydney, while Efftee have completed several shorts and are now shooting "The Sentimental Bloke" at their Melbourne studios. Several other less ambitious units are also on the job, and Harry Southwell, who claims English and Continental studio experience, is here as the advance representative of Anglo-Australasian Productions

Southwell, who has produced silents here some years ago, told me his company had big capital behind it, one of the moving spirits in the idea, the Vicountess of Falkland, being expected to arrive here shortly. Southwell said England was hungry for typically Australian subjects and that is exactly what he was out to supply. His plans call for several films, but the first would be "Gold," dealing with the early gold-rush period of our history. Harry does not seem in any hurry, either, twelve months being his anticipated period of work on the subject.

* * *

When the trade learned, through THE BIOSCOPE, of R. M. Hatfield's appointment to W.E.'s plum post in England plenty of congratulatory comment went the rounds. During his period in this country, Mr. Hatfield won the friendship of a wide circle, and his progress has been noted with genuine enthusiasm.

Can Authors Afford to Write For British Films?

Dorothy Brandon, well-known British author, whose play, "The Outsider," formed the subject of a recent British film success, expresses herself forcefully on the problems confronting the British film-writer. "America," she says, "has no traditional interest in England and cares nothing whatever about it." From which she deduces that successful British authors will concentrate not on petty national characteristics and affairs, but upon stories with "some greatest common measure of the humanities."

The answer to this is another question: Can British films command an American showing? Because if not, any English author whose work is of the right sort to capture an American audience would be criminally insane to lose the opportunity of doing so; and I think that the question of not being able to secure the works of those writers and playwrights whose work has such a general appeal that they can command an even more enthusiastic audience on Broadway than they can in London, is a vital one for British film firms, because it means they have not the financial resources to buy the best.

So much has been said about stars, so little about stories, but, after all, it is the story that produces the star and even "produces" the producer, in much the same way as the egg produces the chicken. I think it is safe to say that no producer and no star has ever achieved fame without the vehicle of a magnificent human story. Consider a moment what Rudolph Valentino would have been without "The Sheik" or the "Four Horsemen"; Ramon Novarro without "Ben Hur"; Ronald Colman without "Raffles," all being noted stories derived from novels or plays which have achieved fame before they have become screen stuff.

Therefore authors of these stories were able to command sums which only American producers can afford to give: somewhere in the region of £15,000 *to* £30,000, *which is about the utmost limit that the English film firms can afford to spend on the whole film, including story, production, studios, stars and salaries. It should also be remembered that this huge price accrues to the author of such stories after he has received the rich rewards of novel and stage production.*

The Americans in the last twenty years have acquired the output of the world's best plot and dialogue writers, be they novelists or dramatists, and these, past produced but still living, great stories, most of which were by British writers, are as much lost to us as the masterpieces of art which are exiled in the costly keeping of the Metropolitan Museum in New York and the private houses of American millionaires.

British Chances on Broadway

Therefore the British film firms have only such plays and stories as did not find favour in their original form with any other than the British public, and the new and original work of British authors and playwrights. And my contention is that unless they can retain these for themselves they cannot hope to vie with, or even equal, the American film firms who are producing in our midst and can get a showing for their films on Broadway, and at the same time use them to fill their British quota.

Do the British film firms realise that immediately the British author finds a London management hardly enough to produce a new play, he insists on acquiring also the American *and* the film rights, because he knows if his play is a success in London no New York management will accept it for Broadway unless the film rights are intact, to command the big price that will ensue if it is a success there?

The film rights are the only form of insurance for that very risky experiment of play production, and I do not think anyone could expect London managements to forgo these. Neither can the author, on the possible chance of gaining a Broadway success, afford to lose the benefits thereof.

Writing for Big U.S. Money

A London play success should command a payment in advance of royalty of at least 10 per cent. A legitimate play in New York plays to from between 20,000 to 30,000 dollars a week, *i.e.*, £4,000 to £5,000. Taking it at the lower figure a straight 10 per cent. would mean a royalty of £400 per week to be divided between the English author and the English management, and if the play is even a moderate success it should run a whole season on Broadway and another on the Chicago Circuit, equalling about the forty weeks of a theatrical year—and forty times £400 is £16,000, to be divided between the author and management! This not counting the enormously profitable touring and stock rights and the certainty of a film price of anything from £10,000 to £30,000.

Now comes the question: Can British authors write for American films? The answer, I am afraid, must be given that nowadays very few of them can, because their outlook is too entirely British.

We used to be told to think imperially, and we learnt to do it. Now the film kings of America are telling us that we have got to think internationally or we are of no use to them. That is to say, we have got to find in our stories some Greatest Common Measure of the humanities, which will make a universal appeal. Every year there are fewer and fewer British successes on Broadway, because every year America is receding faster and further from its original American ancestry.

English authors who have not been in America seem to consider that America is populated with the descendants of the *Mayflower*, whereas it is now largely inhabited by peoples who have no traditional interest in England and care nothing whatever about it.

Britain Gets the "Go-By"

And I say unhesitatingly that the greatest blow to British authors was when the great American liners ceased to call at Liverpool, and thereby ensured that all American tourists should at least pass through London on their way to Paris.

You have only to return from America in one of the great liners and find that two-thirds of the passengers of all classes disembark at Cherbourg and have not the slightest wish or intention of visiting England, and to realise the significance of the fact that another enormous line of Italian vessels has been inaugurated to bring back emigrants, not only Italians to their native Italy, who disembark at Naples, but a vast throng who land at Genoa and disperse to their middle European countries without even visiting France, to understand dimly that for these classes the work of the average British author dealing with the average British life will make absolutely no appeal.

I remember the scenes of babel that greeted my confused brain on arriving at the great Hotel Pennsylvania, New York, with its 33 floors and 2,000 bedrooms, and the polyglot multitude assembled in the vast hall lounge, in which a motor show can be held. When my manager, William Harris, asked me if I thought I could please a New York audience, I replied that I might as well try to please a fruit salad. But I did it because my story of the cripple girl wanting to be cured to marry the man she loved belongs to all times and nations.

There are in New York two million Jews, —German, Polish, Galician—highly intellectual and highly emotional, and on both counts the most critical and appreciative audience in the world. A large proportion of the ten million Irish-Americans, almost all emigrants from Ireland in the bad old days, and the blackest haters of England that England has ever known; six hundred thousand Italians, sexual, passionate and tempestuous; a large and increasing colony of Greeks who, like a thief in the night, have captured the entire fruit monopoly of the United States, and the huge colony of highly educated and highly cultured negroes.

I say again that to reach this audience as it can be reached by Somerset Maugham, Frederick Lonsdale and John Galsworthy one has got to write, not of the petty affairs of English country life, the affair of the hunting squire and the village gossip, treated parochially, but of the big, elemental forces of human nature that are common to all.

Harry Warner, of Warner Brothers, told me that the films he wanted were, first, the films of mother love; second, the films of father love; and third, the films of lover love; and it is easy to see why mother love, the most elemental and animal love, in that it is shared not only by human beings but in all the higher orders of the brute creation, should be placed first.

Counting the Tricks

Moreover, as in counting up one's hand at Bridge, one must count not only the tricks one is going to make, but the tricks one is bound to lose, so I find it most helpful in estimating the tastes of a New York audience to remember that there will be missing both British phlegm and French cynicism. Americans like Paris, but it is the Paris deliberately made for them by the cynical appreciation of its cash value by the astute French. The hardboiled American requires something much more passionately brutal than the Englishman to move him, but he can be moved to an extent that an Englishman will never allow himself to be.

(In her next "Bioscope" article Miss Brandon will discuss the differences between American and British screen authors.)

Latest News About Pictures— in Pictures

BIOSCOPE ART · · · ·
SECTION ·: STILLS · ·
FROM FORTHCOMING
BOOKINGS. ———

Latest Word in Picture News!

BIOSCOPE ART · · · ·
SECTION :: STILLS · ·
FROM FORTHCOMING
BOOKINGS. ———



Warner Baxter in Cecil, B. de Mille's M-G-M picture "The White Man". Lupe Velez, Eleanor Boardman & Charles Bickford – are supporting players.

A New Jack Holt





A Columbia Picture.



"FIFTY FATHOMS DEEP."

To be trade shown by United Artists at the Phoenix Theatre on Friday at 3.

Famous West End Play

"STREET SCENE."





United Artists.



A Sam Goldwyn production, to be trade shown at the Phoenix Theatre next Wednesday at 3.

A Couple from Fox

"WICKED"





"SKYLINE"

ELISSA LANDI and VICTOR MACLAGLEN lead in "Wicked," just arrived here, while MAUREEN O'SULLIVAN, THOMAS MEIGHAN and HARDIE ALBRIGHT are the featured players in "Skyline," for trade show at the Prince Edward to-morrow (Thursday).

Paramount Presents——

——"SILENCE."



CLIVE BROOK and PEGGY SHANNON are supported by Marjorie Rambeau, Charles Starrett and John Wray in this dramatic subject, directed by Louis Gasnier and Max Marcin.

P.D.C.'s "Devotion"



For special presentation at the Phoenix Theatre, Charing Cross Road, on Friday, October 23, at 8.30 p.m., P.D.C.'s "Devotion" stars the wistfully beautiful Ann Harding, with Leslie Howard, O. P. Heggie, Robert Williams, Louise Closser Hale, Douglas Scott and Tempe Pigott. Directed by Robert Milton, it will awaken particular trade interest owing to recent Ann Harding successes.

A Gaumont-Emelka Tie-Up?

"Roxy" Plays the Hero in Berlin

(By Our German Correspondent, Fritz Mann)

In well-informed Berlin film circles it is believed that a closer collaboration between the French Gaumont and Emelka is to be expected. This new arrangement is stated to have been brought about by the break down of the Paris Banque Nationale de Crédit, after whose failure Gaumont became connected, it is understood, with the Banques Crédit Lyonnais and Crédit Commercial de France, with whom Emelka is also associated.

Great Activity in Munich

Great activity is to be observed in the Emelka Munich studios. After the first introduction of sound these studios were quiescent, but now, under the supervision of Karl Grune, several pictures are in production. According to announcements by the new Emelka board, the studios will be occupied until April. The programme will consist of eight pictures altogether. The company also intends to develop its cinema side, Emelka now being the second biggest German cinema concern after Ufa.

"Roxy" Belauded in Berlin

S. L. Rothafel, the well-known American showman, was during his stay in Berlin the recipient of great ovations by members of the Berlin fraternity. "Roxy's" information that German pictures have, at his instigation, been played in 60 R.K.O. cinemas within the last months aroused great interest.

Film and German-Franco Committee

I hear that Berlin film circles have already taken steps to ensure representation of the industry in the German-Franco Commercial Committee, which is to be established in consequence of the visit of Messieurs Briand and Laval to Berlin. The committee's object will be the drafting of regulations for future commercial collaboration between France and Germany, and Berlin film folk hope that the agreement will also strengthen film relations between France and Germany.

More Extensive Paramount Production?

Paramount is reported to be planning developments to its production schedule for Germany. A series of pictures is said to be already prepared.

"'Bioscope Rapid Reviews' of great assistance"

"I have misplaced my copy of Rapid Reviews for June, and as I find these booklets of very great assistance when going into details and also booking films, I shall esteem it a favour if you can supply me with a copy of the missing booklet."

Harold S. Gent, Sheffield.

"Showmanship Has Been Forgotten!"

Quigley Demands Rebirth of Enterprise

(By "The Bioscope" New York Correspondent, Ernest A. Rovelstad)

"In an industry which has had a brilliant record for initiative, enterprise and progressiveness, the opening of the 1931-32 theatrical season in the picture business is alarmingly disappointing," says Martin Quigley in an editorial article, under the heading "Shows or Sausages," in the *Motion Picture Herald*.

"The heart of the picture business always has been and always will be showmanship," Mr. Quigley writes. "Without showmanship the picture business becomes a cut-and-dried process of manufacturing and distribution, of little importance to the public and of little profit to the industry.

"And that, precisely, has been the drift of affairs in the picture business during recent months.

Supine Attitude

"The picture business at this time gives evidence of a combination of self-satisfaction and a fatalistic assumption that things are as they are and there is nothing to be done about it.

"In the place of intense activity, contagious optimism and an uncompromising determination to occupy a place in the sunlight of popular interest and industry precedence, there is in various places in the trade only a supine attitude which, among other things, suggests that the tide of affairs is not unlikely in the near future to bring in a number of new names and new faces to take the places of those who have gone into a decline in so far as usefulness to the business is concerned.

"There is little doubt that the efforts to impersonalise a business in which personality counts most is an important contributing factor in the present disturbing state of affairs. There are many evidences of orderly machine-like operation; in fact, too many, because in most cases it has resulted in a condition of motion without movement.

"The old showmanship efforts to enthuse and inspire the trade, thereby making the arrival of a good picture an event, have been suspended or forgotten. The old efforts to stimulate the trade interest and thereby communicate interest and enthusiasm to the public, through the trade's thousands of direct contacts with the public, are conspicuously absent.

Its Patron Saint—Barnum

"Perhaps in the days of the industry's so-called infancy it did appear as an irrepressible, voracious youth in the eyes of staid and stereotyped business, but it did get results, vastly more and greater results than it is now getting. Perhaps it did conduct itself as if the late P. T. Barnum was its patron saint, but while it did so it was storing up assets upon which it is now having grave difficulty in paying savings banks' interest returns."

* * *

Chase National Bank, with an interest in the Fox companies close to $100,000,000, and Harley L. Clarke are reported to be tightening the purse strings at Fox, with the naming of a finance committee headed by Clarke to pass upon all expenditures. At the same time, it was stated that there was every intention to continue the present management.

France in Arms Against Royalties

Native Recording Systems Free

(From Our French Correspondent, Georges Clarriere)

Question of Sound Royalties

The royalties and licence charges paid by French producers to the American or Dutch-German owners of sound film apparatus patents, is the present subject of discussion in trade circles. According to one authority, French producers have paid to patent owners for over two years, one-tenth of the cost of their negatives. It is pointed out that whilst the manufacturers of sound film apparatus have a perfectly legitimate right to repay themselves for the expenses of buying patents and for experimental work, they have now regained their original outlay, and more.

Certain French systems are royalty free. One of these is a new model of the Caméréclair, made at Epinay. This, although not yet presented to the trade, is said to be a marvel of perfection; but it is not by any means the only highly-developed make of French recording apparatus. The latest improved Gaumont-Petersen-Poulsen apparatus is coming to the front, and another, of which little has been heard, the Cinévox-Haik, is reaching concert pitch. Sooner or later, it is estimated, royalties such as are at present demanded will not be obtainable in France.

Death of Albert Capellani

The death is announced of Albert Capellani, one of the pioneers of French film production. He started work in the earliest days of the old Pathé studios, and was eventually called to Hollywood, where he earned fame with the production of "The Red Lantern," a First-National picture, starring Nazimova. After his return to France, Capellani produced a few French films, and trained his son, Roger Capellani, who is now one of the chief directors at the Paramount studios, St. Maurice, near Paris.

Fox "Key" Hall Opens

The Théatre-Edouard VII, originally built as a cinema—where Urban's Kinemacolor was shown—but used as a theatre for many years, has been partially remodelled and wired by Western-Electric. It reopened last Thursday, with "A Yankee at the Court of King Arthur," in English. Alphonse Franck is at the head of the concern.

Legal and Financial News

A.P.P.H.—£114,435 Nett Profit

Another Successful Gaumont-British Subsidiary

The 17th Annual Report and Accounts of Associated Provincial Pictures Houses, Ltd., for the year ended May 31, 1931, show a nett profit for the year, including income from investments, etc., of £114,435 11s. 3d. To this is added a balance from last year of £56,945 10s. 9d., giving an available sum of £17,381 2s. The following appropriations have been made to reserve: For depreciation of Properties, Plant and Fixtures, £19,500; for Income Tax, £3,000; and Goodwill Account (balance written off), £15,000.

The directors recommend the payment of a final dividend on the ordinary shares of 6 per cent., making 10 per cent. for the year, and leaving a balance of £56,381 2s. to be carried forward.

The directors report their decision to demolish the Agricultural Hall, Wolverhampton, and erect on the site a more modern theatre with 2,000 seats. They also report that a large freehold site has been acquired at Wood Green, North London, and a very large seating capacity theatre on modern lines will be erected as soon as plans have been approved. The issued and fully paid capital of the company is £799,953 5s. 6d. The annual meeting will take place at Film House, Wardour Street, on Friday next, at noon.

BALHAM PICTURE HOUSE

Accounts filed under the compulsory liquidation of Balham Picture House, Ltd., High Road, Balham, show total liabilities £22,703 (ranking £7,976); assets, £20,978; and a deficiency of £6,136 with regard to contributories, the issued capital consisting of 5,000 Ordinary shares of £1 each.

According to the report of E. T. A. Phillips, Official Receiver, the company was formed in September, 1928. During the time the cinema was carried on by the vendors silent films were shown, but about the time company was formed, "talkies" were introduced, the installation costing £3,449.

In October last the financial position of the company was discussed, and about that time efforts were made to interest prospective investors in the company, but these efforts did not meet with success. In these circumstances the company was unable to meet the demands of the Debenture holders, and on February 11, 1931, H. W. Franklin, C.A., was appointed as receiver. That official had carried on the cinema with a view to realising as a going concern, but no definite offer has been secured, and he states that it is improbable that any surplus will become available for the unsecured creditors.

The failure of the company is attributed to lack of capital, heavy overhead charges, severe competition and general depression.

A. H. Partridge, C.A., has been appointed liquidator.

HUTKENALL THEATRES, LTD.

In the compulsory liquidation of Hutkenall Theatres, Ltd., The Coronet Theatre, Notting Hill Gate, W., the accounts show total liabilities £8,556 (ranking £7,103); assets, £107; and a deficiency of £10,984 with regard to contributories, the issued capital consisting of 3,881 Ordinary shares of £1 each.

E. T. A. Phillips, Official Receiver, who also acts as liqudiator, reports that the company was formed in July, 1929, with a nominal capital of £5,000. Frank D. Kendrick, a director, states that in or about November, 1928, he became associated with the management of The Coronet Theatre at Notting Hill Gate. Kendrick formed the opinion that the theatre could be transformed into a very profitable proposition; he discussed the matter with other directors and, as they were successful in negotiating a lease of the theatre for a period of 21 years, from June 24th, 1929, at an exclusive rental of £5,200 per annum, it was decided to promote a company and operate the theatre.

When, in September, 1929, the company began to show "talkie" films, great difficulties were experienced owing to the "sound heads" being suitable only for front projection. The correct "sound heads" were not obtained until late November, 1929, and it was not until January, 1930, that the company was able to present to the public the programme it desired.

The failure of the company is attributed to excessive rent and rates, inadequate seating accommodation, competition of more modern theatres, the showing of pre-release pictures in the West End of London, rear projection, general trade depression, lack of working capital.

RECORDING INVENTION LOSSES

A sitting of the London Bankruptcy Court was held on Tuesday before Mr. Registrar Mellor for the public examination of Arthur William Kingston, cinematograph engineer, Graham House, Newman Street, W. The debtor failed last July with total liabilities £5,125 (ranking £4,202) and net assets £863 after meeting £767 preferential. Debtor stated that in 1919 he commenced business as a cinematograph engineer at 54, Tavistock Square, W.C., under the style of "Kingston & Lynes." Since August, 1930, he had been engaged upon the production and sale of the "Kingston Home Recorder," invented by himself.

The debtor attributed his insolvency to concentration on the "Home Recorder," which did not prove to be the success anticipated. The examination was concluded.

QUOTA FINE AT LANCASTER

Hippodrome (Lancaster), Ltd., were summoned at Lancaster last Thursday, for failing to exhibit in the year ending September 30, 1930, the quota of 7½ per cent. British films at the Palace, Lancaster.

On behalf of the Board of Trade, John Richard Jolinson stated it was not a sufficient answer to the summons to say that if the returns of other theatres were accepted, the average would be found to be satisfactory. To escape the penalty for non-compliance with the Act defendants must prove that no British films were available, or show that the circumstances were beyond their control. The percentage of feature films shown at the Palace was 2.70 per cent., and shorts 3.45 per cent.

E. H. Goodwin, for defendants, pointed out that it had not been proved that a sufficient supply of British films of the right quality and price was available. Unfortunately, his clients did not keep any record of films they negotiated for and did not use, but they could show that they had exhibited British films at a loss. Defendants had to consider not only the shareholders, but their patrons, and undoubtedly films would have less patronage if they were all British. Defendants could claim to have a better knowledge of local requirements, and what was commercially practicable, than the Board of Trade.

Defendants were fined 40s.

"PUNISHMENT FIT THE CRIME"

It will take three Liverpool youths over two years to pay off the damage they did in a few seconds at the Regent Cinema, Old Swan, a few nights ago. They broke into the building, and apparently because they could not open the safe, ripped the cinema screen in three places, causing damage to the amount of £57.

At the Liverpool Quarter Sessions on Thursday the Recorder ordered the three defendants to pay for the damage to the screen at the rate of 3s. each per week. If the money was not paid regularly they would be sent to Borstal.

Defendants were also bound over to appear at the January Quarter Sessions.

NOT SUFFICIENT

Blackpool Central Picture Palace Company was fined £1, at Blackpool, for exhibiting under 7 per cent. British films at the King Edward Picture House, Central Drive. It was stated that the defendants showed only 5.24 per cent. British films, including 4.35 per cent. long films.

The defence was that British films were not available in large numbers during that period. Owing to the deficiency in the quality of some, it was impossible to exhibit them. This year they had already exceeded the quota of British films.

SHARE PRICES

Messrs. Redway, Mann & Co., Ltd., state that the market closed on the following quotations:—

Name.	Value.	Last Week.	This Week.
A. P. P. H.	ord. £1	15/–	15/6
Assoc. Talking Pics.	....	1/2	1/3
Assoc. British Cinemas	....	4/6½	4/4½
Do.	pref. £1 f.pd.	15/–	13/3
Blunt & McCormack	....	—	—
Brit. Int.	ord. 5/–	5/3	4/9
Do.	pref. £1	17/9	17/9
Brit. Instr.	ord. 10/–	2/6	2/1½
Do.	def. 1/–	—	—
Brit. Lion	def. 1/–	–/2	–/2
Do.	pref. £1	3/9	3/9
Brit. Filmcraft	ord. 5/–	—	—
Brit. & Dom.	def. 1/–	–/3¾	–/4½
Do.	ord. £1	3/–	3/–
Brit. Screen Prod.	5/–	—	—
Brit. & For.	ord. 5/–	—	—
Brit. Photo-tone	....	—	—
French Do.	....	—	—
Blattner	def. 1/–	—	—
Denman P.H.	£100 7% deb.	86	80
,, Con.	,,	90	82½
Gaumont Brit.	ord. 10/–	9/4½	9/–
Do.	7½% £1	15/–	15/6
Gainsborough	ord. £1	6/6	7/6
Do.	def. 1/–	–/6	–/6
Gen. Theatre	pref. £1	7/6	7/3
Do.	6½% deb.	70	67
Met. Cinema....	ord. 10/–	—	—
Do.	def. 1/–	—	—
Movie Colour	....	–/7½	–/7½
Morgan Film Service	....	—	—
Non-Flam.	ord. £1	–/6	–/6
Do.	def. 1/–	–/1½	–/1½
New Era N.P.	ord. £1	—	—
Do.	def. 1/–	—	—
P.C.T. Cons.....	7% £1	19/–	16/–
P.C.T.	"B" £1	17/–	17/–
P.C.T.	7½% pr. or. £1	13/9	13/6
Stoll Th.	ord. 5/–	4/–	4/6
Tussaud's	£1 pref.	26/9	25/–
Do.	def. 1/–	4/6	4/4½
United P.T.	£1	1/1½	1/1½
Do.	7% deb.	78	77¼
Union Cinema	def. 1/–	—	—
Do.	10% 5/–	—	1/5½
Welsh-P'rson-Elder	8% £1	–/4½	–/4½
Do.	ord. 1/–	–/¾	–/¾

COUNTY COURT JUDGMENTS

The following are extracts from the Official Register of County Court Judgments, but may have been settled prior to publication, which in any case does not imply inability to pay:—

Israelevitch, Mr. S., Palladium Cinema, Ward Road, Stratford, cinema proprietor, £21 6s. 4d. July 29th.

Glick, R. & J. (a firm), Picture Hall, Westerhope, cinema proprietors, £14 8s. 10d. August 14th.

Draper, Mr. H. J., Cinema, Jamaica Road, Bermondsey, film hirer, £29 14s. 4d. August 19th.

Dodd, — (male), King's Cinema, Seacombe, cinema proprietor, £15 19s. 11d. August 17th.

Dodd, Mr. S. G., King's Picture House, Seacombe, film hirer, £50 15s. 7d. August 7th.

Bugg, Mr. W. G., Garrison Theatre, Bovington, cinema proprietor, £11 1s. August 19th.

Green, Mr. J., Palladium Cinema, Upper Norwood, £16 15s. 11d. August 10th.

Maddison, Jno., Palace Cinema, Haswell, film hirer, £13 8s. 7d. August 7th.

Lurey, Leopold, Empire Cinema, Airedale, cinema proprietor, £17 18s. August 19th.

County Cinemas, Ltd., Regent Arcade House, Regent Street, W., film hirers, £13 4s. 10d. August 13th.

Forest Lane Cinema, Ltd., 5, Palace House, 128, Shaftesbury Avenue, W., cinema proprietors, £35 6s. 5d. August 12th.

Ecclesfield Cinemas, Ltd., Cinema, Ecclesfield, cinema proprietors, £23 3s. 10d. August 14th.

Record O. Films, Ltd., 66, Victoria Street, S.W., manufacturers, £10 2s. 8d. June 10th.

New Clarence Cinema, Ltd., 3, Piceadilly Mansions, 17, Shaftesbury Avenue, W., film exhibitors, £19 16s. 3d. August 10th.

SPEAKING PERSONALLY

E. W. Bassil, who has just taken over control of the West End Astoria, Charing Cross Road, needs no introduction to the trade, in which he has been a prominent figure for over twenty years. Entering the industry in 1911 with the old London Film Company, he played in several of the original British films, including "Rupert of Hentzau," "Prisoner of Zenda" and "Bootle's Baby." Following his war service he joined P.C.T. and held several prominent managerial posts. In 1920 he severed his connection with P.C.T. to take up the general management of the Sheffield and District Cinematograph Theatres, Ltd., and held this post until 1928, when he returned to London to open the Davis Theatre, Croydon. From there he in 1930 returned to P.C.T. and took over the management of the Tower Super Cinema, Peckham, which post he now vacates to return to the West End Astoria.

F. J. McGregor, now in charge at the Coliseum, Harringay, is very well known in Scottish trade circles by reason of his long stay at the Roxburgh Cinema, Edinburgh. During his nine years' service at that theatre he created an exceedingly strong and regular clientele.

David J. Ludlow, who has been assistant to John Olliver, manager of the Piccadilly, Stratford Road, Birmingham, is to succeed S. K. Lewis as the manager of the Imperial, Moseley Road, upon the latter leaving to take control of the Empress, Sutton Coldfield. He has been with the circuit for some considerable time, having been for seven years musical director of the Palladium, Hockley. He has been assisting Mr. Olliver for the past 18 months.

F. K. Seymour, the popular manager of the Welbeck Cinema and Playhouse, Walker-on-Tyne, has been presented by his wife with a son. Mr. Seymour has since been the recipient of the hearty congratulations of his many friends in the trade.

Ernest H. Whittell has been appointed manager of the Lonsdale, Carlisle, which was officially opened recently. Mr. Whittell is a Whitley Bay product, having commenced his cinema career as second operator at the New Coliseum, Whitley Bay, several years ago. Since then he has served as operator in Douglas, Isle of Man, and also has been at Dover for nine years. About a year ago Mr. Whittell took over the management of the Botchergate Picture House, Carlisle.

B. W. Browne has joined the sales force of Radio Pictures, Ltd., Northern Branch, which is under the management of Jimmy Read.

George Hazeldene Barker has just completed a period of four months as relief manager on the A.B.C. theatre circuit, during which period he has taken charge temporarily of theatres in Manchester, Bradford, Leicester, Leeds, Darlaston and Oldham. He is now open to consider offers from proprietors, and letters may be addressed to him at 27, Homefield Road, Edgware, Middlesex.

W. E. Morgan, proprietor of the Lyric Cinema, Carmarthen, West Wales, was married at Llandrindod Wells recently to Miss Elsie M. Price, daughter of Mr. and Mrs. Thomas Price, Llandrindod Wells. The bridegroom is well known in West and Mid-Wales film circles.

W. Waring Roberts, formerly manager of the Capitol Cinema, Overton Street, Liverpool, has taken over the managership of the Electra Cinema, Oxford.

Howard E. Smith, who took over the management of the Kennington Theatre, S.E., on Monday after a lengthy stay at the West End Astoria, is probably one of the keenest showmen in the trade, specialising in vestibule and exterior displays. Examples of his clever exploitation stunts have frequently been reproduced and favourably commented upon in The Bioscope. He was for some time in charge of the Marlborough Theatre, Holloway Road, N.

P. W. Spellman has just been appointed assistant-manager at the Pavilion, Lavender Hill, S.W. Prior to taking up his new post he has for some time been at the New Cross Kinema, under General Manager W. G. Hockman.

C. S. MacGregor, for the past five years assistant manager with F.N.P.'s Newcastle branch, has been promoted to the management of the firm's Liverpool branch. Nine years ago Mr. MacGregor went to the North an entire stranger, but during that time both Mrs. MacGregor and himself have been taken to the hearts of the Northerners and have made hosts of friends. Mr. and Mrs. MacGregor will leave the North with the very best wishes for their continued success and prosperity.

W. N. Carter, formerly with the Manchester Branch of Gaumont's, has succeeded W. H. Harriott as salesman with Gaumont's Northern Branch.

J. Wilkinson has resigned the managership of the Regent Cinema, Knotty Ash, Liverpool, a position he has held since the theatre was opened four years ago. He has been succeeded by H. Malcolm, of the Warwick Picture House, Liverpool, who is now general manager of the two theatres.

H. P. Jones has been appointed branch manager for Warner Bros. Pictures, Ltd., Manchester, in succession to J. Jacobs. For the last eighteen months Mr. Jones has been on the exhibiting side, being associated with Lancashire Cinemas, Ltd. Before that he was manager for four years of the Universal Pictures branch at Manchester.



Douglas Fairbanks junior in the new First National and Vitaphone picture, "I Like Your Nerve," written by Roland Pertwee, and recently trade shown by F.N.P.

A. A. Richardson has been appointed general manager for Langrish & Co., Ltd., in the Lancashire, Cheshire and North Wales territory. Mr. Richardon has just completed 21 years of service on the accessory side of the industry, having the good record of serving only two companies during the past 20 years—Gaumont for 13 years and his present company seven years. During his stay in Manchester, Mr. Richardson will endeavour to further the Langrish policy of "Service after Sales."

Pat Glynn, one of the best known Pressmen in the trade, has rejoined Universal as Press representative in the department controlled by J. Leslie Williams. Glynn was associated with Universal five years ago, and in the interim has acted as publicity representative with Gaumont and in charge of Whitehall productions.

Hilton R. Schleman, who recently severed his connection with Western Electric, has now entered the British production field, having been appointed studio Press representative for Mutual Pictures, Ltd., now producing "Lloyd of the C.I.D." Mr. Schleman is working in conjunction with J. Leslie Williams, chief of publicity for Universal.

J. Jacobs, who for the last three years has been Manchester branch manager for Warner Bros. Pictures, Ltd., has been promoted to a position at the head office in London. Before joining Warner Bros., Mr. Jacobs held managerial positions with W. & F. in Scotland, and Stolls.

Arthur Cecil Hutton has succeeded to the managership of the Parliament Street Picture House, Nottingham, and the Palladium, Beeston, Notts, rendered vacant by E. B. Chaplin's acceptance of the managership of the Tudor, West Bridgford. Mr. Hutton, who is a native of Knutsford, Cheshire, was formerly assistant manager of the Palace, Burslem. He has also had considerable experience of the engineering trade.

Edwin Marshall, house manager of the Theatre Royal, Hyde, has been transferred to Burnley as house manager for the Alhambra and Regal Cinemas. These halls are controlled by Standard Cinema Properties, Ltd. (Mortimer Dent). Prior to his appointment at Hyde Mr. Marshall was assistant manager to the Alhambra, Burnley, and is therefore no stranger to the town. He is, in fact, a member of a well-known local family, and eldest son of Ted Marshall, manager of the Palace, Burnley (A.B.C). His local knowledge and prestige will no doubt be of help to him in his new responsibilities.

A. V. Ollerenshaw has relinquished the managership of the Astoria Cinema, Prestwich, near Manchester, which opened a few weeks ago. He was formerly in charge of the Plaza and Adelphi Cinemas, Swinton, which are also in the J. F. Emery circuit.

Edgar Flint, who has been manager of the Tower Picturedrome, Manchester, for about twelve months, has transferred to the Palace Cinema, Walkden, a J. F. Emery circuit hall.

H. Barker has transferred from the Shaftesbury Cinema, Leicester, to the Tower Picturedrome, Broughton, Manchester. He has been succeeded at the Shaftesbury by L. Wynn. Both halls are in the H. D. Moorhouse circuit.

Widespread Interest in "Bioscope" Reviews

Exhibitors' Comments on Percentage Analysis System

Almost Unanimous Support for Principle

WEAK AND STRONG POINTS INDICATED

(Miss) E. Green (Booking Manager, North Western Film Booking Agency, Liverpool)

"Assessing the value of films by the percentage system is likely to prove of much value to exhibitors and circuits such as ours—we book for 13 theatres—because one can see at a glance what are the strong and what are the weak points of every subject trade shown.

"Any innovation such as THE BIOSCOPE's, that will simplify the task of the programme booking manager, must be commended."

"50% FOR ENTERTAINMENT"

W. D. Strongitharm (Booking Manager, Metropolitan & Provincial Cinemas, Ltd. [Victor Sheridan], London)

"While appreciating the avowed policy, in my opinion in its present form the system is not of maximum value, particularly the percentage scale. It is quite possible for this to prove misleading. The chief ingredient from the working angle—viz., the entertainment angle—has been entirely missed out of the percentage scale. I suggest that no less than 50 per cent. should be allocated for entertainment appeal and that other ingredients in a film should be rated at 10 per cent. each only. That would make 50 per cent. for entertainment value, 10 per cent. for story, 10 per cent. for acting, 10 per cent. for photography, 10 per cent. for recording and 10 per cent. for direction."

GENERAL APPEAL SUGGESTION?

E. J. Hinge (General and Booking Manager, Stanley Roger's Circuit, Newcastle-on-Tyne)

"For people who have to rely in the main on trade paper film reports, and who are able to apply markings to their own particular needs, this new system of analytical markings will be an undoubted asset to them.

"However, we are faced with the old argument of a particular film appealing to one type of audience and not to another. The story value, therefore, varies according to the tastes of any particular audience.

"I think this discrimination of film appeal to audiences in different parts of the Provinces has yet to be satisfactorily arranged."

VALUES FILM CRITICISM

Harry Devey (well-known Birmingham circuit, and Chairman, Birmingham Branch, C.E.A.)

"Undoubtedly the new style of film review is a great improvement and should be very helpful to the exhibitor indeed, particularly so when you take it as a true reflex of the experienced film critic's opinion, as I do personally."

WHAT ABOUT TITLE APPEAL?

H. A. Yapp (Forum, Fulham, and New Royalty, Notting Hill, etc.)

"I think the new scheme is a very good one and is distinctly helpful. I would, however, suggest that a percentage should be given for 'Title.' From my own observations, I am convinced that from the box-office point of view a good title is the great attraction, and patrons when seeking entertainment are undoubtedly swayed by it. As in my case the percentage of patrons is approximately 60 per cent. feminine and 40 per cent. male, feminine appeal is also a factor."

CIRCUIT BOOKING SNAGS

A. Snape (Director Heaton Park, Ambassador Super Cinema, Ltd., and of Kingsway and Carlton, Manchester, etc., etc.)

"I have noticed the new system of film reviews in your paper, and certainly think the novel idea is very useful. When a film does not get top marks it is sometimes because marks are deducted for photography and recording, and yet the public with untechnical minds do not think of such finesse. They want stars; acting; humour; thrills; entertainment.

"I expect this new method will develop, as time goes on, to be more useful than at present. Northern exhibitors could certainly do with some indication as to suitability of certain films for—(*a*) the town house, cosmopolitan; (*b*) the town house, residential; (*c*) the large super in working-class districts; (*d*) the large super in residential districts and (*e*) the ordinary cinema in working-class districts.

"One of the difficulties that presents itself to circuit booking houses catering for each type of district is that in booking films for the circuit you are giving meat to one and poison to the other."

NEVER WITHOUT "BIOSCOPE" REVIEWS

Thomas Wright (Goldsmith Street Picture House, and Regent Hall, Nottingham)

"I am very satisfied with THE BIOSCOPE reviews. For the past five years I have never been without them on my desk, and it is my belief that they have been steadily improving in usefulness to the exhibitor. They are very concise, and I may add, on the whole, very fair. Some film reviews that I have read have been inclined to consider a picture too much from a London angle. That has not been the case with THE BIOSCOPE Reviews. We do not take any notice either of London premieres or of the length of London runs in booking films for the provinces."

"GREAT IMPROVEMENT"

Harry Lane (well-known Birmingham Exhibitor and Vice-Chairman of the Birmingham Branch, C.E.A.)

"Speaking off-hand, I think the new style of review is a great improvement."

"THE ONLY WAY"

W. H. Gwilliam (Albion Cinema, North Shields)

"With apologies to Martin Harvey, I must say it is 'the only way.' No system of viewing films has ever appealed to me before, but I am emphatically in favour of this system which has been adopted by THE BIOSCOPE, as I consider it is the only way films can be reported on. It is just the system that I have been awaiting for years past, and I must congratulate THE BIOSCOPE."



This is how the Empire, Leicester Square, is looking this week; it is packing with Norma Shearer's "A Free Soul"

"EXCEEDINGLY HELPFUL"

Syd. Hyams (H. & G. Cinemas, Ltd., London)

"In my opinion the scheme is a very good one and exceedingly helpful, particularly in the case where one is unable to attend the trade show, or to get in by reason of the number of deadheads present!"

FULL TOTAL NOT SUFFICIENT

T. F. Massicks (Plaza Cinema, Newcastle-on-Tyne)

"Whilst I agree that the new film reviewing is a great improvement and a move in the right direction, I consider that exhibitors depending largely on film reviews will still need to be very careful in accepting the reports from an entertainment value point of view. Exhibitors relying on reports will not have to lose sight of the allocation or analysis of particular films, and will not have to rely on the full total of percentage which is given in the report as a box-office proposition. If they watch the percentage awards, however, given to the various angles of viewing these films, they should not go far wrong."

QUESTION OF SUITABILITY!

R. P. Rutherford (Queen's, Wallasey, and Queen's Circuit)

"What every manager wants to know is whether the particular film is a suitable booking for *his* hall. Your reviews in the past have been helpful because they gave that information. Now, I think you go into too much detail. The markings and analysis are interesting, but the success of the picture is fundamentally contingent on the quality of the story and the way it is told, the other factors being of lesser importance. Tell us the suitability of the film for (*a*) high-class halls, (*b*) popular halls, (*c*) halls patronised by working-class people."

BOX-OFFICE ARGUMENT AGAIN

Ken Nyman (Imperial, Notting Hill, and other London Theatres)

"I consider the new scheme quite a good one, but suggest that rather too much reference has been paid in your percentage analysis to technical aspects of the film.

"Box-office appeal is of paramount importance, and I consider 50 per cent. should be allocated to it, with, if possible, an indication of the picture's suitability."

"YOUR SYSTEM IS IMPARTIAL"

Fred Carlton (Palladium, Patricroft)

"Precision is what is wanted in film reviews, and whilst agreeing there is no universal standard by which the merit of any film can be judged—excepting, of course, the box-office test—I do think your system of markings is as impartial as can be devised in present circumstances."

VERBAL ELABORATION PREFERRED

R. M. Wright (High Street Cinema and Picturedrome, Leicester)

"Allocation of percentages appears to be helpful to those exhibitors who are unable to see very few films at the trade shows. Personally, I consider a very careful and detailed description of everything appertaining to a film—by that I mean the story value—by which the system gives a certain percentage may be quite all right for one class of house, but a failure for another type; therefore elaboration by the reviewer of

the type of story and general description of film in detail as is generally given is much more preferable to any system of markings or percentages."

ENTERTAINMENT VALUE ?

Lou Morris (Capitol, Wembley, and large London and Provincial Circuit)

"I consider the scheme very helpful indeed and is of great assistance. But it is essential that, apart from the percentage which should remain as set, you should (immediately above the analysis) state in *writing* the entertainment value."

A CRITIC OF OUR CRITIC

W. E. Humphreys (Royal Super Cinema, Liverpool)

"Your latest idea of an analysis at the end of each film review is quite bright, but I would rather like to know if you are using the same standard to mark both British and foreign films.

"My reason for asking this is I have personally viewed three films marked in this week's Bioscope, and it is my opinion (for what it is worth) that the film with the highest percentage in The Bioscope analysis cannot compare with the other two, either for general appeal or as a box-office attraction."

"VAST IMPROVEMENT"

J. S. Snell (Shipcote Cinema, Gateshead-on-Tyne)

"I have noticed with interest the analysis which strongly appeals to me as a great help to the manager who is looking for guidance. It was possible under the old system for a picture to receive a much higher grading than it really deserved. I think the new system adopted by The Bioscope is a vast improvement on the old."

HELP TO EXHIBITOR

S. K. Lewis (Imperial Cinema, Moseley Road, Birmingham)

"I think everybody will sum up the new Bioscope Film Reviews in very few words: They are a decided improvement and should prove an immense help to the exhibitor."

"GOOD SYSTEM, BUT——"

Arthur Sydney (Liverpool Branch Manager, Wardour Films, Ltd.)

"I think the system a good one. There might, however, be occasions when the percentages for recording and dialogue may not correctly assess the merit of the film, such as when the set is not in first class order. My suggestion is that recording and dialogue should be appraised separately."

SIMPLICITY AN ASSET

Isy Graham (Sheffield)

"Without casting any reflection on your new system, may I say that the question of the number of points given to a film is not to me of as much concern as whether a film is going to be suitable for any particular hall of which I have control. The large number of renters' representatives with whom I come in contact, however, tell me that country exhibitors and those in the smaller towns who cannot go to trade shows are absolutely dependent on trade reviews. To them, this new system cannot fail to be of the greatest value, putting forward, as they do, the various analytical points of a film as simply as possible."

SUITABILITY AGAIN !

C. W. H. Bowmer (Joint Proprietor, Seedley Cinema, Salford)

"I think the new system of reviewing is a distinct improvement and enables the exhibitor to form a better idea of the entertainment value of the film. Some remarks as to the type of hall for which the subject is suitable would be helpful."

INCLUDE BOX-OFFICE APPEAL

A. R. Favell, Senr. (Sheffield)

"My chief criticism is that technical points receive too much attention in the analysis—story value, photogrrphy and direction. For instance, some of our best box-office propositions have been poor in photography and direction and weak in story value. The system does not indicate the box-office value of a film.

"Some indication as to the all-round box-office merit of a film is of much greater importance than its direction, photography or sound."

GENERAL APPEAL AGAIN

N. Blaskey (Sheffield)

"The idea is an excellent one, but I think it would be better if instead of the percentage system we could simply have a maximum number of points on a much lower basis. Another drawback, I think is that too much attention is paid to the questions of photography and recording, etc., and not enough to story value. Story value and direction are the two most important factors, and they should have a preponderance in the proportion of possible points or percentage."

SUITABILITY LINE WANTED

B. Renwick (Bamborough Cinema, Byker, Newcastle-on-Tyne)

"I think The Bioscope's new system of film reviewing is a distinct improvement on the old method, and it should prove a great asset to those exhibitors who rely on these film reports. I would suggest, however, that the question of the suitability of film should be incorporated in these reports. The suitability could be included at the end of the story, and I have no doubt that this would prove of great advantage to the provincial halls and would be serving a good purpose."

"IN BRIEF" MOST USEFUL

F. J. Dunstan (King's Road Picture Theatre Co., Rochdale, 1923, Ltd.)

"I like your new way of film reviews, but miss the 'In Brief' line, which I found most useful in looking up reports."

"WHAT ABOUT TITLE VALUE ?"

R. E. Ratcliff (Tunnel Road Picturedrome, Liverpool)

"Your box-office film reviews in their new form are concise and helpful, and I only hope they will be tabulated in your monthly Rapid Reviews, which are invaluable.

"Although your analysis is very well balanced, I think a higher percentage should be allocated to the all-important story. As it is essentially a box-office film review, a percentage should be allocated to title value.

"I feel sure your new system will be an immense success."

"NOT IMPRESSED"

Dave Mistlin (Mistlin & Lee, Ltd., London and Provinces)

"Owning 12 theatres, for which I book, I must say I am not impressed with the percentage scheme.

"As far as I am concerned the 'picture' is the thing. The analysis is unnecessary as far as I am concerned. All I want is a guide to whether the picture is likely to play to good business or not."

AGAIN—AUDIENCE SUITABILITY

E. C. Morris (Scala Cinema, Nottingham

"Personally I never attach very much importance to any system of points. What I want to know first of all about a new film is, "Is it suitable for (1) a working-class audience; (2) a family house; (3) a big popular cinema; (4) a first or second feature in a double-feature programme. My cinema is 'a family house,' and I hope The Bioscope will indicate courageously films which deal solely or predominantly with sexual matters, so that I can avoid them."

Gene Raymond Gets Second

Gene Raymond, promising young juvenile player recently acquired by Paramount as one of a group of 10 Broadway stars, has just received his second film assignment, that of the leading male role in "Ladies of the Big House," which deals with women's life in a penitentiary.

Sylvia Sidney has the feminine lead.

"Bioscope" Readers' Forum

TO THE EDITOR,
THE BIOSCOPE.

Dear Sir,

Enclosed is a copy of a letter received from Mr. Batty, of the Picture House, Pontefract, which, might I suggest, more than answers friend Parker (in this page last week).

Yours faithfully,
Wardour Films, Limited.
Arthur Dent
(*Managing Director*).

Film House,
Wardour Street, W.1.
October 1, 1931.

[COPY.]
The Picture House,
South Elmsall,
Nr. Pontefract.
27th September, 1931.

Mr. Schofield,
Wardour Films, Ltd.,
Wellington Street,
Leeds.

Dear Mr. Schofield,

This week-end, as you know, I have been showing your "Man from Chicago." A more gripping and arresting picture of its class I have yet to see, and that expression of opinion is endorsed by every one of my patrons with whom I have come into conversational contact.

I have made time to watch it thoroughly on three or four occasions, and on each, instead of decreasing, it has increased in interest.

In my judgment, its production, direction and characterisation reflect great credit on everybody concerned, and especially the B.I.P., Ltd. As you know, this testimonial is unsolicited, and you may make use of it or not, as you think fit.

Yours sincerely,
(Sgd.) W. C. Batty.

The main point made by Mr. Parker last week was that strong language used in this film had met with police disapproval in his district. He used this as an instance arguing the need for inoffensive dialogue. That point does not arise in this correspondence, to which, however, we are pleased to give publicity.—Editor.

CARRIAGE ON FILMS

THE EDITOR,
THE BIOSCOPE.

Dear Sir,

In recent years there have been many lone voices crying in the wilderness for reductions in the cost of carriage on films to and from renters' offices; but alas, they have not evoked a sympathetic response. At the present time much money is wasted through renters insisting upon films being returned to the depots, when in lots of instances they could be conveniently crossed over, with consequent saving of money to the exhibitor and labour to the renter. Why should the exhibitor have to pay carriage both ways, when the renter comes in at the kill and lifts a very generous percentage of gross receipts ?

My carriage bill runs into three figures per annum, and I am only one of nearly 4,000 exhibitors. There is no other business in the land which insists upon the purveyor paying delivery charges on goods to and from the wholesaler—in our case, the renter.

"North Lancs."

Morecambe.

BOX OFFICE FILM REVIEWS

"Penrod and Sam"

(First National Pathe)

Great Entertainment

Booth Tarkington has few peers in his remarkable ability to fathom the child mind, and his story of Penrod and Sam is an outstanding example of his work. The story deals with the pranks of a gang of lovable youngsters, and, in particular, its two leaders, and unfolds with simple pathos the little tragedies which darken their young lives.

Under the very excellent direction of Wm. Beaudine, and with a cast headed by a most capable and likeable boy—Leon Janney—this screen version supplies entertainment which will make an immense appeal to cinegoers of all ages.

Each of the characters is of the type one meets with wherever children congregate—the open-faced youngster with a bit of the devil in him and all those meaner types for whom he and his pals have no time.

Everything about the picture is so natural and is handled with such conviction that it must appeal as a replica of the lives of all those who witness it. Parents will enter particularly into the little homely bickerings across the breakfast table of Penrod and his sister—the counterparts of their own children.

Penrod and his pal Sam are the prime movers in a gang with headquarters in a shack situated on a plot of land adjacent to Penrod's house, and owned by his father. Penrod, always at variance with his elder sister, pays too little attention to school and too much to the "Independent Order of Infidelity."

The gang have a particular antipathy to Georgie and Rodney, which is not improved by a classroom episode in which the pupils have to read aloud their efforts to construct a letter as home work. Georgie, throughout a bombardment from elastic catapults, writes about his dear teacher, and Rodney about his well-to-do father, who is present, but both have the laugh of Penrod, who reads a romantic epistle he has stolen from his sister.

Forced by their respective parents to accept the despised Georgie as a member, they initiate him, but with almost tragic consequences to the unfortunate Georgie. Real tragedy overtakes Penrod, first in the break with his pal Sam, with whom he fights, following a misunderstanding, and then in the death of his dog, Duke. Beaudine has treated this little drama with admirable restraint and has not permitted mawkish sentiment to run away with his better judgment. The dog is buried on the plot where the boys play and a terrible blow to Penrod is the sale of the ground by his father to the father of Rodney, whose whinings to his parents have brought it about.

Forbidden to visit his old haunts, Penrod is inconsolable until his mother, realising just what the loss means to the boy, prevails on her husband to buy it back. The story closes with the objectionable Rodney about to be "initiated," quite unaware of what is before him.

Leon Janney is perfectly delightful as the irresistible Penrod, and acts with the assurance and polish of a seasoned actor. All the boys are excellent. Matt Moore and Dorothy Peterson are splendid as the hero's parents and Zasu Pitts most amusing as Georgie's mother.

ANALYSIS

Story and Dialogue	18%	*out of*	20%
Direction	19%	,,	20%
Acting	18%	,,	20%
Recording and Photography	18%	,,	20%
General Appeal	20%	,,	20%
	93%	,,	100%

CAST

Penrod	Leon Janney
His Father	Matt Moore
His Mother	Dorothy Peterson
Sam	Junior Coghlan
His Father	Wade Boteler
Georgie	Billy Lord
His Mother	Zasu Pitts
Rodney	Nestor Aber
His Father	Charles Sellon
Margaret (Penrod's Sister)	Helen Beaudine

Offered by: *F.N.P.* **Produced by:** *First National Pictures.* **Directed by:** *Wm. Beaudine.* **Photographed by:** *Roy Overbaugh.* **Length:** 6,546 *feet.* **Release Date:** *April 4, 1932.* **Certificate:** *U.* **Recording:** *Vitaphone on Film and Disc.*

H. M.

"Alexander Hamilton"

(Warner Bros.)

Arliss Politician Again

In this story of Alexander Hamilton, famous American statesman, who, as First Secretary of the Treasury, fought a desperate battle against political intrigues in order to force through his Assumption Bill, George Arliss returns to the type of story which first made him screen famous. But although he may repeat his artistic triumph of "Disraeli"—it is difficult to suggest that he does—the film is scarcely likely to awaken the same enthusiasm among British picture audiences. For apart from the fact that Arliss does not fit so comfortably into the part of the rather youthful Hamilton as he did into that of old Disraeli, the period calls for costuming of a much more ante-dated character than in the Disraeli picture or in "Old English." But one must criticise any Arliss picture with due regard for the tremendous following which his earlier films have created, having done which one must attempt to determine whether or not his latest effort will redound to his box-office credit or otherwise.

In "Alexander Hamilton," as in his earlier work, Arliss succeeds in making the audience forget almost everybody and everything in the film save himself. His characteristic vivacity infuses the whole performance with some of that fine "dash" which he put into his study of the old British statesman. Arliss makes politicians things of flesh and blood: amusing creatures with a real sense of humour! Though his physique assumed the tail-coat and heavy cravat of Disraeli with much more conviction than it does the elaborate satin knee breeches and brocade coatee of Alexander Hamilton, there is all the buoyancy of youth in his portrayal. The story deals with the difficult days of the American Republic, when Hamilton, at the Treasury, worked night and day to secure a union of states, which he hoped to achieve through his Assumption Bill. While his young wife was away in England his political opponents engineered a plot to get Hamilton into an *affaire d'amour*. Mrs. Reynolds came into his life: there were indiscretions—and regrets.

Later, just as his Assumption Bill was about to go through, Hamilton discovered that Mrs. Reynolds had been used by his enemies so that her husband could secure blackmail money, the payment of which—in the absence of refutation—could be construed as political graft.

The climax where Hamilton, realising his position, decides to make a clean public confession of his relations with the Reynoldses, provides one of the greatest screen moments on record. Here is the courage which faces the consequences of public disgrace, spurning the refuge which hypocrisy and compromise could have bought. And Alexander Hamilton the man saves the honour of Alexander Hamilton the Statesman, while "Alexander Hamilton" the film sets hands twitching to applaud one of the strongest dramatic situations ever devised.

Of course, all is well: his Bill goes through, and his wife, with whom he is passionately in love, though at first disposed to leave him, forgives him instead. President Washington calls personally to congratulate him! Apart from certain improbabilities—as (for instance) the impression created that Hamilton had only one domestic servant, and that sometimes he had even to answer the door bell himself—there is little fault to find with the story. The supporting players are very fine, with the possible exception of Dudley Digges who, for once, appears to over-act as a sinister Senator. The film will doubtless appeal to all intelligent audiences.

ANALYSIS

Story and Dialogue	18%	out of	20%
Direction	15%	,,	20%
Acting	18%	,,	20%
Recording and Photography	17½%	,,	20%
General Appeal	15%	,,	20%
	83½%	,,	100%

THE CAST

Alexander Hamilton	George Arliss
Mrs. Hamilton	Doris Kenyon
Senator Timothy Roberts	Dudley Digges
Mrs. Reynolds	June Collyer
Thomas Jefferson	Montagu Love
Mr. Reynolds	Ralf Harolde
General Philip Schuyler	Lionel Belmore
George Washington	Alan Mowbray
Count Talleyrand	John T. Murray
James Monroe	Morgan Wallace
Zekial	John Larkin

Offered by: *Warner Bros.* **Directed by:** *John G. Adolfi.* **Story by:** *George Arliss and Mary Hamlin.* **Length:** 6,478 *feet.* **Certificate:** *U.* **Release Date:** *London, March 7, 1932; Provinces, March 21, 1932.* **Recording:** *Vitaphone on film or disc.*

W. H. M.

"Graft"

(Universal)

Political Corruption

Familiar plot, conventional types and melodramatic episodes supply exciting entertainment for average patrons.

Dusty, a cub reporter, is sent to interview Thomas, a building contractor of unsavoury reputation, and overhears a row between the man and his discarded mistress. The girl goes to the District Attorney and blabs, but is soon afterwards abducted. An election is imminent, and Dusty sees the mysterious murder of the Attorney, who is combating corruption. The Mayor's daughter is present and appearances are against her. But the shot is proved to have been fired from a window. Her innocence established, she joins the young reporter in his attempts to solve the mystery. Ultimately, the abducted girl is found on board a yacht, and a satellite of Thomas proves to be the murderer.

Though there is nothing in this picture which has any pretence to originality, rapid action keeps up the excitement splendidly. Much footage is devoted to the newspaper office, where the persistent Dusty (Regis Toomey) is considered a nuisance and a dud. His self-confidence is amusing, and the picture ends with him leading the handcuffed murderer before his editor as he had boasted he would. This may be funny, but unconvincing. Many of the episodes are of the type associated with serials. The cast is a long one. Sue Carol plays the Mayor's daughter and Dorothy Revier the discarded mistress. Boris Karloff impersonates the murderer. Direction is skilful and staging quite good. Towards the close, action takes place on board the yacht, and some pleasing seascapes are introduced.

ANALYSIS

Story and Dialogue	10%	*out of*	20%
Direction	15%	,,	20%
Acting	17%	,,	20%
Recording and Photography	15%	,,	20%
General Appeal	15%	,,	20%
	72%	,,	100%

THE CAST

Dusty	Regis Toomey
Constance	Sue Carol
Pearl	Dorothy Revier
Terry	Boris Karloff
Thomas	William Davidson
Harrison	Richard Tucker
Secretary	Carmelita Geraghty

Offered by: *Universal.* **Produced by:** *Universal.* **Directed by:** *Christy Cabanne.* **Length:** 5,045 *feet.* **Release Date:** *Not fixed.* **Certificate:** *U.*

I.J.

✶ **Denotes Registered British Film.**

"The Public Defender"

(Radio)

Live Lead in Good Story

Here is a story which keeps moving the whole time and revolves around a romantic figurehead in the person of "The Reckoner," a handsome member of society who risks his all to clear a man's name of the stigma of fraud.

That the man has a daughter with whom "The Reckoner" is in love supplies just that touch of romance to whet the appetite without interfering in any way with the main object of the plot, viz., the man's slick methods of overcoming his adversaries.

The idea of a man taking the law into his own hands and getting away with it to the extent that this one does is a rather fantastic one, but this is a fault hardly likely to detract from the film's popularity. The various coups made by the man who works to "the split second" are in themselves cleverly conceived and put over in most convincing fashion.

The crooked financiers of a certain town are alarmed at the activities of "The Reckoner," a mysterious member of society who has set himself up as a defender of the public.

The failure of a banking concern which has defrauded its depositors finds Gerry, the vice-president, and only innocent member of the board, a long-term prisoner. Convinced that Gerry has been framed by his associates, Pike Winslow, who learns the facts from Gerry's daughter, proceeds, with the aid of two trusty pals, to bring the culprits to book.

Following his usual method of advising his enemies of his coming by the judicious planting of the mysterious card of "The Reckoner," he is soon in possession of most of the incriminating documents. His big trial comes in the handling of Burns, the prime mover in the conspiracy, and here the story suffers a lapse by tying up his movements with the police. However, the closing scenes depict a real and thrilling piece of work, and his final winning of the girl is as it should be.

Adapted from George Goodchild's novel, "The Splendid Crime," the film offers splendid opportunities to Richard Dix who, as Pike Winslow, has seldom done better work. Shirley Grey, in the comparatively small part of Barbara Gerry, is pleasing, and the rest of the strong cast give admirable support.

This is a film which is sure of a big following.

ANALYSIS

Story and Dialogue	17%	*out of*	20%
Direction	18%	,,	20%
Acting	17%	,,	20%
Recording and Photography	18%	,,	20%
General Appeal	18%	,,	20%
	88%	,,	100%

THE CAST

Pike Winslow	Richard Dix
Barbara Gerry	Shirley Grey
Wells	Edmund Breese
Professor	Boris Karloff
Doctor	Paul Hirsk
John Burns	Purnell Pratt
Inspector O'Neil	Alan Roscoe
Rose	Ruth Weston
Aunt Matilda	Nella Walker

Offered by: *Radio.* **Produced by**: *Radio Pictures.* **Directed by**: *Walter J. Rubin.* **Photographed by**: *Edward Cronjager.* **Length**: 6,542 *feet.* **Release Date**: *Not fixed.* **Certificate**: *U.* **Recording**: *R.C.A. Sound on Film.* H. M.

"Transgression"

(Radio)

Big Feminine Appeal

This triangle drama, though somewhat slow in development, must hold considerable appeal for the feminine patron who, though perhaps not condoning a wife's lapse, will at least commiserate with her in this story. To this end they will be assisted by the polished portrayals of the leads, and a cleverly conceived climax in which the husband champions the conscience-stricken wife, though fully aware of illicit associations.

Opening in London, the action moves to Paris, where Elsie has made her temporary home while awaiting the homecoming of her husband, an engineer whose employment has taken him to India.

During her stay she becomes infatuated with, and is infatuated by, a Spanish noble, Don Asturo, and Robert, on his return, finds her changed towards him. With Robert absent in London, Elsie accedes to the persistent requests of Asturo to visit his home, and, while there, writes to her husband asking him to divorce her.

Asturo's sudden death at the hands of an infuriated father brings home to Elsie his real character, and she hurries to England in the hope of intercepting the letter. This fails to arrive at her home, and the appearance of Asturo's valet, who purports to have retained the letter, and now attempts blackmail, is quashed by Robert, who, being aware of the facts, has decided long before to forgive Elsie.

Kay Francis, beautifully gowned, makes a most appealing figure as the erring wife and gains a maximum of sympathy in the role. Paul Cavanagh, as Robert, has for once a part which audiences may applaud, and Ricardo Cortez is well cast as the scheming Spaniard. The support is good.

ANALYSIS

Story and Dialogue	14%	*out of*	20%
Direction	15%	,,	20%
Acting	18%	,,	20%
Dialogue and Recording....	15%	,,	20%
General Appeal	18%	,,	20%
	80%	,,	100%

THE CAST

Elsie Maury	Kay Francis
Robert Maury	Paul Cavanagh
Don Asturo	Ricardo Cortez
Honora Maury	Nance O'Neil
Serafin	John St Polis
Julie	Adrienne d'Ambricourt
Countess Longueval	Cissy Fitzgerald
Paula Frain	Doris Lloyd
Carlos	Augustino Borgato

Offered by: *Radio.* **Produced by**: *Radio Pictures.* **Directed by**: *Herbert Brenon.* **Photographed by**: *Leo Tover.* **Length**: 6,547 *feet.* **Release Date**: *March* 21, 1932. **Certificate**: *A.* **Recording**: *R.C.A. Sound on Film.* H. M.

"The Unholy Garden"

(United Artists)

Ronald Colman—Delightful Outlaw

There is something about Ronald Colman's romantic appeal to the feminine mind that seems to render it fitting and satisfactory that he should end up his adventures on a wistful note of self-sacrifice, gracefully giving up his chances of conventional happiness in favour of some other lover who, judging by romantic standards, is far less worthy.

Every female member of the audience is consoled by the fact that the leading lady, whatever her charms, can hardly be worthy of the adorable Colman.

Ben Hecht and Charles MacArthur, the authors of "The Front Page," have appreciated this special quality in the personal appeal of their star, and have provided him with a part of the dashing gentlemanly Raffles style, which is perfectly suited to his light comedy methods and gives him opportunities for some great moments.

Barry Hunt (Ronald Colman), a fugitive from the law, seeks refuge in the Palais Royal Inn, which he discovers to be the headquarters of a gang of criminals, quarelling amongst themselves, but all intent on the plunder of a blind old Baron, whose only protection is his beautiful grand-daughter, Camille. Barry grasps the situation and is easily able to persuade the gang that he is the man best qualified to secure the old Baron's fortune.

How he proves himself to be a true knight of chivalry to the girl, though incurring the suspicion and enmity of the entire gang, provides a thrilling story of adventure, somewhat involved at times, but told with dramatic effect and considerable humour.

The characters are varied and well drawn and a splendid cast of well-known and popular favourites has been very carefully selected with a view to giving full effect to the different types.

Ronald Colman plays with a delightful light comedy touch, combined with definite dramatic emphasis, and his rich voice shows great increase of flexibility. Fay Wray is charming as the distressed heroine, and excellent performances are given by Tully Marshall, Estelle Taylor, Ullrich Haupt, Lawrence Grant and Warren Hymer, to select only a few out of a long and highly competent cast.

Though the story is on somewhat conventional lines, it is one that will meet with general approval, and is a useful vehicle for the art of a very popular star.

ANALYSIS

Story and Dialogue	15%	*out of*	20%
Direction	15%	,,	20%
Acting	17½%	,,	20%
Recording and Photography	15%	,,	20%
General and Stellar Appeal	17½%	,,	20%
	80%	,,	100%

THE CAST

Barrington Hunt	Ronald Colman
Camille	Fay Wray
Hon. Mrs. Elize Mowbry	Estelle Taylor
Baron de Jonghe	Tully Marshall
Smiley Corbin	Warren Hymer
Colonel Von Axt	Ullrich Haupt

Distributed by: *United Artists.* **Directed by**: *George Fitzmaurice.* **Length**: 6,809 *feet.* **Release Date**: *February* 29, 1932. **Certificate**: *A.* J. H. B.



Andy Clyde in the Ideal-Educational film "The Canon Ball," handled by Ideal Films

"The Mad Genius"

(Warner Bros.)

John Barrymore—Mephistopheles

Exciting and melodramatic story of an impressario who strives to keep his boy protégé from marriage, believing his career as a dancer would be wrecked.

Tsarakov, cursed with a club foot, has brought up Fedor, a peasant boy, as a dancer. The youth does not share the cynical and cold-blooded views of his benefactor, but falls in love with pretty Nana, who dances with him. The girl returns his affection and shuns a wealthy Baron, favoured by Tsarakov.

Determined to keep the lovers apart, he compels Nana to cancel her contract. When she leaves, Fedor follows her, and in Paris they are happy together, though poor.

But the influence of the malignant manager blights their careers and they sink to a Montmartre café. Believing it will benefit the man she loves, Nana, hypnotised by Tsarakov, elopes with the Baron. Fedor joins the old company. In Berlin he sees the girl in a box with her wealthy friend and is with difficulty persuaded by Tsarakov to continue his performance. But, while he dances, the dead body of the evil impressario rolls on the stage, a badly treated subordinate having killed him in an insane frenzy. The lovers are reunited.

Based on a play by Martin Brown, this gruesome story of uncanny influence is well staged, with much dancing, and artistically photographed.

A vein of humour runs throughout, chiefly by Charles Butterworth's excellent performance as a meek and diplomatic secretary. Marian Marsh as the heroine plays with charm and sincerity, but the part is not a big one. Donald Cook impersonates Fedor on strong and likeable lines. John Barrymore revels in the part of the relentless Tsarakov, his whole heart being obviously in the impersonation. The creature fascinates, repels, thrills and occasionally amuses. That he will ultimately be baffled in his efforts to separate the lovers is a foregone conclusion. First seen as the nomad proprietor of a marionette show, his jaundiced outlook on the world is explained by the misshapen foot, which bars his success to putting the music of his soul into movement, hence his adoption of the boy. After this prologue, the child has grown to manhood, and Tsarakov, having lived on the labour of others, is now rich and powerful. Heartless, cunning and unscrupulous, with a profligate's opinion of women, he would cast little Nana into the gutter without a qualm. The title of the picture is illuminating and must be accepted as an apology for Barrymore's grotesque performance as Tsarakov. That the impresario "is mad, 'tis true; and pity 'tis 'tis true," for at the close the spectator feels that if the creature had not died a violent death he would have expired in a strait-jacket. These abnormal characters interest once, but pall by repetition, and "The Mad Genius" is practically a page in the life of Svengali. Of course, at melodrama houses the picture is certain to make a strong appeal.

ANALYSIS

Story and Dialogue	12½%	*out of*	20%
Direction	15%	,,	20%
Acting	18%	,,	20%
Recording and Photography	18%	,,	20%
General Appeal	14%	,,	20%
	77½%	,,	100%

THE CAST

Tsarakov	John Barrymore
Nana	Marian Marsh
Fedor	Donald Cook
Karimsky	Charles Butterworth
Serge Bankieff	Luis Alberni
Preskoya	Carmel Myers
Bartag	Andre Luguet
Fedor (as a boy)	Frankie Darro
The Father	Boris Karloff
Olga	Mae Madison

Offered by: *Warner Bros.* **Produced by**: *Warner Bros.* **Directed by**: *Michael Curtiz.* **Length**: 7,266 *feet.* **Release Date**: *London, March* 21, 1932; *Provinces, April* 4, 1932. **Certificate**: *A.* **Recording**: *Sound on Disc.*

I. J.

"Honeymoon Lane"

(Paramount)

Eddie Dowling as Regenerated Crook

This musical comedy type of story fails to live up to its early promise and supplies rather a queer mixture of comedy and sentiment. The former is, for the most part, of a mild order, and in an effort to make this more pointed the director occasionally lapses into knockabout stuff in which the talents of a gifted artist like Raymond Hatton are entirely wasted.

The more easily amused may find pleasure in the spectacle of hardened crooks wilting under the spiritual influence of a kind old lady and of crowned heads of Europe giving up their thrones for the sake of her famous cherry pies, but the theme is all too simple to make even good comedy.

Despite the fact that Tim Dugan has at least a tarnished character he refuses to be a party to a really crooked deal, and is fired from the gambling tables of the hotel where he is employed.

This temporarily embarrasses his love affair with the governor's niece, but opportunity comes his way when, by eloquent persuasion, he becomes manager of a nearby hotel. This establishment, now deserted, is owned by a delightful old woman, who entirely changes Tim's outlook on life. A sad story, accompanied by a few tears, about her son's tragic end through gambling puts Tim on the path of righteousness, a way quickly followed by the crook companions whose help he had enlisted.

Things go badly until the King of Bulgravia, heart-sick of ceremonies, decides to stay there, and, having partaken of the widow's cooking, refuses to leave. From then on we learn a lesson on how to acquire wealth without resort to bad habits and just how soft the heart of the American crook really is.

Eddie Dowling is bright and breezy, but neither he nor Ray Dooley have the lines to put over. A touch of blatant vulgarity from Ray, whose voice, by the way, is apt to jar, might with advantage be cut out. June Collyer has a very brief part, Noah Beery is excellent in a familiar heavy role and Mary Carr is appealing as the old woman.

ANALYSIS

Story and Dialogue	10%	*out of*	20%
Direction	12%	,,	20%
Acting	15%	,,	20%
Recording and Photography	18%	,,	20%
General Appeal	10%	,,	20%
	65%	,,	100%

THE CAST

Tim Dugan	Eddie Dowling
Mary Baggott	June Collyer
Dynamite	Raymond Hatton
Garty Murphy	Ray Dooley
Tom Baggott	Noah Beery
Mother Murphy	Mary Carr
King of Bulgravia	Armand Kaliz
Paulino	Adolph Milar
Arnold Bookstein	Lloyd Whitlock
Noisy	George Kotsonaros
Betty Royce	Corliss Palmer

Offered by: *Paramount.* **Produced by**: *A. V. and D. Productions, in association with Sono-Art.* **Photographed by**: *Gilbert Warrington.* **Length**: 6,200 *feet.* **Release Date**: *April* 14, 1932. **Certificate**: *U.* **Recording**: *Western Electric Sound on Film.*

H. M.

"Hell Bent for 'Frisco"

(Gaumont)

Vera Reynolds Again

The majority of popular audiences will find plenty to amuse and thrill in a rather simple story of a reporter's capture of crooks and his ultimate alliance with the girl who is to marry the man responsible for her brother's murder.

Continuity is, in the main, poor, and the acting never reaches more than an ordinary level, though the nature of the story calls for little in the way of histrionics.

Jimmy Gray, a reporter, out of regard for his friend Lane, decides to investigate the latter's death, which occurred on the racing track. His suspicions are aroused by information supplied by the doctor who attended Lane, and this he confides to the fiancé of Lane's sister.

This worthy advises him to leave it alone, and, later, Jimmy discovers that he, with a gang of crooks, is the instigator of the crime, the reward being the wealth left by Lane's father. Against overwhelming odds, Jimmy holds up the crooks in their hide-out, and when things get too hot makes a neat escape. An attempt to capture him affords opportunity for a spectacular motor crash, but, in the meantime, the two chief crooks have departed for 'Frisco with the girl.

Jimmy follows, having promised his editor a big scoop, and a sensational capture is made on the dock side, followed by Jimmy's offer and the girl's acceptance of marriage.

Action, of which there is plenty, is the film's chief asset, and from this angle alone it should meet with popular approval.

ANALYSIS

Story and Dialogue	12%	*out of*	20%
Direction	14%	,,	20%
Acting	14%	,,	20%
Recording and Photography	16%	,,	20%
General Appeal	12%	,,	20%
	68%	,,	100%

CAST

Jimmy Gray	Charles Delaney
Ellen	Vera Reynolds
Lane Garwood	Carol Nye
Kenton	Edmund Burns
Red	Reed Howes
Fogerty	Tom O'Brian

Offered by: *Gaumont.* **Produced by**: *Tiffany Productions.* **Directed by**: *Stuart Paton.* **Length**: 5,533 *feet.* **Release Date**: *March* 21, 1932. **Certificate**: *A.* **Recording**: *Western Electric on Film.*

H.M.

"In Strange Company"

(Gaumont)

Sensational Crook Story

Here is a Gaumont-Sono-Art production with incredibly thrilling "goings on" involving a young medical student and a young girl, who eventually centralise in the final and amorous fade-out.

Very little attempt appears to have been made to play for conviction, our old friend Stuart Paton (once at Elstree) preferring to get the maximum concentration on action thrills. The result will please audiences whose standard of judgment takes more account of pulsation than plausibility. A band of crooks get a young boy into their clutches: his sister learns that he is to undertake "dirty work," and she intercedes. Meanwhile the boy complicates matters by double-crossing his gang; hiding certain stolen property. In a police raid he is shot in the head and removed to hospital, where a young doctor friend of his sister's is resident. The gang, anxious to get track of the hidden haul, steal the unconscious youth from the hospital by a ruse, later by a further ruse decoying the young doctor away to help him to recovery. They also decoy the boy's sister, and she and the doctor friend are forced by the crooks to perform a delicate operation on the youth's brain to restore his memory. Restoration is so complete that the youth remembers to direct the crooks to the wrong place to find the hidden jewellery. Finally, after numerous plots and counter-plots, the young doctor attracts attention to the plight of the unfortunate trio by sending out in the guise of a chemical prescription an S.O.S. for the police. Help arrives just as the crooks have been completely foiled by the young people, and the stolen property having been handed back to the police the boy is freed—presumably to act as best man at the wedding of his sister and the young doctor friend.

Ralph Ingram, as the young doctor, puts up a very presentable performance, and Donald Keith as the youngster manages to suggest just that lack of stamina and character which made him a crook's foil. Marjorie Beebe as the girl in the case suggests that doctors sometimes have patience as well as patients, for her accents are definitely of an American consistency which leaves all her charm in embryo! Supporting cast — chiefly crooks — make tough-looking "guys," and surely one recognises one of them as Stuart Paton, the director, himself?

ANALYSIS

Story and Dialogue	10%	*out of*	20%
Direction	12½%	,,	20%
Acting	12½%	,,	20%
Recording and Photography	15%	,,	20%
General Appeal	12½%	,,	20%
	62½%	,,	100%

THE CAST

Ralph Ingram	Grant Withers
Lil Hollins	Marjorie Beebe
Michael Rush	Wheeler Oakman
Buddy Hollins	Donald Keith
Chief of Police	William Desmond
Whitey	Paul Panzer
Joe	Ernie Adams
Swank	George Cheesboro
Jake	Harry Shutan
Jenkins	Billy Gilbert
Dixon	Stuart Hall

Offered by: *Gaumont Co.* **Produced by**: *Sono-Art.* **Directed by**: *Stuart Paton.* **Length**: 5,779 *feet.* **Certificate**: *A.* **Recording**: *Western Electric Sound on Film.*

W. H. M

"Murder by the Clock"

(Paramount)

Strong Drama

Rufus King, who was responsible for this story, has chosen for his chief character a type of female Landru, who, despite her utter callousness, compels one's rapt attention by her sheer audacity.

The story, though somewhat involved, is dexterously unfolded, and its many eerie situations are invested with such realism that it is definitely not suited to the squeamish patron. The excellent all-round qualities of the production enhance an already powerful drama, which plays on the emotions from the opening shot to the final fade-out.

On occasion the story shows a weakness in construction, and is, to say the least, fantastic to a degree, though there is no denying its qualities for those who take their pleasures seriously.

The development opens with a rather unnecessary picture of a trio of mourners weeping over a grave.

Then follows the weirdest of incursions into a tomb in which a miserly, but wealthy, old woman, accompanied by her nurse and half-wit son, tests an automatic device she has had installed in her future grave to guard against the risk of being buried alive.

Rather than leave her money to the lunatic son, whose mind is given up to murder, the woman leaves it to a drunken nephew, and it is around this man's wife that future events revolve. With the prospect of a long wait before she can handle the money, she induces her husband to murder the old woman, a crime for which the son is arrested.

Not satisfied with this, the wife, desiring the removal of her husband, plays upon the feelings of the poor son, who that night escapes from prison. In the meantime, however, her lover has attempted the husband's life, which is saved by medical intervention. On recovering, the husband is about to name his attacker, but dies when hearing the automatic device, which he believes is sounded by the woman he murdered, but which in reality is sounded by his wife.

Fate overtakes the lover in the person of the lunatic, who, having disposed of him, carries the woman off in triumph to the burial place of his mother. Here she is saved from the man's insane desires by resorting again to the alarm. The man is rearrested and she is charged with the murders by the young detective who has, throughout, suspected her.

Lilyan Tashman is ideally cast as the utterly unscrupulous, but pleasantly spoken, murderess who sticks at nothing. Wm. Boyd is good in the strong part of the detective, and Regis Toomey is responsible for some rather forced humour. All the actors give of their best, and this, coupled with the marvellously soft photography and effective settings, provide a film of extraordinary production merits.

ANALYSIS

Story and Dialogue	13%	*out of*	20%
Direction	18%	,,	20%
Acting	18%	,,	20%
Recording and Photography	19%	,,	20%
General Appeal	12%	,,	20%
	80%	,,	100%

CAST

Lt. Valcour ..... Wm. Boyd
Laura Endicott ..... Lilyan Tashman
Phillip Endicott ..... Irving Pichel
Officer Cassidy ..... Regis Toomey
Jane ..... Sally O'Neil
Mrs. Julia Endicott ..... Blanch Frederici
Herbert Endicott ..... Walter McGrail
Thomas Hollander ..... Lester Vail

Offered by: *Paramount.* **Produced by**: *Paramount.* **Directed by**: *Edward Sloman.* **Photographed by**: *Karl Struss.* **Length**: 6,668 *feet.* **Release Date**: *April* 4, 1932. **Certificate**: *A.* **Recording**: *Western Electric Sound on Film.*

H. M.

"Side Show"

(Warner Bros.)

Versatile Winnie Lightner

In spite of protests, circus performances seem as popular now as in olden times. Transferred to the screen they supply excellent and amusing backgrounds, as some of the most successful films testify. In this instance an interesting little love affair is interwoven with the clever turns and thrills, while the star proves she is not only a delightful comedienne, but an actress of charm and intelligence.

Though Gowdy's circus requires many railway cars, its finances are at a low ebb, and discontent is rife. But the girl Pat (Winnie Lightner) is not only a born diplomatist, but a clever performer in a variety of roles. In addition, she attends to the proprietor when in a maudlin condition. Joe, the barker (Donald Cook), is her Prince Charming, but his love is lukewarm. The unexpected arrival of Irene (Evalyn Knapp), her young sister, leads to complications and embarrassing situations. The girl is not only dazzled by the tawdriness and excitement around her, but lets Joe see she admires him. He responds, and Pat passes a bitter time. After a riot at



Gus Elen, the popular character comedian, who is soon to figure in an issue of Pathetone Weekly, singing his famous song, "'Arf a Pint of Ale"

the show the couple leave, but Joe returns and proves to Pat his love for her is sincere.

Though this story is not saturated with sentiment, there is sufficient to make the spectator sympathise with the heroine; the circus, if not presented on gargantuan lines, is supplied with turns, thrills and shows which provide pleasing entertainment, while there are several character studies rich in humour. The star (Winnie Lightner) proves that she can act as well as play the madcap as heretofore. Without tearing a passion to tatters, the brave little woman's distress is well portrayed. Not only is she compelled to pacify the discontented, sing, dance the hula-hula, do a death-defying dive, but keep two persistent wooers at bay. One of them (Charles Butterworth), as a sententious exponent of the show's wonders, gets many laughs.

ANALYSIS

Story and Dialogue	12½%	*out of*	20%
Direction	15%	,,	20%
Acting	17%	,,	20%
Recording and Photography	15%	,,	20%
General Appeal	15%	,,	20%
	74½%	,,	100%

THE CAST

Pat ..... Winnie Lightner
Sidney ..... Charles Butterworth
Irene ..... Evalyn Knapp
Joe ..... Donald Cook
Pop ..... Guy Kibbee
Tom ..... Toni Ricketts

Offered by: *Warner Bros.* **Produced by**: *Warner Bros.* **Directed by**: *Roy del Ruth.* **Length**: 5,871 *feet.* **Release Date**: *London, March* 28, 1932; *Provinces, April* 11, 1932. **Certificate**: *U.* **Recording**: *Western Electric Sound on Disc.*

I. J.

*"Stranglehold"

(Warner Bros.)

Revenge

From the days of Dumas the theme of revenge has been a favourite with a certain class of novelists and playwrights. It offers good opportunities for working up a strong climax, generally ending with the death or discomfiture of the vindictive one. In this case the conclusion is sudden and unconvincing, though before it comes there is much to interest and amuse.

Two well educated "down-and-outs" meet as stokers on a liner. Talk on women reveals the fact that the sister of the one—a half-caste—had been betrayed and deserted by his fellow worker. A savage fight ensues. The Englishman is victor. His opponent retires, vowing revenge.

Years pass. Bruce, the Englishman, has a beautiful wife and a son he idolises. He resides in a luxurious Thames-side house, but his prosperity is illusory. On the borders of bankruptcy, he suddenly discovers the author of his troubles to be a mysterious doctor residing in the neighbourhood. The man confronts him and proves to be the half-caste, now an authority on tropical diseases. Not only does he threaten Bruce with ejection from his home, but in shaking hands with his son gives a poisonous scratch, which imperils the youth's life. He then offers to effect a cure provided the wife goes with him. Ultimately, he relents and leaves the house.

Though this story is rather drab and unfolded on melodramatic lines, it is noteworthy for some humorous character studies, is prettily staged and well photographed. The vindictive doctor, a Sphinx-like individual, is impressively played by Allan Jeayes, offering a good contrast to the somewhat impulsive Bruce of Garry Marsh. Isobel Elsom impersonates the wife. A pleasing side issue is introduced of the son's love affair. Produced at the Teddington Studios from a story by Hugh Esse, and directed by Henry Edwards, the picture will certainly please the average patron.

ANALYSIS

Story and Dialogue	10%	*out of*	20%
Direction	13%	,,	20%
Acting	17½%	,,	20%
Recording and Photography	15%	,,	20%
General Appeal	12½%	,,	20%
	68%	,,	100%

THE CAST

Beatrice ..... Isobel Elsom
Bruce ..... Garry Marsh
King ..... Allan Jeayes
Grace ..... Dorothy Bartlam
Briggs ..... Hugh E. Wright
Philip ..... Derrick de Marney
Farren ..... Henry Vibart

Offered by: *Warner Bros.* **Produced by**: *The Henry Edwards and E. G. Norman Company.* **Directed by**: *Henry Edwards.* **Photographed by**: *Walter Blakeley.* **Length**: 6,064 *feet.* **Release Date**: *London, March* 21, 1932; *Provinces, April* 4, 1932. **Certificate**: *A.* **Recording**: *R.C.A. Photophone System.*

I. J.

"Two's Company"

(Gaumont)

Conventional Western Drama

There is much in this picture to admire, even by those not usually enamoured of Westerns. The ever-popular Ken Maynard has a big part, the minor roles are well filled, the fights are ferocious and the chases quite exhilarating.

The simple story concerns a range war in the West at the time cattle companies were driving off the ranchers' beasts from their pastures.

Blackie Weed's strength and efficiency is noted by Kearney, the company's manager, and he is offered a job, but declines it. He becomes the friend of Markham, a rancher who is suffering loss, and while at his house wins the esteem of his daughter.

The old man's manager is a treacherous knave and his antagonism to Blackie becomes acute. Horses mysteriously disappear and an old cowboy is killed. After much fighting and many strenuous chases, it is accidentally discovered that Blackie is a Deputy Sheriff. The exposure of the villain is followed by a miniature battle. Love draws Blackie and the girl together.

A heroine of quite exceptional charm, some fine scenery and beautiful camera work make this picture appealing to the eye, while the sincerity of the acting holds from start to finish.

ANALYSIS

Story and Dialogue	10%	*out of*	20%
Direction	10%	,,	20%
Acting	15%	,,	20%
Recording and Photography	15%	,,	20%
General Appeal	12½%	,,	20%
	62½%	,,	100%

THE CAST

Blackie Weed ..... Ken Maynard
Joan Markham ..... Lucille Powers
Kitty ..... Nita Martan
Joe Kearney ..... Lafe McKee
Rancher Markham ..... Murdock MacQuarrie
Thorne ..... Charles King

Offered by: *Gaumont.* **Produced by**: *Gaumont-Tiffany.* **Directed by**: *Phil Goldstone.* **Release Date**: *Not fixed.* **Length**: 5,638 *feet.* **Certificate**: *U.* **Recording**: *R.C.A. on Film.* I. J.

"Marie's Millions"

(Equity British)

Slapstick Comedy (re-issue)

In The Bioscope for April 1, 1915, an article on the Keystone Comedies appeared in which "Tillie's Punctured Romance," of which this offering is a reissue, was reviewed, and, with qualifications, commended.

It apparently laid the foundations of three remarkable careers, and, taking into consideration that the period was one of the most depressing in our history, Marie Dressler, Charles Chaplin and Mabel Normand may be justly credited with aiding the Allies by improving the spirits of British combatants.

It is stated that even blasé viewers roared with laughter, and Mack Sennett's direction was much praised.

It must be admitted that, in spite of old-fashioned technique, poor photography and some injudicious modern titling, at the trade show held recently it caused much amusement, and that not on account of its crudities, but because it is genuinely funny.

The story concerns a clumsy country woman wooed by a young and acrobatic crook. Hearing she is entitled to great wealth under the will of a deceased uncle, he marries her. At a lordly mansion the couple behave in a manner the reverse of refined. The discovery that the uncle is alive, the slippery husband's desertion and well merited punishment are all revealed with amusing detail.

As a curio the film certainly deserves attention.

ANALYSIS

Story	10%	*out of*	20%
Direction	15%	,,	20%
Acting	18%	,,	20%
Photography	*nil*	,,	20%
General Appeal	10%	,,	20%
	53%	,,	100%

THE CAST

Marie Dressler — Charles Chaplin
Mabel Normand — Chester Conklin
Ford Sterling

Offered by: *Equity*. **Length**: 5,500 *feet*. **Release Date**: *Not fixed*. **Certificate**: *U*.

I. J.

"End of the Rainbow"

(British Lion)

Fine Singing by Tauber

A simple story, beautiful production, tuneful music and remarkable singing combine to make pleasing entertainment, in spite of the language difficulty—the dialogue is German.

A Bavarian innkeeper is principal singer in the village choir. His talents and geniality make his house a popular one. Travellers are thrilled by his voice and he accompanies them to Berlin. At the Opera House he is received with enthusiasm. A rustic maiden, who admires him, follows him to the big city, but he does not see her. Afterwards she marries a persistent wooer and the great tenor sings at her wedding.

This elementary story is so clearly unrolled that the entire absence of dialogue would be no bar to its comprehension.

Needless to say, the magnificent singing by Tauber constitutes the picture's charm. He not only sings in the church and on the stage, but many songs to his domestic circle. The picture is rich in character studies, both rural and refined.

In the Opera House scenes Maria Elsner, as prima donna, gives delightful support.

The staging, camera work and Klangfilm recording is of a high order, and the picture is certainly one which should make a strong appeal to all music lovers.

ANALYSIS

Story and Dialogue	10%	*out of*	20%
Direction	15%	,,	20%
Acting	15%	,,	20%
Recording and Photography	19%	,,	20%
General Appeal	10%	,,	20%
	69%	,,	100%

THE CAST

Toni Lechner ..... Richard Tauber
Cora ..... Maria Elsner
Leni ..... Lucie Englisch
Loisel ..... Oskar Sima

Offered by: *British Lion*. **Directed by**: *Max Reichmann*. **Length**: 8,000 *feet*. **Release Date**: *Not fixed*. **Certificate**: *U*.

I. J.

Short Product

"HOW I PLAY GOLF" (*Warner Bros.*): Nos. 11 and 12 of this pleasing series. In the former Louise Fazenda introduces some facetiousness, and in the latter Bobby Jones gives a summary of his previous lecturettes. Certificate: U. Release date: Not fixed.

"THE NAGGERS' HOUSE WARMING" (*Warner Bros.*). 975 feet. Release date: Not fixed. Certificate: U. The squabbling couple find the legacy of a house a bone of contention. A piano smash should amuse the masses.

"ADVENTURES IN AFRICA" (*Warner Bros.*) 1,327 feet. Release date: Not fixed. Certificate: U. No. 10 of this most excellent series contains a pathetic episode of a tame lion.

"SMILE, DARN YE, SMILE!" (*Warner Bros.*). 642 feet. Release date: Not fixed. Certificate: U. Musical cartoon with dancing monsters. Fair average. One of the Merrie Melody series.

"IN AND ABOUT CAIRO" (*Equity*). 800 feet. Release date: Not fixed. Certificate: U. Interesting and well photographed pictures of the streets, markets and environs of this ancient city. One of the "Classic of Knowledge" series.

"BOSCO'S SHIPWRECK" (*Warner Bros.*). 631 feet. Release date: Not fixed. Certificate: U. Looney Tunes Comedy. Extraordinary adventures with savages. Excellent cartoon appeal.

"THE LONE STARVED STRANGER" (*Radio.*). 1,862 feet. Release date: March 28, 1932. Certificate: U. Roscoe Ates as the star in a little Western comedy drama. Against his wishes and better judgment he is made Sheriff with the express intentions of the township to track down a dangerous bandit. The stuttering Roscoe is successful through a glorious fluke. Good popular stuff.

"WAY OF ALL FISH" (*Radio*). 1,811 feet. Release date: March 21, 1932. Certificate: U. Gloomy Ned Sparks puts over a story of his own and supplies plenty of comedy while doing so. As an ardent disciple of Izaak Walton, he is horrified at various plebeian methods of handling trout. A most acceptable short.

"VIA EXPRESS" (*Paramount*). 853 feet. Release date: April 4th. Certificate: U. An argument between a couple of nincompoops regarding the despatch of a valuable vase falls rather flat. Tom Howard is the star. Fair average programme filler.

"AND THE GREEN GRASS GREW ALL AROUND" (*Paramount*). (Musical Novelty.) 531 feet. Release date: April 11, 1932. Certificate: U. Chief interest lies in the very excellent drawings, the song itself being rather poor and indifferently rendered.

"GENTS OF LEISURE" (*Paramount*). 1,714 feet. Release date: April 4, 1932. Certificate: U. Chester Conklin is the star who, with another hobo as his pal, has some exciting adventures over a dollar bill. Most audiences will find this amusing, particularly their trip on a freight train and the futile attempts of the authorities to arrest them.

"SVENGARLIC" (*United Artists*). Krazy Kat Series. 744 feet. Release date: Not fixed. Certificate: U. A skit on the well-known novel and stage play "Svengali." After hectic adventures the Kat rescues his sweetie from the clutches of one whose influence over her tends to become tragic. Amusing.

"THE STORK MARKET" (*United Artists*). Krazy Kat Series. 641 feet. Release date: Not fixed. Certificate: U. A most ingenious drawing in which the feline acts as baby packer in a celestial factory where the youngsters are made and from whence they are delivered by the stork. A useful short, not, however, without a touch of vulgarity.

"CHRIS CROSSED" (*United Artists*). 946 feet. Release date: Not fixed. Certificate: U. Another Eddie Buzzell bed-time story, and a really good one at that. Christopher Columbus is the hero and the chief events of his life are presented on deliciously nonsensical lines. His sighting of the natives in the New York of 1931 rounds off an entertainment which everyone will respond to.

"CURIOSITIES No. 222 (*United Artists*). 833 feet. Release date: Not fixed. Certificate: U. This number maintains the high standard of the series, and though the commentator speaks rather too rapidly he, nevertheless, introduces considerable comedy element. Included are a vegetable barometer, monument to a traitor, a "spooky" crank handle which has apparently solved the question of perpetual motion, a family of gold beaters, an experiment with eggs, the graveyard of many prehistoric animals and an extraordinarily long-winded bugler.

"CURIOSITIES No. 223" (*United Artists*). 844 feet. Release date: Not fixed. Certificate: U. Perhaps the most interesting item of this number is Judas, a goat who is employed leading countless sheep to the slaughter. A date farm in California, a dwindling Japanese race, the world's record sitter (on eggs), geysers in New Zealand and African street cars are also included.

"SCREEN SNAPSHOTS No. 9 (*United Artists*). 866 feet. Release date: Not fixed. Certificate: U Mickey McGuire here introduces a bevy of precocious youngsters to the audience, after which we attend a gathering in honour of Leo Carrillo. The big array of screen favourites here is bound to tickle the fancy of the fan.

"SCREEN SNAPSHOTS No. 10 (*United Artists*). 833 feet. Release date: Not fixed. Certificate: U. After having seen Carole Lombard and her husband, Dr. Powell, off on their honeymoon trip to Honolulu, the camera lets us in on a big gathering of celebrities, whom Percy Rubin introduces in his own particular way. Bound to prove a favourite.

"STRANGE AS IT SEEMS" No. 12 (*Universal*). 750 feet. Release date: Not fixed. Certificate: U. The most remarkable item of a very interesting number is that in which a five-year-old boy accomplishes most remarkable feats of strength, among them being the bending of iron bars with his teeth. Also included is the world's loneliest penguin, New York's fashionably dressed bootblack, a weird custom at Anopolis, in which the cadets toss pennies at a statue, and a horse with a human-like moustache.

"ONCE OVER LIGHT" (*Paramount*). Comedy. 850 feet. Release date: March 14, 1932. Certificate: U. Burnes and Allen. Amusing chatter by a girl manicurist. Smart short for the masses.

"FAIR AND SQUARE WAYS" (*Paramount*). 771 feet. Release date: March 28, 1932. Certificate: U. Eddie Miller. Pleasing golfing operetta. Smartly written and well rendered. Quite good anywhere.

"FAST AND FURIOUS" (*Universal*). 1,713 feet. Release date: Not fixed. Certificate: U. Daphne Pollard, Walter Merrill. Amusing tribulations and complications of newly-weds, leading to big smash-up and fight. Excellent for the masses.

"ONE HUNDRED DOLLARS" (*Universal*). 1,814 feet. Release date: Not fixed. Certificate: U. Charles Lawrence, Mildred Van Dorn. The absurd adventures of an insurance agent, with much rushabout business. Good popular house appeal.

"MICKEY'S DIPLOMACY" (*Radio*). 1,686 feet. Release date: March 14th. Certificate: U. Plenty of fun is to be found in this latest venture of Mickey McGuire. With some pals he constructs a submarine on motor wheels, which, with many other articles, are borrowed from one of the unfortunate fathers. Their final mad race will please everybody.

"DANGEROUS TRAILS" (*Warner*). "Adventures in Africa" Series. Certificate U. Release: Not fixed. Another fascinating trek through the wilds of Africa, during which we meet all kinds of wild creatures, many in close up. The commentator is apt to put too melodramatic an emphasis on his talk, which goes on a breathless speed throughout the reel.

"SPORTS-SLANTS" (*Warner*). Certificate: U. Release date: Not fixed. Another diverting reel introducing remarkable shots (some in slow motion) of wrestlers, crossbar athletes of both sexes, net ball players, etc. Extremely well photographed and supplied with good running commentary.

"RIPLEY'S SECRETS OF AFRICA" (*Warner*). Certificate: U. Release date: Not fixed. Novel item introduced by Ripley of "Believe It Or Not" fame. Opening with atmospheric shots during the arrival of the traveller by sea and air, the picture is then shown in a club, the comment forming a lecture on the peculiarities of uncivilised Africa. Animal shots and domestic scenes are amazingly good.

London Trade Show Diary

THURSDAY

"The Virtuous Wife"..... United Artists
Phoenix, 3

Augustus Thomas's famous play provides the theme for "The Virtuous Wife," the latest Columbia production to be trade shown by United Artists on Thursday, October 8th, at the Phoenix Theatre. The play ran for nine years under its original title as "Arizona" both in America and London, making a big hit at the Adelphi Theatre here. The problem which it reveals may be summed up, "Should a woman tell her husband about her past?" That question confronts the heroine in this drama of love and honour. Leading roles are played by Laura La Plante, John Wayne and June Clyde.

A new Archibald Nettlefold production, "Night Shadows," directed by Albert de Courville and featuring William Freshman, Pat Patterson and Ethel Warwick, will also be shown.

"Skyline"..... Fox
Prince Edward, 3

Fox will show to the trade "Skyline" on Thursday, October 8th, at the Prince Edward Theatre, at 3 p.m. The picture tells of a forlorn boy whom fate plucks up from the river docks to the lap of luxury. He has never known his real father, who had deserted his unmarried mother. He abandons his vagabond life and goes to seek romance and riches among the skyscrapers, finds them, and in doing so also finds the man who helps him upwards is none other than his unknown father. Thomas Meighan, who plays the part of the father, is supported by Maureen O'Sullivan, Hardie Albright, Myrna Loy, Stanley Fields and Mina Gombell.

FRIDAY

"The Bells"..... P.D.C.
Prince Edward, 8.30

Friday, October 9th, at the Prince Edward Theatre, at 8.30, P.D.C. will show "The Bells," an A.S.F.I. production. This is a "talkie" version of the famous drama immortalised by Sir Henry Irving. The part of Mathias is played by Donald Calthrop, who was given the role in preference to a hundred and fifty other applicants. Jane Welsh, whose second film appearance this is, plays the feminine lead, and the male lead is taken by Edward Sinclair, who was in the crowd of "City of Song." Important parts are also in the hands of O. B. Clarence, Wilfred Shine, and Billy Shine. There are exterior scenes of extraordinary beauty, these having been obtained in the Grampians, some of them during the very heavy snows of March last.

"Honeymoon Harmony"..... Paramount
Carlton, 10.30

"Honeymoon Harmony," starring Lester Allen, which Paramount will trade show at the Carlton on Friday, October 9th, at 10.30 a.m., is in many respects an unusual production. It is lavishly mounted with sets reminiscent of "The Love Parade," "Monte Carlo," and other big special productions. The treatment is entirely humorous and some amusing dance ensembles and delightful song and musical numbers have been introduced. The story describes how Lester Allen enters the office of a big touring company in New York and by dint of an engaging personality, boundless self-confidence and ingenuity, succeeds in attaching himself as a guide to a honeymoon couple on a tour of Europe.

Two Paramount short features will also be shown.

"Fifty Fathoms Deep"..... United Artists
Phoenix, 3

What promises to be a most thrilling under water picture will be shown by United Artists at the Phoenix at 3 p.m. on Friday, October 9th. Jack Holt is the star and is supported by Richard Cromwell and Loretta Sayers.

MONDAY

"Border Law"..... United Artists
New Gallery, 11

Buck Jones is the star performer in the Columbia picture "Border Law," which United Artists will show at the New Gallery, at 11 a.m. on Monday next, October 12th.

TUESDAY

"The Blue Express"..... Atlas
Academy, 11

Atlas Pictures will show "The Blue Express" at the Academy, Oxford Street, at 11 a.m., on Tuesday next, October 13th.

"Street Scene"..... United Artists
Phoenix, 3

Hailed as a triumph by New York critics, the adaptation of Elmer Rice's stage play, "Street Scene," will be shown by United Artists at the Phoenix, at 3 p.m., on Tuesday, October 13th. Directed by King Vidor, the cast is headed by Sylvia Sydney and Wm. Collier, Junr.

"Murder at Midnight"..... Gaumont
New Gallery, 11

"Murder at Midnight," a Gaumont-Tiffany feature thriller, will be trade shown at the New Gallery on Tuesday next, October 13th, at 11 a.m. The stars are Aileen Pringle and Hale Hamilton, and the story, while following the popular lines for murder mysteries, is developed along fresh channels from an arrestingly novel beginning.



A hot moment in "The Honour of the Family," First National and Vitaphone picture for trade show shortly. Bebe Daniels is starred with Warren Williams and Alan Mobray



Ina Caire in the P.D.C. film "Rebound," for pre-release at the R.K.O. Theatre, Leicester Square, on Friday next

WEDNESDAY

"Range Feud"..... United Artists
New Gallery, 11

Another Western, "Range Feud," will be offered to the trade by United Artists at the New Gallery, at 11 a.m., on Wednesday, October 14th.

Board of Trade Evidence

Clause 32 of the Films Act provides that trade shows of films to be registered must be announced to exhibitors or their agents at least seven days before showing.

On form "D" applicants for registration must give the names, dates of issue, and pages of the Trade Papers in which such notification has been given.

Will renters please note that in order to comply with this regulation, details of all trade shows should be sent to THE BIOSCOPE *to allow not less than seven full days from date of the next issue.*

WEDNESDAY, OCTOBER 14
Range Feud (United Artists), New Gallery.

THURSDAY, OCTOBER 15
Pagan Lady (United Artists), Phoenix.

FRIDAY, OCTOBER 16
Bad Company (P.D.C.), Palace Theatre.
Shanghaied Love (United Artists), Phoenix.

MONDAY, OCTOBER 19
The Calendar (W. & F.), Capitol.
The Wickham Mystery (United Artists), New Gallery.

TUESDAY, OCTOBER 20
A Dangerous Affair (United Artists), Phoenix.

WEDNESDAY, OCTOBER 21
The Great Gay Road (Butchers), Phoenix.

NEW P.D.C. TRADE SHOW

P.D.C., Ltd., continuing the sequence of important trade shows, which starts with "The Bells" on Friday, announce a fourth—the new Quillan-Armstrong picture, "The Tip-Off," for October 30th. This will be at the Phoenix Theatre at 3 p.m.

Joan Peers is the attractive feminine lead.



Fox's trio of debutante stars: Left to right, Linda Watkins, Helen Mack and Conchita Montenegro, whom Fox will star in their 1931-32 product

First National's Autumn Drive

Release Programme About To Start

Within a week or so First National is to enter upon what it feels justified in describing as one of the biggest drives of recent seasons, offering an outstanding product that embraces every star on its roster. The closing months of the present year and the early portion of next will see a succession of releases, with variety and quality as their keynote.

"Toast of the Legion" commences the drive on October 12th, followed by the Marilyn Miller starring vehicle, "Sunny," the week after. Richard Barthelmess as a dashing young outlaw is seen in "Adios," released on October 26th, supported by Mary Astor. November 9th heralds the release of "Little Caesar," with Edward G. Robinson and Douglas Fairbanks, Jr. "The Challenge," starring Lila Lee, with Fred Kohler and Sidney Blackmer, is set for release on November 16th.

Those who last week saw Leon Janney in "Penrod and Sam" are reminded that this brilliant young actor appears with Lewis Stone and Irene Rich in "Father's Son," released on November 23rd. "The Gorilla," with Lila Lee, is released on December 7th, while "Mother's Cry" follows on December 14th. The current year concludes with Loretta Young in "Big Business Girl," with Ricardo Cortez, released on December 21st.

1932 opens with a further Richard Barthelmess starring production, "The Finger Points," in which excellent support is seen in Fay Wray, Clark Gable and Regis Toomey. The week following, January 11th, welcomes Dorothy Mackaill in "Party Husband," with Donald Cook and James Rennie.

"Chances," Douglas Fairbanks, Jr.'s, initial contribution as a full-fledged star, is released on January 18th. "The Bargain," released on January 25th, represents the successful "come-back" of Doris Kenyon; she is seen with Lewis Stone and Charles Butterworth.

Joe E. Brown is seen in "Broad Minded," while in "Men of the Sky," released on February 15th, is presented a romance of espionage during the war. Irene Delroy and Jack Whiting have the leading roles. Dorothy Mackaill's second production for the year, "The Reckless Hour," is due for release on February 29th. A distinguished supporting cast includes Conrad Nagel, H. B. Warner, Walter Byron, Joe Donahue and Dorothy Peterson.

Walter Huston's grim and gripping personality is seen in "The Ruling Voice," released on March 14th, with Loretta Young and Doris Kenyon.

The second starring vehicle for Douglas Fairbanks, Jr., "I Like Young Nerve," written by Roland Pertwee, will be released on March 21st, after which comes "The Last Flight," starring Richard Barthelmess. Released on March 28th, it also features Johnny Mack Brown, Helen Chandler, Elliott Nugent and Walter Byron. Leon Janney takes the principal role in "Penrod and Sam," taken from the Booth Tarkington classic, which will be released in April 4th.

Ideal's Western Serial

First Episode as a Feature

Ideal are creating an entirely new departure in distributing "The Vanishing Legion," which they refer to as a new type of Western serial. Ideal's interest was first stimulated by the news that the exclusive "Roxy" Theatre in New York had booked this story—a serial!

The story of the serial—a "Mascot" production—concerns a mysterious and seemingly supernatural menace, that brings disaster to all who attempt to work a certain oilfield. Science plays a big part. The "talkies," radio and television provided the inspiration for the mysterious voice, that comes, apparently, from nowhere to warn all who attempt to work the oilfield of their approaching doom.

Harry Carey and Edwina Booth (who starred in "Trader Horn") are the leading stars. They are assisted by Rex, the Devil Horse, while amongst others in the cast are Frankie Darro, William Desmond, Philo McCullough, Joe Bonomo and Yakima Canutt.

There are twelve episodes, the first episode being in four reels, the remainder in two. The first episode is, in every way, a feature in itself, full of action, interest, sentiment and suspense, and with an appeal that will ensure immediate popularity with every class of audience. It is Ideal's intention to issue Episode I as a feature film, and the remainder as a serial.

"Naturally," say Ideal, "we are wishful of booking the serial in its entirety, but we are so confident of the 'pull' of the first chapter that separate contracts for that episode will be accepted. Theatre patrons," they observe significantly, "will do the rest."

"Devotion" Wins the Critics

Praise for Ann Harding Picture

Ann Harding fans in thousands turned out recently to cram the Carthay Circle in Los Angeles on the occasion of the world premiere of "Devotion," her first starring feature on the P.D.C. personality programme. Many hundreds of them were turned away, after offering to buy two dollar top seats for five dollars in order to see the famous star.

The premiere has been one of the biggest openings Hollywood has seen for a long time, and one of the most successful in the history of the Carthay Circle, while Ann Harding is again the object of the most laudatory phrases of the critics.

Charles R. Rogers, production chief at Culver City, and Harry Joe Brown, his associate producer, also came in for a great deal of praise, and they heard "Devotion" called the finest thing produced in Hollywood from the standpoint of acting, production and audience appeal.

The *Herald* expressed its appreciation as follows:—

"The superlative acting of the cast and the delicate necromancy of the director cast a spell of charm which holds the audience fast. The picture is romance personified. Audiences will love it."

"Devotion" is due for London trade show at the Phoenix Theatre at 8.30 p.m. on Friday, October 23rd.

"Silence" for Plaza

Clive Brook's Big Role

"Silence," which as a stage play thrilled Broadway audiences a few years ago, has been brought to the screen by Paramount, under the combined direction of the author, Max Marcin, and Louis Gasnier, and will be presented at the Plaza on Friday (October 9th).

"Silence" has Clive Brook playing the role which H. B. Warner made famous on the stage. Marjorie Rambeau and Peggy Shannon have the chief feminine parts, and Charles Starrett has the juvenile lead.

Peggy Shannon plays two roles in the picture, first as the wife and later as the daughter of the convict. Marjorie Rambeau gives vivid life to another woman character in the film. The story covers a period of about twenty years, and is interesting as a graphic review of the changing times through which many of the present generation have lived.

Fifteen from Fox

Eight Before the Camera

Fifteen full-length features are in various stages of production, from preparing to editing, in the Fox Studios.

Subjects actually before the camera are :—"The 'Cisco Kid," with Warner Baxter, Edmund Lowe and Conchita Montenegro ; "Riders of the Purple Sage," with George O'Brien ; "Yellow Ticket" with Elissa Landi, Lionel Barrymore and Laurence Olivier ; "Heartbreak," with Charles Farrell and Madge Evans ; "Sob Sister," with James Dunn and Linda Watkins ; "Ambassador Bill," with Will Rogers ; "Over the Hill," with Mae Marsh, James Dunn and Sally Eilers.

"Delicious," the Guy Bolton picture, with music by George Gershwin, starring Janet Gaynor and Charles Farrell, and "Surrender," in which Warner Baxter, Leila Hyams and Alexander Kirkland will be featured, has also started.

Benevolent Fund's Gala

Prizes for Best Costumes

As previously notified, the Benevolent Fund Gala Evening is arranged to cater for the employees as well as for the employers, and tickets are now available for employees and their friends. The price is 5s.

Evening dress is not essential, but it is hoped that good support will be given to the opportunity of winning prizes. For ladies there is no general fancy dress, but beach suits can be worn, and there is a prize for the prettiest. For gentlemen any fancy dress can be worn, and a valuable prize is donated for the best costume.

Maurice Elvey, Sinclair Hill and Victor Saville will form the judging committee, and Jack Buchanan has promised to present the prizes to the winners.

R. C. O. Viveash, secretary of the Benevolent Fund, 52, Shaftesbury Avenue, W.1 ('phone Gerrard 4104), will be pleased to give any information desired.



Lewis Ayres and Wm. Bakewell shake hands before the footer game which forms the background in Universal's next big trade show, "The Spirit of Notre Dame"

Universal's Big Programme

Imposing Titles on the Schedule

Interesting announcements of great activity in Universal City, Hollywood, are to hand from S. F. Ditcham, managing director of Universal. An imposing list of films are now finished, in production or planned.

"Frankenstein," on which studio work is now practically complete, stars Colin Clive as Frankenstein and Boris Karloff as the monster. "Frankenstein," which is directed by James Whale, has in support Mae Clarke, John Boles, Frederick Kerr, Edward Van Sloan and Dwight Frye.

"Homicide Squad," completed under the direction of George Melford, has a big cast, including Leo Carrillo, Noah Beery, Mary Brian, Russell Gleason, George Brent and Pat O'Malley. "Homicide Squad" depicts the heroism of the police in this gangster-stricken age. Another completed film, "Heaven on Earth," directed by Russell Mack, stars Lew Ayres and Anita Louise. Hundreds of players appear in the film, with colourful backgrounds of steamboating on the Mississippi. Lew Ayres also stars in "The Spirit of Notre Dame," now completing under the direction of Russell Mack.

Ricardo Cortez, Mae Clarke, Norman Foster and Marie Prevost star in "Reckless Living," now almost completed under the direction of Cyril Gardner. "Reckless Living" is a story of gambling and gamblers. "Strictly Dishonourable," directed by John M. Stahl, features artists of the calibre of Paul Lukas, Sidney Fox, Lewis Stone and William Ricciardi.

"Heart and Hand," directed by William Wyler, stars Walter Huston, Kent Douglass and Helen Chandler, in a deep sea story of fishermen. W. R. Burnett's latest best seller, "Saint Johnson," directed by Ed Cahn, tentatively under that name, features popular artists as Walter Huston, Lois Wilson, Harry Carey and Raymond Hatton.

Quite a number of splendid stories are definitely scheduled and now in preparation. These include "Murders in the Rue Morgue," to be directed by Robert Florey. The star will be Bela Lugosi, famous on the screen as "Dracula."

"Back Street," Fannie Hurst's novel, will be directed by John M. Stahl. "Nice Women" will be directed by Edwin H. Knopf, with Sidney Fox in the leading role. "Oh, Promise Me" will be directed by Cyril Gardner, and another story, "Blue Blazes," will be directed by Vin Moore.

Tom Mix stars in "Destry Rides Again," and also in another drama under the tentative title of "Christmas Eve at Pilot Butte." "Gallows," directed by Roland Brown, stars Lew Ayres and Rose Hobart. "Pudge," co-featuring Slim Summerville and Zasu Pitts, will be directed by Thornton V. Freeland.

Last, but certainly not least, is "Fate," by Erich Maria Remarque (whose story, "All Quiet on the Western Front," and the film adapted from it by "U," created world records), under the direction of Ernst L. Frank.

M-G-M Has Eight on the Floor

And Four More Starting

Beginning its autumn productions schedule on products for the new release season, M.-G.-M. studio is witnessing the greatest activity of the year, with eight feature companies at work and four others due to start within the next few weeks.

Important new starring combinations are on the list. One of these is "The Champ," with Wallace Beery and Jackie Cooper co-starred under King Vidor's direction.

Greta Garbo has completed work in "Susan Lenox, Her Fall and Rise," and has started "Mata Hari," co-starring for the first time with Ramon Novarro. George Fitzmaurice is directing. Under the direction of Sidney Franklin, Norma Shearer is working in "Private Lives," from the noted Noel Coward stage hit. Robert Montgomery is co-starred with her.

Lawrence Tibbett is under way with his new vehicle, temporarily titled "The Cuban," with W. S. Van Dyke directing. "Flying High," a Broadway stage smash, marks the return of musical comedy fare to the screen, starring Bert Lahr, who created the leading comedy role.

Clarence Brown is directing Joan Crawford in "The Mirage." Clark Gable is Joan's leading man, and "Skeets" Gallagher is also in the cast. "Hell Divers," George Hill's big naval air production, with Wallace Beery, Clark Gable, Conrad Nagel, Marjorie Rambeau and others, is practically completed.

Finishing touches are also being put on "Lullaby," which Edgar Selwyn directed with Helen Hayes. "Emma," an original story by Frances Marion, is ready for the return of Marie Dressler. Clarence Brown will direct. Robert Z. Leonard's next assignment will be "Courage," an original by Frederick Lonsdale, with Robert Montgomery starring.

Harry Beaumont will direct the picturisation of "Skyscraper," which will get under way in the near future on the M.-G.-M. lot. Madge Evans has been given the feminine lead, and Robert Young will be seen opposite her. Una Merkel will also have a featured part.

No Standing at Bristol

New Regulations in January

New regulations framed by the Bristol Licensing Justices with regard to cinema licences and to come into force on January 1st next, were referred to by the chairman (Dr. Stanley Badock) at a special session at Bristol.

Under the revised regulations children under the age of 16 will not be admitted to the exhibition of films carrying an "A" certificate unless accompanied by a parent or adult guardian. Notices must be exhibited at the entrance to cinemas giving the titles of all films and under what category they fall and describing the nature of the films.

With respect to the lighting of the cinemas, there must be sufficient light for the audience to see the whole area of the house.

As to the precautions against fire, the provisions are that, where the audience consists mainly of children, the exits must be made known to them and put into use at least once a month. Persons in charge must be adults (not engaged as operators) and must have the word "attendant" on their collars and wear some distinctive dress. A signal light must be provided as a warning to the attendants.

Standing in the auditorium will not be allowed. The Justices, however, are prepared to consider proposals for the installation of seats in places where people have been used to standing.

In a Flash

Arthur McLaglen, younger brother of Victor, is playing a character role in the Paramount production of "Dr. Jekyll and Mr. Hyde."

* * *

Anna May Wong has been signed to a long-term contract as a featured player for Paramount as a result of her work in "Daughter of the Dragon" with Warner Oland and Sessue Hayakawa.

* * *

Una Merkel, who has been considerably in demand in Hollywood since her appearance with Walter Huston in "Abraham Lincoln," has signed a long-term contract with Metro-Goldwyn-Mayer.

* * *

As in previous years, Pathé Super Sound Gazette was present to take sound pictures of the great band contest held annually at the Crystal Palace.

* * *

The exciting Tec-Art production distributed by Butcher's, "The Lady From Nowhere," starring Alice Day, has been retained for a third week at the New Gallery.

* * *

During the last four weeks 23 British theatres have signed with Western Electric; of these, nine are changing over from other systems.

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Hans Dreier, who designed the sets for "The Smiling Lieutenant," has been assigned to art duties on "Dr. Jekyll and Mr. Hyde."

* * *

Herman J. Mankiewicz and Percy Heath, Paramount writers, have been elevated to the posts of producers on the staff of B. P. Schulberg, managing director of West Coast productions.

* * *

George Arliss left England for Hollywood last week to make "A Successful Calamity" for Warners; he will return to England next spring, when he will probably make a British picture at Warner Brothers' Teddington studio.

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Ruth Chatterton will join Warner Brothers on November 1st.

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R. C. Meeker, Western Electric's service manager, has begun his periodic tour of Western Electric's service depots throughout the British Isles.

* * *

Paramount Sound News carried the first pictures to be shown in this country of the results of the hurricane which recently swept Belize, British Honduras.



Stewart Rome as the roadster in Butcher's new British film, "The Great Gay Road," shortly for London presentation

Music in "Great Gay Road"

Horace Shepperd's Novel Treatment

F. W. Baker is evidently determined to put over a really great subject in the new Butcher's Empire production, "The Great Gay Road." Having secured the services of Sinclair Hill as producer, and a brilliant company of players, including Stewart Rome, Frank Stanmore, Billy Milton, Pat Paterson and Kate Cutler, he further engaged Horace Shepperd, who is responsible for a special musical treatment.

Shepperd has collaborated with the director throughout the entire filming of "The Great Gay Road," and he claims that the special attention which he has given has created what is in effect a new technique in talking picture production. He has written special incidental music for the picture, which will be employed in an entirely novel manner.

It is Mr. Shepperd's opinion that to hesitate to employ music as an aid to dialogue simply because it does not enter obviously into the action as portrayed on the screen shows the most short-sighted policy, and is indeed sacrificing one of the most valuable aids that has ever been given to the screen.

W.E. Unit for Joinville

A complete Western Electric trunk (portable) recording channel has been supplied to the Paramount Studios at Joinville, Paris, to meet the demand of Paramount's ever-increasing production activities.

This channel is contained in sixteen trunks—the trunks themselves being made of duralumin in order to lessen the total weight—easy portability for hazardous location work being the primary consideration.

Special power plant was manufactured in England for this unit.

At the C.E.A. Meetings

To Pass On "Wherever Possible"

Devon and Cornwall Make Up Their Minds

Devon and Cornwall exhibitors decided at their meeting last week to pass on the new Entertainments Tax "wherever possible," though not without long discussion. The question of taxing the cheaper seats naturally created a great deal of argument, and it was advanced by H. Watkins that the public had no right to expect entertainment at such prices as 3d. and 6d. Such low charges only served, he contended, to depreciate the value of the cinema as a form of entertainment.

AT their meeting on September 29th, when Major A. O. Ellis presided, the Devon and Cornwall Branch discussed the question of the increased Entertainments Tax. There was a good attendance at the Savoy, Plymouth.

The Chairman said he thought the general public had grasped the fact that they would have to pay the increased tax. The chief difficulty arose where there were 6d. and 9d. seats. These figures did not lend themselves readily to adjustment. For instance, they could not very well have a 7½d. ticket. It might mean that they would have to cut out the 6d. ticket altogether.

What seemed to him necessary, apart from any adjustment that might be made, was that every section of Devon and Cornwall should meet and settle what they were going to do in their particular areas. According to the Trade Press, Gaumont British were going to charge the public with the whole of the tax. If the syndicates were going to do that, there was no reason why the small exhibitors should not do so also.

Small Exhibitors Should Get Together

Harry Harcourt expressed satisfaction with the decision of the Gaumont British Corporation, and said it would be interesting to know what the other circuit houses in the city were going to do. There were lots of theatres which had 3d. and 4d. seats. Were they to pass the tax on?

The tax up to 6d. should not have been reimposed. It was the small theatre and the cheapest seats that were going to suffer when the tax was passed on. He urged that the small exhibitors should get together and discuss the common complaint.

This suggestion was supported by Mr. Cohen, who, however, said they would first want to know what the big theatres were going to do.

The Chairman said the question of a meeting in Plymouth was vital, but it could not be held until they knew what was going to happen to the 6d. seat. Take the case of the Palladium, Plymouth, which had 1,600 6d. seats. They did not yet know for certain whether Gaumont British were going to make these 6d. seats 7½d., or some other figure.

R. E. Eady said 7½d. was an impracticable figure from the cashier's point of view. Eightpence was practicable, and it should be a welcome figure to small houses.

Harry Harcourt said if they could get together on this point they would find that the public would pay the tax without demur. He pointed out that the big houses could afford to juggle with their seats, but the small houses could not.

A Line for Themselves

W. Bayly said the people who juggled with seats had always been able to do so and, whatever the meeting resolved upon that day, they would still be able to do what they pleased. The C.E.A. was not brought into being to run the businesses of exhibitors for them. Members attended Branch meetings for advice and information, and if the members found they could not act on the resolutions passed by the Branch they should strike out a line for themselves.

The Chairman replied that Mr. Bayly was not quite fair. The last agreement entered into in Plymouth was mooted by himself. At that time they had houses in the city with 4d. and 5d. seats. At that conference it was agreed that the minumum price should be 6d. The new price was advertised in the newspapers, and the public fell for it without demur. He believed that exhibitors would be able to get the public to pay the increased tax, in view of the unusual conditions in which it was imposed.

"Depreciating the Value"

H. Watkins made a protest against depreciating the value of the cinema entertainment, as they appeared to be doing. There was too much talk about 3d. and 4d. seats. It seemed to be placing a very low value on their business as an entertainment for the public. He deprecated that sort of talk very much. They should talk the cinema up rather than down.

He believed there would be no difficulty whatever in getting people to pay 8d. or 9d., always providing that exhibitors did not keep shouting for 6d. His attitude was that he provided a good entertainment, and the public showed their appreciation by paying for it. If exhibitors provided an entertainment worthy of the name, a programme that really interested as well as amused patrons, the latter would not regard 8d. or 9d. as an imposition.

To talk of 3d. and 6d. seats, however, for three hours' entertainment was a reflection on the cinema as a place of amusement, and he would have none of it. He advocated a minimum of 8d., and said he thought that was little enough for the time, labour, and capital they put into the business.

W. Pickles also protested against continual suggestions as to the uselessness of the Branch work of the C.E.A. Personally he considered the subscriptions paid to the Association the best and most profitably-spent money for the whole year. He urged they should pass a resolution protesting against the reimposing of the tax on amounts up to 6d.

W. Bayly said he did not wish it to be inferred that he was against imposing the tax. He was not. What he said was they could not lay down hard and fast rules.

R. E. Eady moved: "That this meeting recommends members that the tax in all houses should be passed on to the public."

A. W. Prince seconded, and Harry Harcourt supported. This was carried with the added words "wherever possible."

The addition was made to meet local conditions where hard and fast rules would be difficult.

It was also decided to instruct the Secretary to call a meeting of Plymouth exhibitors, to which music hall and theatre managers should be also invited. The object was to come to a united decision as to the raising of prices. A similar meeting would also be summoned for Torquay, Paignton, Teignmouth, Totnes, and Newton Abbot exhibitors.

Cinema-cum-Garage

The question of opposition to the granting of a licence to a cinema in the course of erection at Exmouth on premises also used as a garage, was again raised, and discussed. The Chairman reported that he considered the conditions were so exceptional that he had appealed straight to the Home Office, and had received a reply to the effect that it was not within the province of the Home Office to interfere with, or to issue any guidance to, any licensing authority on the subject of the granting of a licence. He could not understand that ruling because for the last two years the Government Department had been issuing circular after circular to licensing authorities in England instructing or recommending them to do this, that, or the other thing.

Apparently if he wanted to apply for the licence of a cinema on the top of a powder magazine and the magistrates said that, "having received no complaint or objection they would grant the licence," the Home Office could not stop the applicant from having it. That seemed to him a ridiculous position. He, however, wrote asking whether the police of Devonshire were under the control of the Home Office or not.

W. Bayly said local exhibitors would continue opposition to the issuing of a licence of this kind, and they were encouraged to do so by the fact that only the previous night a fire broke out in a garage in another part of the town. That illustrated the danger of having a cinema in the same building as a garage. He recently asked a fire brigade expert whether he thought the building of a cinema on the same premises as a garage was in the interest and safety of the public and he replied "No."

The Chairman added that he had informed the Home Office that, if they were unable to act, the question would be raised in the House of Commons.

Congratulations to E.T. Committee

London Gratified with Success of their Efforts

A multiplicity of subjects were discussed at last week's meeting of the London and Home Counties Branch Executive Committee, the more important being those dealing with the Entertainments Tax and the joint meeting between the C.E.A. and the K.R.S.

On the former topic, Mr. Crow explained the relief that had been secured on cheaper seats, through the efforts of the Special Committee, and it was agreed that a letter of thanks should be addressed to that body. It was also agreed, though quite informally, that members should be advised to pass on the whole of the increased tax.

It was reported by the Secretary that the Annual Dinner and Dance had been fixed for December 8th at the Savoy Hotel.

A MEETING of the Executive Committee of the London and Home Counties Branch was held at Broadmead House last Wednesday, C. A. Mathes (in the chair) being supported by the President (R. V. Crow) and 15 members. The Secretary (Arthur Taylor) conveyed apologies for non-attendance from Major A. J. Gale.

A Hospital Film

A letter was read from the King Edward's Hospital Fund for London, adverting to the hospital film, "A Hundred Years of Progress," which was produced under the auspices of the Fund and exhibited at a trade show at the New Gallery in 1926, when H.R.H. the Prince of Wales was present. The letter stated that the Fund was considering bringing the film up to date by the substitution of a running commentary for the existing titles, and inquired whether the Association would be prepared to encourage its members to show the film again.

It was agreed to give all possible assistance for the exhibition of the improved film.

Now 519 Strong

The Secretary reported the enrolment of 18 new members, making a total Branch membership of 519.

A report was submitted of the Joint Committee on Sunday Opening, and consideration was given to the Sunday Performances (Temporary Regulation) Bill recently introduced into the House of Commons. The Chairman said that the members were under a deep debt of gratitude to the President for his services in this connection.

Agreement with K.R.S.

With regard to the question of pre-release and general release, a report was submitted of a joint meeting held with representatives of the K.R.S. on August 20th, and a letter was read from the K.R.S. stating that their Council had no objection to the continuance of unofficial discussions that has taken place in this connection, and suggested that, as the position is one that is largely controlled by the Gaumont-British and A.B.C. circuits, representatives of these circuits should be asked to join the Branch Committee.

It was decided to act upon the suggestion of the K.R.S., and the Secretary was instructed to communicate with the circuits named.

It was reported that there was a disposition on the part of some renters to hold to published release dates of films, which was a sign that the efforts of the Committee were taken note of.

Association and N.A.T.E.

A letter was read from the National Association of Theatrical Employees, asking for a joint meeting for the purpose of arriving at some basis of understanding concerning rates of pay and conditions of labour for the staff in all departments in cinemas in the London area. Attention of the Committee was drawn to the statement made by the General Secretary of the N.A.T.E. at the Trade Union Congress, which statement was resented by the members of the Committee, and the Secretary was instructed to reply that the Committee did not feel justified in considering the subject matter of the letter referred to until a full withdrawal of the statement is made.

Acting upon the decision of the Committee, and in reply to a letter from the Guild of British Kinema Projectionists and Technicians, the members of the Labour Questions Advisory Committee were elected as representatives on to the Joint Committee of the Guild and the Branch.

Reduction in E.T.

R. V. Crow reported as to the steps undertaken by the Entertainments Tax Committee as a result of a special meeting of the General Council for the purpose of securing a reduction in the Entertainments Tax, and he informed the members that, as a result of overtures made, the tax of 1½d. on 6d. seats had been reduced to 1d. and that 2d. admission was exempt from tax for any performance.

An informal discussion took place in regard to the policy of the Branch in this connection, and it was agreed to advise members to pass the tax on to the public, and to await the recommendations of the Entertainments Tax Committee, after which a general meeting of the Branch would be convened for the purpose of obtaining the cohesion of the members.

On the motion of J. Alexander, seconded by Ben Jay, it was unanimously agreed that a letter of appreciation and thanks should be sent to the Entertainments Tax Committee.

A report of the General Council meeting held on Wednesday, September 9th, was duly noted.

Cinema in Lord Mayor's Show

Ben Jay said he had read in the lay Press that a tableau would be shown in the Lord Mayor's Show

depicting the progress of the cinema industry, and he wondered whether the Association had been approached in this matter.

Mr. CROW stated that this was the first he had heard of the matter, which would have attention, and he thanked Mr. Jay for bringing it to the notice of the Committee.

Annual Dinner, December 8th

The SECRETARY reported that the Annual Dinner and Dance had been fixed for Tuesday, December 8th, at the Savoy Hotel, and the following were elected on to the Dinner Committee:—C. A. Mathes, H. P. Selwyn, Major A. J. Gale, Reginald V. Crow, Thomas France, J. Alexander and C. Hartley-Davies.

Wanted Seats up to 5d. Untaxed

Good Attendance at North Staffs Meeting

A resolution protesting against the injustice to the small exhibitor of the incidence of the new Entertainments Tax was passed at the monthly meeting of the North Staffs Branch, when it was urged that the tax should be removed from all admissions of 5d. and under. It was also resolved that a deputation from the Branch should put the position before local M.P.s. The meeting, of course, was held before the announcement in the House of Commons of the various reliefs it was proposed to introduce.

AT the meeting of the North Staffs Branch, held at the Hippodrome, Stoke, and at which over fifteen members were present—one of the best attendances of the year—a lengthy discussion took place with regard to the proposed increase in the Entertainments Tax, and all members were emphatically of the opinion that the incidence of the tax was unfair against the small exhibitor. It was stated that the net 3d. seat was to pay one penny tax (33⅓ per cent.), while the shilling seat was practically unaltered.

One member stated that in the case of the small exhibitor, 95 per cent. of the admissions were prices of sixpence and below that figure, and the effect would be that it would mean closing down for the man in small business.

It was finally proposed by the CHAIRMAN, seconded by Mr. COTTON, and resolved unanimously:

That the Branch draw attention to the injustice of the incidence of the proposed increases of tax in the small exhibitor, and to urge that every possible means be taken to bring about the removal of a tax up to and including 5d. net, and in the case of the 6d. net seat, that the tax be restricted to 1d., making a gross admission price of 7d. In the opinion of the members of the Branch, if the proposed increase is allowed to stand it will cause a large number of the small exhibitors to be driven into the Bankruptcy Court.

It was also proposed by the CHAIRMAN, seconded by Mr. COTTON, and resolved that a deputation he formed to meet the local Members of Parliament in order to draw their attention to the injustice and hardship of the tax on the small exhibitor.

It was further proposed by Mr. VACHON, seconded by Mr. EDNEY, and resolved that the Committee consist of the executive of the Branch, together with H. Grice, A. Allan and E. A. Barber.

Look Up Returns

A discussion took place as to whether the exhibitor would be able to pass the tax on to the public or not, and the CHAIRMAN recommended that each member should look up the returns of the past twelve months, and see what they would have to pay on the basis of last year, and consider the prices accordingly.

So far this year the Branch have not held their annual luncheon, and it was proposed by the CHAIRMAN, seconded by Mr. BARRINGTON, and resolved that the matter be left at least for the time being.

No Reduction

With regard to electricity charges in the city, which have always been considered too high, and about which many lengthy discussions have taken place previously, it was reported that the deputation formed by the Branch some time ago had seen the City Electrical Engineer (Mr. Yeamau), but he had stated that he was unable to make any concession and had replied later that it was not possible to effect a reduction in the charges for supplies to cinemas at the present time.

Next Meeting

It was agreed that Friday was the best day for the Branch to hold its meetings, and the next meeting was fixed for October 23rd.

Owing to the Branch Delegate being concerned in an accident, he was unable to report on the General Council meeting.

Birmingham "will not Oppose E.T."

To Consider Passing on of Tax at Later Meeting

"Members of this Branch, being loyal members of the community, will not oppose the increased Entertainments Tax, but humbly point out that the new tax will press very hardly upon patrons of the cheaper seats, and urge that steps be taken to induce the authorities to reduce the incidence of the tax on the lower price seats."

Such was the view expressed at the meeting of the Birmingham and Midland Branch, when the chief item was discussion on the General Council meeting to consider this specific question. It was also resolved that further consideration of the passing on of the tax or otherwise to the public be considered at a later meeting, when the actual amount of the tax was definitely determined.

GENERAL meeting of the Birmingham and Midland Branch was held at the Chamber of Commerce, Birmingham, on Friday, September 25th, when OSCAR DEUTSCH, in the chair, was supported by upwards of fifty members. Apologies for non-attendance were received from H. Devey and B. Burleigh.

Joint Meeting with Justices

A letter was read from the Clerk to the Justices referring to the last joint meeting, with regard to further revision of the regulations, which confirmed the friendly relationship between the members and the Magistrates.

General Council Meeting

Councillor HEWITSON reported upon the meeting of the General Council, a full report of which has already appeared in THE BIOSCOPE.

On the question of small halls, Councillor HEWITSON said members would have read the report regarding the Small Exhibitors' Committee, and it was anticipated that some definite assistance would be afforded to such exhibitors, and that members of the K.R.S. would deal sympathetically with the exhibitors whose average takings for the last six months did not exceed £125 per week, a list of which exhibitors would be sent to the renters.

Members whose takings did not exceed that amount were reminded there was still time to send in returns.

Entertainments Tax

With regard to Entertainments Tax, Councillor MCDONALD reported upon the special meeting held by the General Council to consider this important matter.

The attention of the General Council, he said, was concentrated on the 1½d. tax on the 6d. seats, these being regarded as the backbone of the industry. Suggestions were made of agitating for tax-free seats up to 6d. admission, but it was felt that it would be impossible to obtain this, but that a concession of ½d. on the 6d. seats enabling the members to charge 7d. would be of enormous benefit to the trade.

A committee had been appointed to interview the Chancellor accordingly, and by questions and answers in the House of Commons the Government had promised to give this their serious attention, and it was anticipated that this concession would be granted.

Everyone Should Make a Sacrifice

A long discussion arose thereon, some members expressing the opinion that the Council had acted wisely in concentrating upon the 6d. seats, although representatives of the smaller halls pointed out how very difficult it would be for them to exist if the tax in all other cases was passed on to the public.

Other members considered that it was a question of situation to a large extent, contending that a majority of the smaller halls would be compelled to pass the tax on to the public, and also pointing out that the Chancellor of the Exchequer's view was that everyone should make some sacrifice.

Many suggestions were made, but the general opinion of the members present was that the tax should, wherever possible, be passed on, and it was stated that the circuits intended to do so.

After a very full discussion it was resolved that further consideration of the passing on of the tax or otherwise to the public be reconsidered at a later meeting when the actual amount of the tax was definitely determined.

It was also resolved to advise the General Secretary that the members of this Branch, being loyal members of the community, will not oppose the increased Entertainments Tax, but humbly point out that the new tax will press very hardly upon patrons of the cheaper seats, and urge that steps be taken to induce the authorities to reduce the incidence of the tax on the lower price seats.

Cinema Hospital Sunday

Councillor MCDONALD and LEWIN SAMUEL made an urgent appeal to every member to give a performance on October 18th for the Cinema Hospital Fund. It was pointed out that, although it would be impossible to obtain licences, it would be very unfair to allow the poor and sick to suffer, as the position of hospitals was a very serious one financially.

Warner "Reps" Enthusiastic

Big Stuff in New Programme

Warner Bros. held a big sales conference at the Midland Hotel, Manchester, on Sunday, at which every branch manager and all salesmen in the organisation, including Maxie Thorpe, Warner's popular sales manager, were present. Max Milder, managing director, presided.

Tremendous enthusiasm was expressed on all sides for the product being offered on the company's new season programme, which includes "Alexander Hamilton," starring George Arliss; "The Mad Genius," with John Barrymore; "Bought," Constance Bennett's first for Warner Bros.; "Expensive Women," "Larceny Lane," "The Road to Singapore," William Powell's first under his new contract; "A Handful of Clouds," with Lew Ayres; "Smart Money," starring Edward G. Robinson; "Night Nurse," starring Barbara Stanwyck; "The Star Witness," to which the critics have accorded great praise; and "Side Show," a new Winnie Lightner vehicle.

Now in production are "The Gentleman From San Francisco," starring William Powell; "The Rich Are Always With Us," Kay Francis' first starring picture under the Warner banner; "Blind Spot," "Poor Little Ritz Girl" and "She Means Business," another Winnie Lightner offering.

Work is shortly to commence on "A Successful Calamity," starring George Arliss, and "The Dangerous Set," starring Constance Bennett; while future productions include "Paid To Dance," "Pleasure First," "Honeymoon Hotel," "The Purchase Price," starring Barbara Stanwyck, "The House of Seven Sins," "Man in the Case," "Wings of the Sea," "Big-Hearted Bertha," another Winnie Lightner starring picture, "Society Lane," "The Submarine Commander," "For Sale," "The Mouthpiece," "Midnight Subway," "Divorce Detective," the third story selected for William Powell, "The Green Cat," "Betrayed," in which Barbara Stanwyck will star, "Mr. Hercules," "Exclusive," a Kay Francis starring vehicle, and "Beauty and the Boss."

In addition there will be "Murder on the Second Floor," which is now in production at Warner Bros.' Teddington Studios, together with fifteen other feature films to be made in England, including one in which George Arliss will star.

Vitaphone shorts, too, came in for their meed of praise, for the same care is being lavished on these as on feature films, and included on the 1931-32 programme are a number of series of extremely high standard.

Enthusiastic comments followed the announcement that Ruth Chatterton would join the Warner organisation on November 1st, and two productions starring this actress would be included on the present programme.

News from the Territories

From "The Bioscope's" Special Representatives

Manchester and Liverpool

(Representative: Fred Gronback, 18, Coningsby Road, Anfield, Liverpool. Telephone: Anfield 1289)

A Southport Snag

Southport cinemas may open on Sundays, but there is a snag. As licensees are obliged to show silent pictures, the supply of which is drying up, they are in a dilemma, and may have to close down unless the Justices can be persuaded to waive a point and permit the presentation of "talkies." With that object in view, a deputation of exhibitors waited on the Theatres Committee of Justices to request them to consider the possibility of varying certain conditions now imposed on the licensees. The Committee let it be known that they were not in a position to grant or refuse the application, as powers were vested in the whole of the Justices, whose next meeting will be held on November 5th. The application will come before them on that date.

Tivoli to Change Hands

Negotiations are taking place for the acquisition of the Tivoli, Roscommon Street, Liverpool, by Alfred Levy, joint managing director of the Scala and Futurist Cinemas, Liverpool. The Tivoli, which is situated in a working-class district of the city, has been closed for several months.

Manchester's Newsreel Theatre

Manchester now has a newsreel cinema in the Deansgate Picture House. Commencing this week, news films and shorts are shown daily between the hours of 10.30 a.m. and 2.15 p.m. The morning programmes occupy about an hour. The carrying out of these arrangements do not, of course, in any way interfere with the ordinary afternoon performances.

Smart Work by Police

Charged with breaking and entering the Rochdale Coliseum Picture Palace, three men appeared before the Rochdale magistrates last week. On the floor near the safe the police found a gas cylinder, attached to which was an acetylene cutter. A remand was ordered.

Don't Forget October 23rd

Liverpool exhibitors should note that the annual licensing sessions will be held at Dale Street on October 23rd, at 2.30 p.m.

Lancs Cinema Old Boys

Lancashire Cinema Old Boys' Association intends to present an illuminated address to J. Grossman, of B.I.P., in recognition of the help he has given the Association from time to time, particularly on the occasion of the visit of the "Old Boys" to London. Mr. Grossman is an honorary member of the L.C.O.B.A. At the Committee meeting held a few days ago, it was decided to send a letter of congratulation to Frank Detcham on his appointment as managing director of Universal Pictures, Ltd., and to Jack Todd, who now occupies the management chair at the Newcastle Branch of Fox Film Co.

Wardour's New Offices

New offices will shortly be occupied by Wardour Films, at 9, Commutation Row, Liverpool. Contracts are being placed for the ercetion of four film vaults and the carrying out of the necessary alterations to the premises, which contain three floors.

Sunday Shows for Accrington

Accrington magistrates have consented to Sunday cinema performances at the Prince's, Empire, and Palace picture theatres on three dates respectively in October and November. The proceeds will go to the Victoria Hospital.

Watch Exits

Warrington Chief Constable has been called upon to report to the Watch Committee on the adequacy of the exits at the various places of amusements in the borough.

Manchester Nomads

Manchester Kinema Nomads, under whose auspices a hot-pot supper and smoking concert was held at the Manchester Limited Restaurant on Friday evening last, fulfilled their promise of making this the best entertainment of its kind held in Lancashire. There were about 150 persons present. In a short speech after the hot-pot supper, H. Bushell (First National Pathé), chairman, pointed out that the function was not held for profit or discussing trade politics. It merely provided the opportunity for members of the trade to get together and spend a convivial evening with their friends. There was little speech making, arrangements having been made for a lengthy programme of orchestral, vocal, instrumental and cabaret items, which provided a non-stop entertainment up to the close. A word of praise is due to the four Nomads—H. Bushell (F.N.P.), W. H. Newman (Fox Film Co.), Harold E. Buxton (J. F. Emery Film Circuit) and Edgar Sullivan (F.N.P.)—who were responsible for the organising of the function. They had the co-operation of Percy B. Broadhead, Arthur Pattman, Ern. E. Jordan and Norman Donald, by whose permission many of the artists appeared.

Four Northern Counties

(Representative: Thos. F. Burgess, 242, Wingrove Avenue, Newcastle-on-Tyne)

Paramount Bars Deadheads

It would appear that, as far as the vexed question of the public attending trade shows is concerned, Paramount's Newcastle branch have discovered a system which will reserve this privilege solely for legitimate booking exhibitors. Although the new theatre has only been opened three or four weeks, Ike Collins, Newcastle director of Paramount, states that the deadheads who attended their trade shows in the past have been eliminated to the extent of 90 per cent. Stringent rules have been drawn up which provide that only bona fide exhibitors will be admitted to their trade shows, and invitation cards are only sent to those who are bona fide exhibitors.

Reopening After Redecoration

An extensive redecoration scheme has just been completed at the Heaton Electric Cinema, Newcastle-on-Tyne. The hall re-opened on Monday, following a week's closure.

Still Singing After Five Years

To provide fresh popular songs on two nights each week over a period of five years has been the remarkable achievement of E. J. Hinge, general manager of Stanley Roger's circuit. Every Thursday and Friday each week Mr. Hinge leads the audience at the Gaicty, Newcastle, in a 15-minutes' singing act, the words of popular old-fashioned songs being flashed on the screen. Altogether "Teddy" has now conducted 570 of these speciality performances, and their popularity is proved by the fact that the Gaiety is crowded every Thursday and Friday at both houses.

Cinema Reverts to a Church

A hall which has been run as a cinema for 30 years in Longley Street, Newcastle-on-Tyne, and known as the Stanhope Grand Cinema, has now been re-opened by the Church authorities, to whom it belonged as a Sunday School.

Leeds and District

(Representative: H. S. Pitts, "Yorkshire Evening Post," Leeds, or Leyburn Grove, Bingley)

Fire Destroys Apparatus

Damage to the extent of £300 was done by fire which broke out, following the jamming of a film, in the operating-box of the Victory Picture House, Leeds, last Tuesday night. The projector and the sound apparatus were badly damaged, 2,000 feet of film was destroyed and the box itself was almost burned out.

The operator, Edward Hird, and the fireman, Arthur Robinson, managed eventually to put out the fire with extinguishers.

About 700 people were in the cinema at the time, but there was no panic. When the accident was announced the audience filed out in an orderly manner.

The cinema was closed for two days and then reopened with a completely new apparatus.

Christmas Day in Leeds

Leeds Watch Committee has granted permission for picture-houses to be opened on Christmas Day for the exhibition of films, subject to the Chief Constable being notified that the films proposed to be shown are suitable.

Golf Tournament

The golf trophy given many years ago by F.N.P. for competition among members of the Yorkshire trade has been won this year by Horace Routledge, general manager of the Whitehall Picture House, Rotherham.

The competition was decided on the Sandmoor course at Leeds, there being over 30 competitors.

A Wakefield Hall

Reg. Adams, of the Coliseum, Wakefield, wishes to correct a statement made in the Press (not in The Bioscope) that would make it appear that he had left the Coliseum. Mr. Adams still controls the Coliseum and Dennis Allison, the well-known vocalist and exhibitor-manager, is his manager there.

Fox's New Office

M. Lawrence, Leeds manager of Fox Films, last week-end removed his offices from Trinity House, where he has been for many years, to 54, Aire Street, to which now all communications, films, etc., should be sent. The telephone number —29651-2 (two lines)—remains the same.

Birmingham and Midlands

(Representative: O. Ford-Jones, "Winona," Hugh Road, Smethwick, Birmingham. Telephone: Smethwick 289)

£30 for Hospitals

By the special Carnival Whist Drive organised at the Windsor Cafe, attached to the Windsor Theatre, Bearwood, through the generosity of Councillor E. Hewitson, the funds of the local Hospital Carnival have benefited by well over £30. In addition a special matinee was given at the theatre, at which over 1,200 tickets were disposed of.

In the Decorators' Hands

The Globe, Aston—one of the houses on the Lyons Circuit—which opened recently as a talking picture centre with R.C.A. equipment, is now being reconditioned throughout.

Kidderminster's New Hall

The Central, Kidderminster, the new undertaking erected in Oxford Street, for the Kidderminster Central Theatre, Ltd., opened on Monday, the ceremony being performed by the Mayor of Kidderminster. The house has a seating capacity in the neighbourhood of 1,500, and possesses the first Christie Unit organ in the Birmingham and Midland area. Plans for the house were prepared by Webb & Gray, of Dudley, and the managing director of the company, Alderman F. J. Ballard, Deputy-Mayor of Dudley, has as co-directors B. J. Clancey, A. J. Crump, D. Griffith, Dr. R. F. Griffith, F. G. Goodyear, W. Lloyd, A. E. C. Phipps, G. R. Woodward and G. F. Webb. The house possesses all the latest appointments, has Western Electric sound equipment and provides car parking accommodation for 100 cars.

Cinema Sunday

The special Cinema Hospital Sunday, which has been a feature of the industry in Birmingham for several years past, will definitely be held this year on October 18th, when, it is understood, all houses in the city will open for the cause of the hospitals. It is understood also that the West Bromwich, Smethwick and Wednesbury halls will join in the undertaking.

Walsall's Last—

By the end of the month Walsall will be 100 per cent. "talkie." The Cinema de Luxe—the enterprise of Birch & Co., and the last remaining silent house in the town—has decided to instal Western Electric before the end of the month.

—And Bilston's

The Alhambra, Bilston, the last remaining silent house in the town, is to forsake the silent drama for the sound screen. Western Electric apparatus is to be installed, together with Kalee 8 projectors, and, it is understood, will be complete for opening towards the end of the month.

B.F.S. Enters New Season

Birmingham Film Society, which exists to exhibit films of "an artistic, cultural or historical value, which would otherwise be inaccessible," entered upon its second season on Sunday evening. In future, it is announced, the meetings will be held every fourth Sunday instead of fortnightly, and the subscription for the seven meetings has been fixed at 10s. 6d. The venue is as last season, the Hampton Cinema.

B.T.-H. at Dursley

The Picture House, Dursley, Glos, which is sponsored by A. D. Orchard, of Hinckley, is to enter the "talkie" field, and will open at the end of the present month with the B.T.-H. equipment on Kalee projectors.

Leicester and District

Troc. Creates a Stir

The Trocadero had a great "send-off" last Thursday. An enormous crowd assembled for the opening, more than a thousand being unable to obtain admission. Bert Cole was warmly complimented by the Lord Mayor (Councillor H. Carver, J.P.) on his enterprise. Dodo Watts, the attractive British film "star," made a personal appearance.

Lost and Found

An unreported incident in connection with the above. In endeavouring to cope with the crowd in the entrance hall, Mr. Cole was deprived of his gold watch and chain. Fortunately these were safely restored to him the following day.

A Sunday Scheme

A C.E.A. Branch meeting is being held to-day (Wednesday) for the purpose of making final arrangements for Sunday performances at all local cinemas on October 25th in aid of the Leicester Royal Infirmary.

Doncaster and District

(Representative: F. Lyons, 111, Palmer Street, Doncaster)

What's in a Name?

Work is to begin immediately on a "transformation" scheme at the Savoy, Doncaster, and I am told that, when the job is completed, there is a likelihood of the theatre being renamed, on the chances of changing its fortunes and regaining its lost prestige. This will be the second time such a course has been found necessary at this hall within the last five years.

It was in June, 1927, that the old Cinema House, more commonly known as the "Laugh and Scrat," closed its doors only to make a successful come-back as the Savoy, then one of the cosiest and most attractive houses in town. But changing ownership and neglect have resulted in its rapid deterioration and decreasing patronage, that only one alternative course to that being taken remains open.

Of the six cinemas in town three have suffered a change of title. Evidently there is a lot in a name.

Country "Talkies"

I understand that the Picture House, Crowle, and the Imperial Hall, Epworth, are to be wired for sound equipment in the near future. Both of these houses are under the management of W. Spivey, of the Askern Picture House.

Maltby Tragedy

A tragic accident occurred at the Maltby Picture House last week-end, when a young master painter fell from the roof of the building when painting the fall pipes. He was taken to his home for treatment, but later succumbed to his injuries at the Alma Road Hospital, Rotherham.

Mexborough Hippodrome Rumour

Mexborough's only vaudeville house, the Hippodrome, has been closed down since the summer vacation, and at the moment shows no likely sign of taking up its stand in the entertainment life of the town. Dame rumour is very busy, the general idea being that the place is being wired for "talkies." The proprietors, however, state that they have not arrived at any definite decision regarding its future.

Stoke-on-Trent

An Outing for Forty

A party of about 40, comprising members of the staffs of the Globe, Burslem, and the Palace, Rugeley, of which Clarence Green is the director, held their second outing this year on Sunday last when they journeyed to Blackpool by motor coach. Lunch was taken at the Derby Hotel, and in the afternoon the party dispersed to find their own amusement. Though home was not reached until the early hours of the morning, the party had a very enjoyable day.

Notts and Derby

(Representative: W. Bernard Stevenson, "Hillside School," 7, Noel Street, Nottingham, and "The Nottingham Journal," Parliament Street, Nottingham. Telephone: Nottingham 3211)

Newsreel Material

Nottingham is likely to figure prominently in the newsreels this week. When I attended the Sheriff's Lace Ball at the Council House last Thursday I found a Pathé unit busy recording the arrival of the Lord Mayors and Mayors of the Midland cities and towns. Later in the evening films taken from the city's Film Record Library, including the recent handing over of the deeds of Newstead Abbey by M. Venezelos, the Greek Prime Minister, were shown in the Members' Room. On Saturday Gaumont were busy recording scenes in Goose Fair, which was held last week for the 642nd time.

B.A. at Mechanics Hall

Mechanics Hall Cinema, Nottingham, one of the four Gaumont-British houses in the city, has just installed a British Acoustic Senior Model, with two power banks, which can be operated separately. Thus both the public and the management are guarded against a breakdown caused by the sudden development of a defect in the set. When the Mechanics first went over to "talkies" an American apparatus was used.

South Wales

A Parson's Advice

There are some ministers of religion who deserve a pat on the back. The Rev. Harry Jenkins, president of the Penarth (Glam.) Free Church Council, is one of them. In his presidential address Mr. Jenkins made the usual reference to the cinema, but, instead of the usual futile criticism, he offered sound advice to cinema-goers. Many cinema-goers, he declared, said they often saw things they did not agree with, but they still went to see them. His advice to those people was not to stay away from the cinema, but to go to the manager and say: "Thank you very much for your show, but I wish you would omit so-and-so."

Labour Council Wants S.O.

The Abertillery Trades and Labour Council, the biggest organisation of its kind in Monmouthshire, has secured a mandate vote from its constituent lodges favouring the Sunday opening of cinemas, providing the interests of cinema workers are safeguarded. There are 24 lodges affiliated to the Council, every class and type of worker in the area being represented on them.

Okay

Members of the Swansea Watch Committee attended a private view of "Outward Bound" last week. At a meeting afterwards it was unanimously decided to grant permission for the picture to be shown to adult audiences. The picture will have its first Swansea run at the Castle Cinema this month.

Northern Ireland

(Representative: George Gray, Fort Garry, Cregagh Park, Belfast)

Fair's Fair

It was disclosed at the October meeting of the Belfast City Council that its Police Committee had received a request from the Film Committee of the Churches, asking that a further deputation be received to pay before it some further views on the need for a change in the present system of film censorship. The Police Committee replied that it would not only hear the Churches' views, but that, to get both sides, it would also invite cinema managers to state their case. The Council approved of the Police Committee's attitude.

Up She Goes

Newry is to have a third cinema. Terence Finney, who is a member of a well-known Northern Ireland family who have large cinema interests including the Picture House, Banbridge, has purchased an excellent site in the border town, and has given orders that work is to go ahead so that the hall can be opened at end of the year, or early in January.

The Last

The last meeting of the financial year of the White Cinema Club is to take place this week in Belfast, when Billy Hogan, of the Clonard, will occupy the chair. The annual report, which is now being compiled, will show how valuable has been the work accomplished and the wonderful progress made.

In Brief

The Kelvin, Belfast's only silent house, is to continue with silent films until next May.

The Queen's, Belfast, is having new sound equipment installed and alterations carried out.

Messrs. Williams and M'Brinn have acquired the Royal Cinema, Kilkeel, have installed sound equipment and renamed the hall the Pavilion.

Another Independent says:

"Please continue sending THE BIOSCOPE, which has been of the utmost assistance to me in conducting my business."

Signed A. F. Jacob (Major, D.S.O.),
Hampton Kinema,
Station Road,
Hampton-on-Thames.

September 30, 1931.

Replacing the Blackboard

Teaching by Sound Film

Will the sound motion picture replace the blackboard and the lesson book in the school of the future?

Tests recently carried out at Washington University at the invitation of President Hoover, under the auspices of the United States Commissioner of Education and the Fox Film Corporation, yielded significant results. Educational experts gathered together a representative class of boys and girls and showed them sound motion pictures of such subjects as glaciers, butterflies, volcanoes and river valleys, the length varying from one reel to four reels.

Dr. Clyde Fisher, of the American Museum of Natural History, for instance, was seen and heard in a four-minutes' talk on toads. This was followed by pictures showing the development of toads, Dr. Fisher providing a running commentary. That is how the lessons were given. The committee then prepared tests to ascertain the amount of knowledge the children had assimilated.

Modern Cinema Technique

Technical News and Notes

Wide Film

The introduction of wide film is now said merely to await favourable economic conditions. There has been much preliminary discussion on size and methods, and a final decision has been made in favour of a 50-mm size instead of 65 or 70. The new film will have a 2-mil. sound track and four standard perforations to the frame. A good many people thought that wide film had been forgotten or abandoned, but development work will probably proceed with a view to the earliest practicable exploitation. The 70-mm. heads which have already been standardised can easily be adapted to the new size, and new interchangeable heads capable of handling 35 and 50 mm. can easily be marketed at a price to be within the reach of every exhibitor in normal conditions. In the substitution of heads the same intermittent movement, shafts and gear ratios may be used, the changes required being sprockets that may be lengthened or shortened, interchangeable aperture, guide and gate and magazines widened by the substitution of a new door. The new ratio of 1.8 to 1 will give a picture about 50 ft. by 28 ft. high. All that is now needed is a revival of American trade; but if my reading of the international portents is sound, they will wait—and wait.

A.P.S.E. and Liverpool Cathedral

The A.P.S.E. Portable has been selected for van use in connection with the gigantic publicity schemes now promoted in connection with the new Liverpool R.C. Cathedral. The Cathedral itself, which will take thirty years to build, will be the greatest building of its kind in the world. Designed by Sir Edward Lutyens, it will cover an area of 9½ acres, be over twice as high as Nelson's statue and will have the highest archway in the world. But the sheer size is in a way less impressive than the up-to-date methods adopted to collect funds. A Metropolitan Cathedral Building Fund has been formed and every weapon of modern publicity, including gramophone records and films, has been drawn in to produce funds. I had a talk this week with Frank Hewitt, of Imperial Advertising, who is organising the work, and the results already secured are surprising. In all, four films are to be made. One has already been shown with great success in the Vatican, being the first talking film to enter that building, and a second is already completed, largely due to Mr. Hewitt's personal efforts as cameraman, scenario writer and editor. The A.P.S.E. outfits, of which there are six, are mounted on 30-cwt. trucks, the entire equipment can, if necessary, be carried indoors and be set running in a few minutes, and is complete with "mike" and non sync. attachments. On occasion the show has been staged in a schoolroom after the classes have closed, and cleared away after the filming, and at one convent at least nuns have seen and heard their first film over A.P.S.E. The A.P.S.E. set was chosen by the sponsors of the scheme as the most practical portable equipment available, and the choice is certainly a tangible and valuable testimonial.



Here is a specimen of 16 mm. sound-on-film beside a piece of standard 35 mm. Even under a microscope the 16 mm. sound track shows surprisingly little degradation

Cinemas on 16 mm.

A new development in the 16-mm. field cuts directly into the exhibitors' market. A national circuit of small houses is projected with programmes arranged for juvenile audiences. Sixteen-mm. projection is planned with a view to keeping operating costs down to a minimum. Obviously, if small exhibitors are to compete with 16-mm. equipment in theatres often showing the same films reduced from 35 mm., they will want to know what the joke is and where.

Voice and Voice

Abie, according to the *International Photographer*, asserts that the movies have gone from bad to voice!

Making a Noise About It

I mentioned last week the H.M.V. noise measurer. When it was on view at the Radio Exhibition, visitors were invited to test the strength of their shouts, the winner to collect a handsome prize. R. Watkins Pitchford, whose interesting series of carbon articles ends this week, took a bark at the microphone in passing and the needle kicked so abruptly that he was invited to have another cut at it. Now Pitchford has had voice training in both Services and has had to bawl across the roaring deep with the best of them. So he made a really serious effort and nearly blasted the mike through the wall. A few days later he was informed by telephone that he had won the prize, and you will probably hear him referred to soon as England's Big Noise. But those in the know are already aware that Pitchford is the Master Voice of the Air—a phrase now nationally associated with Majestic Wireless Receivers. Pitchford's prize is to be the making of an H.M.V. voice record, for he is a B.B.C. National Chorus baritone.

Not a Sound!

You would hardly think that this is possible, but I am assured it is true. A certain French producing organisation recently started on a film with a large cast and elaborate settings. Work went on steadily for three days before some bright person discovered that no sound was being photographed. Quite appropriately, this is an organisation which has rather a reputation among Pressmen for keeping its activities quiet!

"Bioscope" for Business

A week or two ago a paragraph appeared in these pages describing a sign novelty. That one paragraph has already brought in definite orders to a total only shillings short of one hundred pounds. Quite recently a well-known advertising agency admitted to me that on their latest advertising scheme over 80 per cent. of their replies had been traced to BIOSCOPE readers. If this sort of thing continues we shall have to increase our advertising rates.

Way for Still-man!

There are signs that the importance of the still-man is being slowly appreciated in this country. Not so long ago any youth who could operate a roller blind shutter on a stand camera was good enough for the job. But lately there has been a tendency to employ men in the front ranks of portraiture for this side of production. Several front rank West End portraitists are at the moment trying their hand as "still" men in current productions with varying success. Often the results of the best portrait artists depend on their "arty" prints rather than on their negatives, but the experiments are

(*Continued on page* iv)

Talkie Power Supply

By "A.C."

Is the Present Policy Final ?

There is a tendency in sound set design to derive all power from the mains. The contention here is that improvements in recording may enforce a return to batteries.

The position in regard to power supply is now pretty well stabilised. Generally at least three supplies are essential. One for the house lighting and projection, one for emergency lighting, and one for the sound equipment. As far as the first two are concerned, there has been plenty of time and opportunity for cinemas to decide on the most economical and satisfactory supplies for their individual requirements.

Sound, on the other hand, has been in general use such a comparatively short time that it is probable that the most efficient methods of obtaining power for this equipment have not been found.

Modern sound amplifiers are nearly all designed to operate off alternating current. This has, however, to be converted to D.C. for supplying the plates, grids and exciter lamps. The usual method of doing this is by the use of rectifiers.

Direct current so obtained will not be absolutely smooth, and even the use of filter circuits will not entirely eliminate ripple. Still, ripple can be kept down to a point at which it will not be of consequence in modern reproduction. Should any fault arise in the filter circuit, the presence of the ripple will immediately be apparent in the form of a hum from the loudspeakers.

There is a definite tendency to eliminate the use of storage batteries with sound sets as far as is possible. The argument against storage cells seems to be that, since the current from a generator or rectifier can—by the use of filter circuits—be made smooth enough to meet the present requirements of sound sets, since even if you have a battery you must have a generator to charge it, and since both the generator and the rectifier require less attention than a storage battery, there is no need to install unnecessary equipment in the form of a battery. Doing without a battery means saving in initial installation cost and saving in that skilled attention which some batteries call for.



Here is shown a section of a typical Lead-Acid Storage Cell. The manufacturer in this instance is Chloride

Batteries Preferable for Excitation

That is, at best, only one side of the case, and I am convinced that the elimination of the storage battery from the sound set's power supply is actually a retrogressive step.

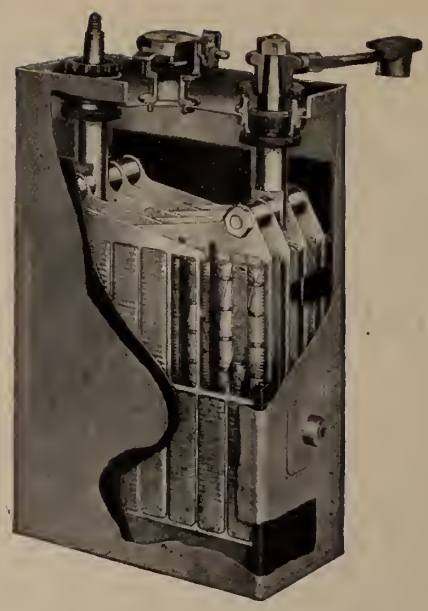
There is absolutely no question that the smoothest known supply of direct current comes only from storage cells. That is why exciter lamps are still mainly operated from batteries. The slightest ripple or unevenness in supply to this lamp will result in the delicate photo-cell picking out the fluctuations and passing them through the system until they emerge as a hum from the horns. Only when the photo-cell current is supplied from a battery is there no chance of this.

There have been many attempts to produce an exciter lamp which will operate satisfactorily off A.C. Perhaps such a lamp will in time appear, but, up-to-date, no one has proved perfect. Therefore, for this one purpose at least the battery is still the most satisfactory.

Will Eliminators Serve To-morrow ?

There was time when the projectionist, hearing a hiss or other background noise during silent passages, might merely smile, knowing full well that when speech or music started the hiss would be drowned out. If not, more volume would do it. To-day producers are adopting noiseless recording, so if there is hiss, it comes from your own set.

Noiseless recording means that your set must be in first-class condition to do justice to the sound. It is one of the biggest steps toward perfection in sound which has yet been made, but it is unlikely that it will be the last. Further developments are to be expected and must be prepared for, and the man whose set is incapable of handling sound at its best will be at a disadvantage. When reproducing sets become more sensitive—as they will—quality which to-day is satisfactory will fall below the average standard.



A section of an Edison Nickel-Iron-Alkaline Storage Cell

Sets operating from eliminators and filter circuits are satisfactory to-day. Will they reach the standard of to-morrow ?

I do not think they will. I believe that in the future the storage battery will be absolutely essential to the successful reproduction of sound.

Check Charge and Discharge

The batteries used with the early "talkie" sets were mostly of the lead-acid type. Users of these cells may claim that the comparatively frequent replacements necessary discount any advantage to be derived from their use. I do not agree.

The initial cost of the lead-acid battery is low, and, given proper care, there is no reason for the battery to fail. The reason for the extremely short life of some of them lies in the fact that projectionists fear a let-down. They do not fully understand batteries or their care and maintenance. To save risks they habitually overcharge the cells. Whether a battery is on charge or discharge it is working. When it is being overcharged it is working very hard indeed.

Instal an ampere-hour-meter and charge according to its readings—it can even be

THE ONE-MAN ORCHESTRA
COMPTON ORGAN
TELEPHONE: WILLESDEN 6666.
THE JOHN COMPTON ORGAN Co LTD CHASE ROAD WILLESDEN. N.W. 10.

The Rink Cinema, Smethwick, protects its lighting with . . .



Chloride

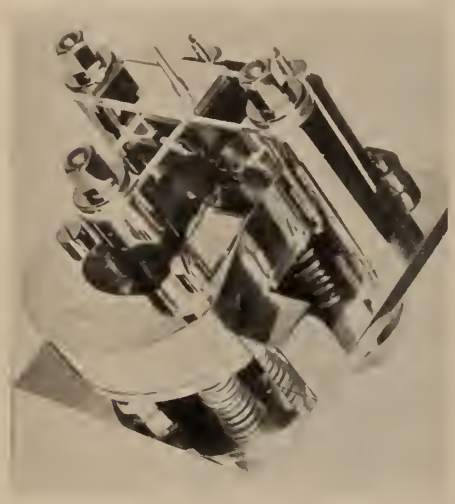
STORAGE BATTERIES

Should the electricity supply at the Gaumont-British Rink Cinema, Smethwick, be interrupted, emergency lighting will be carried on by a Chloride Battery. There cannot be even an instant of total darkness to cause disorganisation or loss, for the Chloride Battery is controlled on the Keepalite System. The Keepalite equipment keeps the battery fully charged and, when occasion arises, switches the battery automatically into circuit without fail or fuss. A Chloride Battery operating on the Keepalite principle forms the most efficient emergency lighting system available to any Cinema to-day. More than a hundred Cinemas are equipped with Chloride Batteries for this special purpose.

The Chloride Electrical Storage Co., Ltd., Clifton Junction, near Manchester. *London Office at* 137 *Victoria St., S.W.*1
Ch. 115A.

TECHNICAL NEWS AND NOTES (*Continued from page* i)

none the less to be encouraged. The latest to tackle this work is Fort Buckle, who is taking the stills on " Bindle No. 1," with George Robey and Sydney Fairbrother. Buckle is quietly building up a reputation for his portraits, and German workers, who pride themselves on their knowledge as " pickers," are referring to him as the coming man in the British field.



This Golden Model of the Colassion Speaker unit was on show at the Radio Exhibition, and visitors were invited to guess its weight. It was exactly twice the longitudinal dimensions of the standard model, and therefore eight times greater volume. Ten thousand entry forms were dealt with, and estimates varied from 2 lbs. to 90 lbs. ! Actually the weight, as verified at a weighing ceremony at Messrs. Avery's. Ltd., yesterday, was 21 lbs. 15½ oz. The nearest entrant was W. H. Thomas, 18, Culrosse Road, Tottenham, and his dealer, A. S. Stevens, 418, West Green Road, N.15, both of whom will receive prizes of a Colassion Super Hyper Pedestal Model. The whole competition has provided excellent publicity for Colassion Speakers.

Conducting from Monitor Room

A novel orchestra control scheme is being provided for at the P.D.C. studios at Culver City. Arthur Lange, head of the music department, is supervising the enlargement of the large glass booth to which sound comes after going through the microphone. Henceforth he will use a new system of orchestra direction, standing behind the glass and away from the orchestra. In this position he can conduct the players and at the same time hear only the music coming in over the sound horns. " In this manner," says Lange, " I can shade and tone the entire ensemble so that it will sound just as it will in the theatre, because I shall be able to hear it just as it is recorded and not have to make allowances for the mechanical processes through which it passes after it leaves the instruments."

Modernised Without Closing

We refcrred last week to the fact that the new Tooting Astoria had been entirely reconstructed and modernised without interfering with its usual daily activities. At the time of writing we did not know who had been entrusted with the rather ticklish job, but Messrs. Maple & Co., Ltd., write to say that this was carried out by their theatre decoration department. With their splendid organisation Maples are able to make a feature of this modernising without closing, which is of considerable value both to owners and regular patrons of theatres. They are, it seems, carrying out similar work now at the Grand Theatre, Brighton. F. F.

British Kinematograph Society Meeting

That the British Kinematograph Society is of practical service to the trade as a whole, as well as to its own members in particular, was illustrated at the meeting of the Society held at Gaumont-British Theatre in Film House last Monday.

Simon Rowson announced from the Chair that a Standards Committee, consisting of Messrs. Newman, Vinten, Allan Williamson and Elwell had been set up, in response to requests from a number of firms, to examine and report on the various sizes of film stock now in use. Since 9, 16 and 17.5 mm. substandard stock is in use in addition to standard 35 mm. and the proposed wide film, it will be appreciated that standardisation may well become essential.

A Panel of Experts consisting of Messrs. Newman (apparatus and chairman), Crowther (sound recording), Captain West (sound), and Emil Lauste (laboratories and stock), had also been set up to advise on all scientific problems raised. This Panel has power to co-opt any further experts whose views may be considered essential.

W. Thorne Baker described the Spicer Dufay Colour Process to the Society. This process was fully dealt with in THE BIOSCOPE on June 3rd last. Thorne Baker screened an interesting film showing the results obtainable with the process. A most interesting and informative meeting and lecture closed with a lively discussion about the Spicer Dufay Process, in which some searching questions were replied to by Thorne Baker.

Well-known British Talking Equipment Scores Triumph in France

The sterling qualities and reliability of the All-British F.I. Talking Equipment are being wonderfully demonstrated just now at the Theatre Marigny, in the Champs Elysees, Paris.

At this theatre, where the Film Industries Ltd. installed their set at the beginning of the year, five performances a day are given on each of the seven days of the week—i.e., 35 consecutive shows a week !—Charlie Chaplin's " City Lights " is now in its 26th week, having thus run for 900 consecutive shows without the semblance of a breakdown. Not only that, but the total amount of extra expenditure on this installation to date is no more than £5 7s. 6d. ! !

Demonstrations are also frequently given before the morning show commences, so the F.I. are justly proud of this test, which is fully borne out by the longer, if less severe, experience of British Exhibitors.

This magnificent success of a really All-British Equipment makes decidedly pleasant reading. [*Advt.*

TALKIE POWER SUPPLY (*Continued from page* ii)

made to cut off charging current automatically—and the life of the cells will be greatly lengthened.

Mention accumulators to most people and they think of lead-acid cells. There is, however, another type. This is the nickel-iron-alkaline battery.

Those who do not understand—or who are prejudiced against—these cells will always advance two arguments against nickel-alkali batteries. They will cite first its high price and second that when first put on discharge its voltage is definitely above that rated, and therefore may considerably damage the set. Neither is anything like as serious as they seem at first sight.

The price is high, but when you purchase any equipment of which the guaranteed life is 10 years, surely you expect to pay a fair price for it ? Guaranteed for 10 years means an actual life in excess of that !

The second point requires some slight explanation, for immediately after being taken off charge, both the lead-acid and the nickel-alkali cell will show a voltage in excess of that rated. Owing to local action the lead-acid cell rapidly loses this excess voltage. There is no such action in the nickel-alkali cell. Consequently it does not lose voltage.

Normally this overplus voltage would last for about half-an-hour on load, but it is quite unnecessary to run the battery through a dummy resistance to dissipate it. Correct procedure would be to increase the usual regulating rheostat to the necessary amount, which would naturally vary with different sets.

Nickel-iron-alkali batteries have numerous features which are definitely of great advantage. Their long life has already been stressed. They are not liable to injury from rapid charge or discharge—witness that they can even be shorted. They will hold a charge almost indefinitely—thus greatly reducing the risks of let down. They require little or no skilled attention. They are nearly " fool-proof."

It is interesting to note—though perhaps not of great moment to the cinema—that they are extremely light and compact.

Now, if a generator or rectifier fails, it usually does so without warning. Having failed, it puts your show out of sction completely. A storage battery will always give warning in a variety of ways of impending trouble.

Projectionists' Guild Meeting

The London monthly meeting of the Guild took place at the Gaumont British Theatre, Film House, on Sunday last. At the conclusion of Guild business, Mr. Thearle, of the Council, introduced W. Littlejohn, chief engineer of the Electrical Equipment & Carbon Co., who proceeded to give a most interesting and instructive lecture on " Alternating Current Rectifiers and their Application to Kinema Projection." The lecturer explained that this invention was discovered in 1898 by Peter Cooper-Hewitt, and then by means of drawings and diagrams showed the various types of rectifier since their inception, gradually leading up to those most suitable for present-day cinema projection. A very interesting two-reel film was shown depicting the manufacture of rectifier bulbs. Mr. Littlejohn was warmly applauded and several questions were put to him by members. The meeting then closed after thanks had been expressed to the Gaumont Company for the loan of the theatre, and to Mr. Abbott, of the Gaumont technical department, for his ready assistance and co-operation.

LIGHT FROM A DARK SUBJECT

By R. Watkins Pitchford

THE HILO ARC

CONCLUDING REMARKS

Since we have now succeeded in designing a range of carbons which will operate satisfactorily in a low intensity lamp while at the same time giving an arc whose characteristics are those associated with high intensity working, we shall naturally expect to find that a considerable gain in illumination intensity has resulted.

On a test screen and under laboratory conditions where everything was done to make the results strictly comparable, it was found that, in an angular burning low intensity lamp using 12 mm. positive and 8 mm. negative carbons, the maximum illumination obtainable was 62 ft. candles, current being 35 amps. Hilo Carbons of 7 mm. positive and 6 mm. negative were then inserted in the same lamp and a screen reading of 149-foot candles resulted, the current being 50 amps. In each case the screen intensities represent an average taken over five readings. We therefore obtained an extra 87 ft. candles on the screen for an increase of only 15 amps.

As a matter of fact, we could have kept the current the same, namely, 35 amperes, and used 6 mm. positive and 5 mm. negative Hilos, when our intensity would have been 100 ft. candles, or a clear gain of 38 ft. candles without an increase in current. But the real virtue of these miniature high intensity carbons lies not so much in the increase of illumination per ampere of current which they allow, as in the fact that they make it possible, in fact simple, for us to obtain intensities which are quite unobtainable with low intensity carbons of any sort.

Apart from the actual intensity of light given by Hilo Carbons, there is, of course, the important matter of light quality. Here, again, we have the advantage of the chemical arc, which gives us a light containing a higher proportion of blues and greens as opposed to the percentage of reds and yellows present in the low intensity arc. A reference to the spectrographs shown in Fig. I will make this clear.

This blue-green light has two advantages. Firstly, it gives at the gate a temperature which is very much lower per ampere

SPECTRA

showing

(A) Spectrum from a MIRROR LAMP & (B) Spectrum from a HIGH INTENSITY LAMP

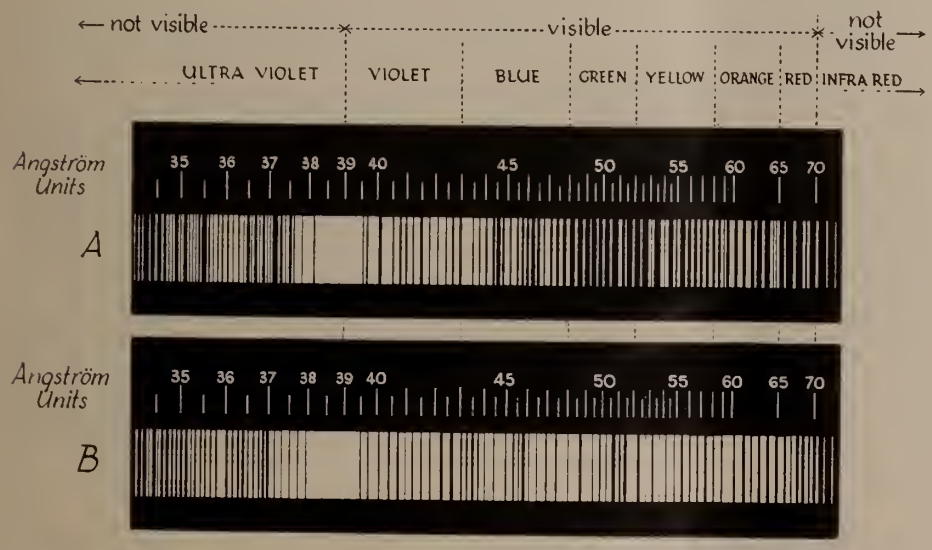


FIG. I

HILO 7x6

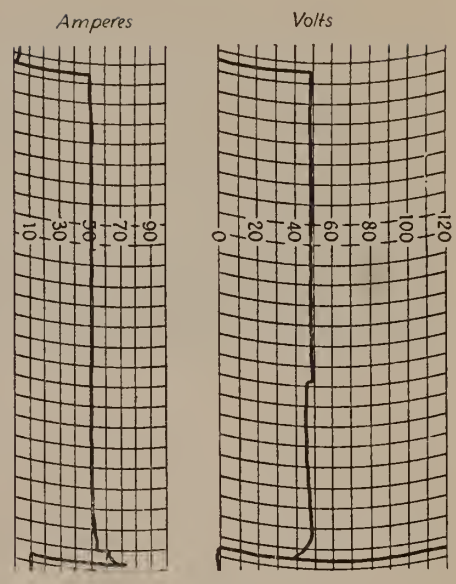


FIG II.

consumed than that of the low intensity arc, and, secondly, it gives a picture of greater clarity and definition on the screen, thereby doing full justice to the film and giving the effect of an intensity still greater than that indicated by the light meter.

So much for the actual value and quality of light afforded by the Hilo Arc.

Turning now to the operating characteristics of this arc we shall find them somewhat similar to those of the high intensity arc. The latitude in arc voltage is, of course, very much less for Hilo than it is for low intensity carbons. Generally speaking the Hilo Arc operates at 40 to 50 arc volts, depending upon the sizes of the carbons used and whether they are used in horizontal or in angular burning lamps. But in the case of any one pair the latitude is only about 3 to 5 arc volts (as against about 10 to 12 arc volts in low intensity working), and this corresponds to a feeding period of 15 to 20 seconds (as against about 1 minute).

Frequent Hand-Feed Necessary

In fact, the ideal form of feeding for the Hilo Arc would be automatic feeding controlled by rise and fall of arc volts. Since this is not available as a standard fitting on low intensity lamps, the next best thing is to imitate it by as frequent a hand-feed as possible. Undue neglect of the Hilo Arc will result in a jerky light, and the projectionist will find that he is amply repaid for his trouble if he will feed little and often.

It may be of interest here to reproduce (Fig. II.) two specimen charts, showing the manner in which the burning of a carbon arc is recorded. The Elliott Recording Voltmeter is connected across the carbons and the ammeter is in series with the arc.



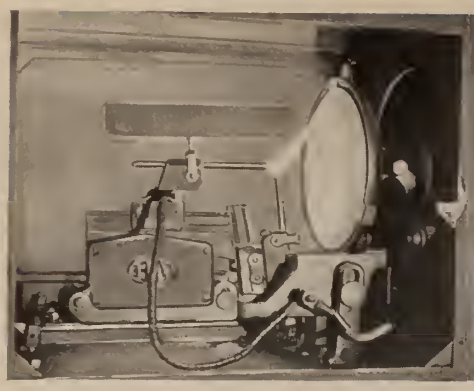


Fig. III.

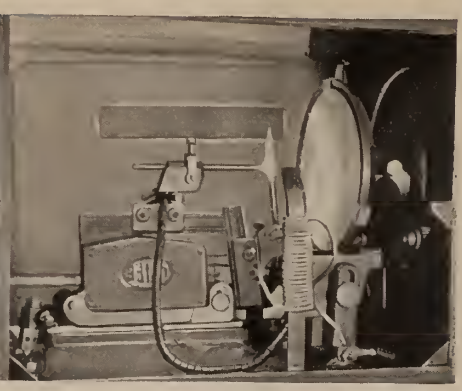


Fig. IV.

The arc is struck and the two charts record simultaneously the conditions obtaining.

Throughout the duration of the test in question it will be observed that the current remained at a steady value of 50 amperes, while the arc voltage, after remaining dead on 50 volts for some quarter of an hour (connoting a very steady feeding), wavered over two or three volts at the point where the operator's attention was momentarily distracted.

Even so, this chart represents a very high efficiency of feeding and confirms that the carbons burned with great steadiness throughout. Any impurity or loose core or other defect in the carbons would have shown up as a very considerable deviation from the lines recorded.

The Problem of Flame Control

The question of flame control is also one of considerable importance in the operation of the Hilo Arc. We saw, when discussing the high intensity arc, how various mechanical or electrical devices were employed to concentrate the positive arc stream within the crater, thus both raising the temperature thereof and also keeping the luminous source within the limits of optical efficiency. Much the same problems present themselves with the Hilo Arc, but there are two or three factors which modify the situation somewhat.

The first of these is that although it is true that we are dealing with smaller carbons, we are also dealing with smaller currents, and so there is not the same tendency for the flame to become unruly. Secondly, in horizontal burning arcs the negative is coaxially disposed in relation to the positive; consequently, the negative arc stream has a decided confining influence upon that from the positive. A magnetic control in this type of lamp is not, therefore, essential, though, should one be fitted as standard, slightly beneficial results may be observed, provided, as explained below, that correct polarity of magnets is observed.

Magnetic Control Simple

Thirdly, in angular burning lamps it will be found that the angle formed by the carbons is less than that commonly obtainable in high intensity lamps, being more nearly a right angle. This being so, the two arc streams abut upon one another and tend to produce a tail flame, which is, so to speak, a component of the two streams. In other words, the negative stream, far from confining the positive stream, elongates it, as shown in Fig. III.

This has two adverse results. Firstly, it makes the light source inefficient from an optical piont of view, and, secondly, it may result in injury to the collecting mirror, particularly so if heavy currents are being used, if a big down-throw angle is being employed, or if the lamp house is prone to draughts—or all three.

In such cases magnetic control is highly desirable if good results are to be obtained. There is, however, nothing formidable in the provision of a magnetic control, and a perfectly satisfactory fitment can be made up locally for the expenditure of a shilling or so.

All that is required is a length of soft iron strip and a length of asbestos covered wire. This latter is wound round the iron in such a manner as to give a south polarity at the top of the bar. The coil is then connected in series in the lead to the positive carbon, and the magnetic control over the arc is obtained by placing the magnet (affixed to a small ebonite base) in correct position and by sliding the coil up or down the bar until a correctly shaped flame is obtained.

Such a magnet is shown in position in Fig. IV, and the effect on the flame will be apparent if comparison is made with Fig. III.

Precise constructional details for making and fitting this simple magnetic control can be obtained from any supplier of cinematograph equipment.

* * *

With these remarks the talks in this present series must be brought to a close. What has been aimed at is a general survey of the subject of carbons and the principles underlying their design. In so far as it has been feasible, the writer has attempted to interpret the salient points of design in terms of their practical application in the lamp house. He is conscious, however, of having achieved only a very partial success in this direction and of having passed over many highly important matters affecting actual operation problems, a full discussion of which was precluded by consideration of space. He will at all times be pleased to assist projectionists in any specific problems pertaining to the production of an efficient light source, either in reply to communications addressed to the offices of The Bioscope or, if sufficient interest in any one aspect of the subject be evinced, by such further articles as the editor of these columns may consider necessary.

Mihaly's Portable Projector



One of the reasons for the steady and consistent progress which for some time past has characterised the activities of Mihaly lies in the fact that practically every suitable exhibition has seen Mihaly represented. This, coupled with steady advertising, has kept the equipment and its undoubted merits constantly before the trade.

David Cooper, sales manager of Mihaly, has been largely responsible for the firm's policy in this direction. He was for some time a branch manager for Fox, and was latterly with Western Electric before joining Mihaly. He personally took charge of the stand at the Mechanical Aids to Learning Exhibition.

Mihaly have a compact portable projector for 35 mm. sound on film, and visitors to the Mechanical Aids to Learning Exhibition at the Imperial Institute, South Kensington, will have found difficulty in overlooking it.

The equipment consists of a projector weighing 174 lbs., a cabinet weighing 97 lbs., containing the loudspeaker and amplifier, which is claimed to give an output of 15 watts. A separate control box furnished with volume control and milliam meter completes the set.

The set is capable of projecting a picture up to 8 ft. by 6 ft., with a throw of between 20 ft. and 60 ft. It operates off 50-cycle alternating current. The magazine holds both the loaded and the take-up spools and 1,000 ft. of film can be accommodated. The method by which the spools are held in place is quite novel and exceedingly effective.

The set has an independent cooling system, which allows of the film being stopped to project a still picture for a short period if desired.

The cost of the equipment is three hundred guineas.

Projection Room Routine

Eliminating Waste and Breakdown and Maintaining Efficiency by means of a System

There have been many attempts to outline a satisfactory projection room routine. We have already published in the pages of The Bioscope several efforts in this direction, and it is interesting, therefore, to be able to give now an official routine as recommended by a Sub-committee of the Projection Practice Committee of the S.M.P.E. This sub-committee was small, but consisted of men of unchallengeable reputation, and their report has been both prompt and extraordinarily helpful. This sub-committee suggests that a printed form should be provided for the projectionists' daily report. This form should include space for entering each film or other subject included in the performance, and blank columns for entering starting time of each subject on every performance. It should include the names of projectionists on duty, with starting and finishing time opposite each name. Spaces for reports as to the condition of film, the condition of equipment, supplies needed, supplies received, irregularities and imperfections of performances should be provided; also space for record of vacuum tubes put in service or removed—with information regarding number of hours of use at time of removal.

This form may be made in duplicate; one being retained in the projection room and the other sent to the manager. It is fully as important to retain a record of the projection room as it is with every other branch of the business. By keeping this daily record accurately, both manager and projectionist can readily determine conditions in regard to equipment and supplies. In many cases they are thus able to eliminate waste.

Pre-Show Schedule

Projectionists should report each day sufficiently in advance of scheduled opening time of the performance to make the necessary horn and other tests of projection and sound equipment; to ascertain if batteries are in proper condition, observe meter readings; check projectors for equal volume; remove from charge such batteries as are intended for immediate use at least one-half hour prior to such use, and observe condition of vacuum tubes.

They should consult schedule of performances, noting particularly any deviation from previous schedule; consult bulletin board for any information or cues left by other members of projection staff; clean interior of lamps and arc contacts, reflectors, condensers, objective lenses and fader; examine arc leads for corrosion and test connections for tightness.

They should lubricate projectors and run them for several minutes, noting that they maintain an even speed of 90 ft. per minute; stop projectors, clean film trap, sprockets and fire rollers and wipe excess oil from bearings to prevent accumulating oil on film; check projector mechanisms for proper tension of take-up and film tension pads for proper clearances of pad rollers, fire valves and film trap, and for tightness of all set screws of connectors.

They should then check exciting lamps for discolouration, condition of filament and proper line-up; see that sound optical system is free of oil; re-wind and examine film. If new programme, re-wind and examine film prior to first showing, observe if change-over marks are properly placed and if any defect, such as oil accumulations, scratches, buckling, strained or broken sprocket holes, is apparent. Such defects should be reported immediately.

Such parts of projection and sound equipment as do not require daily cleaning, lubricating or inspection should have a designated day of the week assigned for receiving such attention. The procedure as outlined above, if properly carried out, will safeguard against film damage. Faulty adjustments or worn parts will cause film damage, which has always been a source of great loss to the industry. Film in bad condition or faulty adjustments or worn mechanisms create possibilities of film fire, with its attendant danger and financial loss.

Running the Show

In projecting picture or effect, the projectionist should strive to avoid imposing any distraction on the audience which would serve to destroy the illusion, such as flickering light, shaking or moving the projected image. He should be constantly alert to maintain an even illumination, sharp focus, smooth change-overs, and properly timed opening and closing of curtain. He should fade picture or effect on and off gradually, to convey an agreeable and smooth effect to the audience. He should be stationed constantly at the projector while in operation and should be promptly responsive to signals for adjustment of volume.

Where the control of curtain is not directly handled from the projection room, a prearranged system of warning and closing signals should be used. Such signals usually consist of a two-buzz warning to the stage, which is acknowledged by them on a return buzzer. A one-buzz signal is given at the moment for opening or closing of curtains or changing screen masking for various sized pictures.

Cross Checking Valuable

Film should be examined after each run and checked for loose splices and scratches, and if oil has been accumulated on the film it should be wiped off and projectors checked immediately to eliminate further scratching. Projectors also should be wiped dry of oil after each reel and checked for accumulations of emulsion from the film.

Where more than one projectionist is on duty, when projector has been threaded, arc trimmed and fully prepared for the showing of each succeeding reel, the projectionist completing this work should step to the running projector and relieve other projectionist to allow him to check each detail of threading and trimming, noting that proper reel has been placed in projector. This practice of checking should be firmly established in the projection room, as it has been the means of discovering faulty threading and incorrect reels in time to make corrections, thus avoiding interruptions or film damage and without making such errors evident to the audience.

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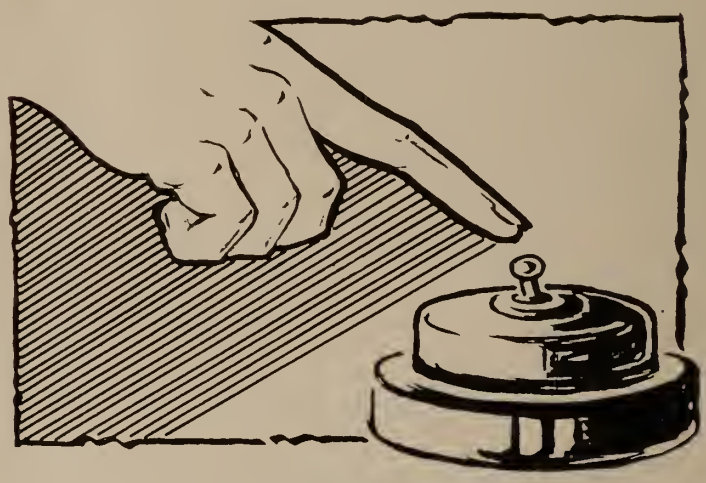
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Ingenious Reconstruction In Mile End Road

La Boheme Cinema, Mile End Road, owned and managed by A. Moss, has just reopened after extensive rebuilding and redecoration operations. Formerly a structure of two storeys and seating about 900, it was decided to add a circle, and as this scheme necessitated severe structural alterations, the whole hall, with the exception of the vestibule, was razed to within 12 feet of the ground. To support this circle, new foundations were required at the entrance end, and through this alteration the proprietors were able to instal new apparatus for power, heating, ventilation, etc., in the basement immediately under the vestibule. New offices for the manager and staff-rooms were constructed, while the roof, with a view to improved acoustics, was constructed on the penthouse system, sloping downwards towards the proscenium opening.

The erection of the circle itself caused considerable difficulty due to the fact that by London County Council regulation the projection chamber and adjuncts could only be erected with staircase exits on the front elevation. This difficulty, however, was overcome by incorporating these staircases in the general design for the front, that of a fan. The front is executed in white-faced concrete, with a horizontal black band running across the face a few feet from the top.

Daring Use of Black and Pink

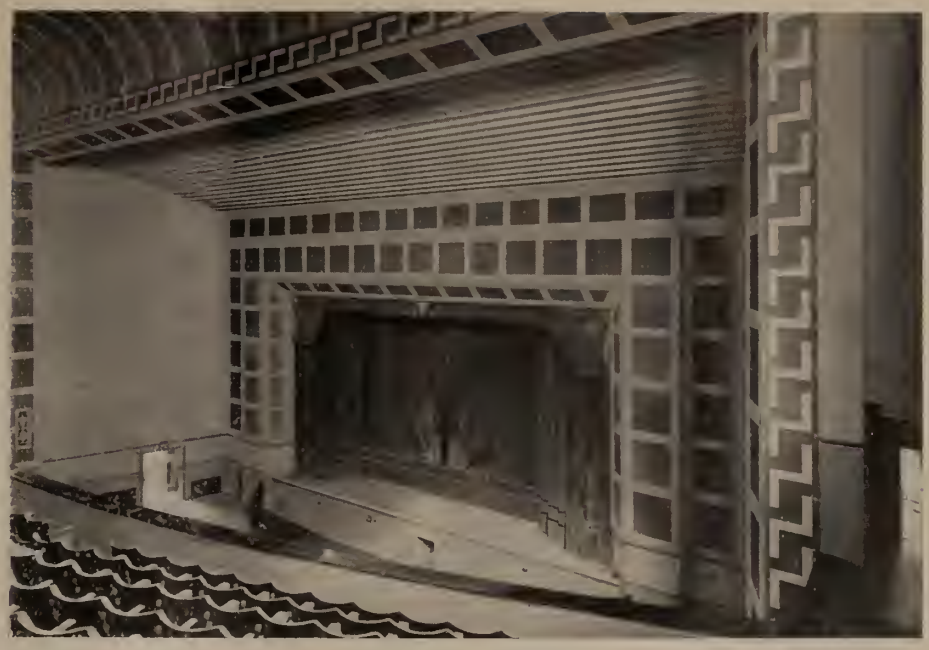
The two exits, one at either end of the curve, are in the centre of the black band, the highly decorative staircase balustrades leading downwards towards the centre and joining at a small concrete balcony. Here is a small arched opening which leads down to the rear of the old entrance hall, which still remains. At the same angle as the staircases, and extending from the base of the curved black portion to the top of the arched opening is a fan-like pattern executed in black and pink, thus carrying out the fan idea. The staircases, doors, etc., are finished in bronze or copper tint, and the whole building, outlined in blue and red Neon tubing and floodlit in blue and pink, presents a remarkably smart appearance, especially at night-time. Eustace Haynes, of 123, Newgate Street, the architect, has certainly solved a most difficult problem in a highly satisfactory manner.

The interior colour scheme is carried out in panelling of blue, grey and gold, while the addition of new blue stage drapes, blue and brown carpeting throughout, and comfortable amber shade seating creates a most comfortable and restful interior. The interior lighting is carried out in concealed diamond-shaped panels, while the ceiling is lit by concealed lights, which in their turn conceal the vents for the Plenum system of ventilation.

Wolverhampton Management

Change-over from variety to films at the Hippodrome, Wolverhampton, brings no change in the office of the general manager, where Harry Samson, who has held that position for the past two years, remains in charge.

Assisting him as house manager, however, is J. E. Furner, formerly of the Agricultural Hall—now being rebuilt—who has been appointed house manager. Mr. Samson asks us to make the position clear, as he feels our paragraph last week relating to his house was open to misinterpretation.



George Clay, A.R.I.B.A., has incorporated in his designs for the Majestic, Gravesend, several highly original features which make the house as a whole one of the most interesting and pleasing architectural experiments of recent months. He has combined startling originality with architectural breadth and dignity, and we shall watch his future work with great interest

Gravesend's Majestic

Another Theatre Decorated With Light

A new motion picture theatre for Gravesend was opened last week. It is the Majestic, in King Street, and is the venture of the Gem Theatre Co., whose chairman is A. E. Tong.

Built to seat over 1,800 patrons—1,083 in stalls and 755 in the balcony—the cinema was designed by G. E. Clay, A.R.I.B.A., of Gravesend, and had for its builders A. E. Tong & Son, also of Gravesend.

Unusual Holophane Installation

The facade in King Street is of Portland stone, in the dignified Palladium style, and, as such, is an ornament to the architectural features of the town. The entrance hall, with its black and white marble floor, coloured marble wainscot, is equally classic in appearance, and well provided with light. Its atmosphere is enhanced by excellent examples of woodcraft, in its fine mahogany doors and pay box.

The entrance hall leads by four broad and shallow steps to the lower foyer, in which a similar style of decoration has been used to good effect upon the grand staircases and the doorways to the lower auditorium.

Underneath the balcony is a beautiful oval dome, designed to relieve the flatness of surface and to assist thorough ventilation. This dome is beautified by a special scheme of subdued lighting, in conjunction with the general scheme.

First-class seats have been provided in all parts of the auditorium. All are exceedingly well sprung, have comfortable back rests and are designed to give adequate knee room to all patrons. The seats, carpets, cork carpet and curtains were supplied by Beck & Windibank.

The auditorium lighting is an extremely interesting feature. The equipment was supplied by and installed under the direction of Holophane, Ltd., who co-operated with the architect in the preparation of a special scheme of interior decorations.

Decorations take the form of large square panels, relieved with green motifs over the proscenium arch, while the ceiling is of panel formation, interrupted by octagonal panels taken up by ventilating grilles and six Holophane prismatic glass ceiling fittings. Special tones of blue and orange have been used for the colouring, and some magnificent changes of colour and relief take place when the Holophane colour lighting equipment is put into movement by the three-way hand-operated colour controller in the operating box.

Certain combinations give the orange panels an appearance of squares of fire of infinite depth, set in surrounds of delicate greens and blues. The coloured panels are set off in contrast against the proscenium, which surround, commencing at the proscenium opening, widens out into an imposing frame occupying nearly the full height and width of the theatre.

Novel Proscenium Treatment

The surface of this frame is of prismatic formation with a special white surface, the prismatic formation presenting the appearance of a large number of narrow strips of white, which span the auditorium and are lighted in colour by Holophane No. 70 type troughs.

The "Heart of the Cinema"—the projection room—is equipped with Kalee 8 machines, on B.T.-H. sound bases. The screen is the "Premier" make, by Thos. Sharp & Co.

Ventilation and heating are on most modern lines, complete with apparatus for warming or cooling, and cleansing, and designed to change the atmosphere completely every 15 minutes. Edgar Fitton & Co., Ltd, were the engineers.

For regulating temperature, Filma Oil Burners are installed, while a Sturtevant vacuum cleaning plant is another essential part of the equipment.

Plus 2,600 Seats at Coventry

New Gaumont Palace is Cinema, Cafe and Ballroom

Coventry now boasts a new highlight of entertainment, the Gaumont Palace, which opened for the first time on Monday. It is situated at the junction of Jordan Well and Whitefriars Street, with entrances and exits to each thoroughfare, and has a seating capacity of over 2,600, the stalls providing accommodation for 1,750 and the balcony 900.

The cinema is a steel-framed fire-resisting structure, designed and equipped in accordance with the latest practice in lighting, heating and ventilation, picture projection and acoustics. It was erected from the designs and under the supervision of W. H. Watkins, F.R.I.B.A., of Bristol, who is also the company's architect for new theatres at Bristol, Plymouth, Exeter and Barnstaple.

The main entrance facade to Jordan Well is 65 ft. wide, and has been carried out in cream terra-cotta to match the facings of adjoining premises. The deep architrave surrounding the bronze casements and panels to the cafe and foyer is in a warm green, and colour has been introduced also to advantage in the pilaster caps and bases.

The main vestibule is spacious and gives access to the cafe and balcony foyer by means of wide easy staircases at each side. A broad flight of steps at the apsed end leads to the stalls crush hall and auditorium. It has been the company's desire to eliminate queues, and the crush hall accommodation has been designed with this in mind; if necessary, it is possible for 1,000 people to wait in comfort and under cover.

A secondary entrance from Whitefriars Street gives access to the front stalls, and here again a large crush hall has been provided.

Vestibule floors are laid with marble and terrazzo and the crush halls with rubber and carpets. The walls are panelled in pine, stained silver grey.

From the foyer access is gained to the front of the balcony by means of two vomitories, and to the rear of the balcony via two wide staircases leading to a further crush lobby. The spacious lounges have been treated in modern manner, and restraint is the keynote of the decoration, although much use is made of colour. This, together with the subdued lighting effects, gives an effect of comfort and repose.

Generous Proportions

The auditorium has been treated in a manner reminiscent of the Italian Renaissance style, allowing free use of colour. The main interest in the auditorium is centred in the proscenium and the domed ceiling. The proscenium is an impressive feature with its generous proportions and well-balanced design, wherein subtle tones of jade, lemon and rose, relieved with gold, are used, and, with the skilful lighting effects, this creates a fitting frame for the picture.

The main ceiling dome, which is 70 ft. in diameter, is worthy of notice; its surface has been "textured" to ensure good acoustics and there is a fine gilded and enamelled circular grille above. Here again the lighting effects have been blended to create rich and harmonious effects.

Walls are treated in a more restrained manner, and are covered with fabric, which destroys reverberation and allows of perfect sound results. The rose coloured seating and carpets, together with the tableau curtains, harmonising with the subtle tints of blue, primrose, green and gold, combined with the decorative lighting effects, create an atmosphere luxurious and joyous.

Cafe and Ballroom

At the balcony foyer level there is a delightful cafe restaurant, where over 200 patrons can be comfortably accommodated. This apartment has been treated in a distinctly modern manner, Continental in style. Tones of eau-de-nil and coral pink predominate. Well-proportioned mirrors line the walls and create a feeling of space.

Adjoining this theatre is being provided a spacious ballroom, brilliantly lighted, as a modern ballroom should be, decorated in tones of magenta, jade and silver, with cafe lounge adjoining, decorated *en suite*, where the dancing public will find their tastes well catered for.

The stage, which has a floor area of over 1,200 sq. ft., is fitted up with all the latest equipment of every description, has several dressing rooms adjacent, and is suitable for the production of all forms of entertainment.

Heating and ventilation is carried out on the plenum system, the plant occupying extensive basements. Purified and warmed air is delivered through a main duct to various points through grilles into the auditorium and crush hall, in such a manner as to prevent any suggestion of draught, even to people sitting alongside the grille.



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HE WOKE UP HIS STAFF!

(*North Shields*)

Whilst on holiday at Blackpool W. H. Brown, manager of the Howard Hall, North Shields, observed a voice recording studio. Manager Brown recorded himself, addressing his remarks to his patrons in the following manner:—

> "Good evening, ladies and gentlemen. This is Mr. Brown, the manager, speaking to you from the pleasure gardens at Blackpool, where I am on holiday. I would just like to mention what a wonderful holiday I am having, and also to remind you what a wonderful show you will see at the Howard Hall next week. On Monday, Tuesday and Wednesday we are showing, etc., etc., etc., and Thursday, Friday and Saturday, etc., etc., etc. Well, I must ring off now. Good night to you all."

The record was despatched to the projectionist with very careful instructions that it must be kept secret and put on in the middle of each show. The amazement of the patrons may well be imagined, and even the staff sat up and took notice!

A BEAUTY CONTEST

(*at Hendon*)

A talent-finding competition as a means of attracting attention was used by Sidney C. Monkhouse, director of the Carlton, Hendon, working in conjunction with a fan journal. The competition was advertised extensively under the title of "Have You a Film Face?" and useful space was secured in the local Press.

Contestants were asked to submit their names and addresses, together with a coupon from the fan journal; judging was by the audience. The successful screen aspirant was promised a day's work at TwickenhamStudios, under the direction of Leslie Hiscott.

An excellent response was made to the offer and the winner was chosen in a stage parade, distinguished by the appearance of Muriel Angelus, the B.I.P. star, amid intense enthusiasm.

As SOUVENIR OF— the Lonsdale

The brochure distributed at the opening last week of the Lonsdale, Carlisle, was an extremely attractive proposition. Its stiff yellow cover bore the name of the theatre and the date in red, with the words "Souvenir Booklet," and a modicum of simple ornament in gold, lending taste to the whole.

The interior, printed all through in sepia on a heavy glazed cream paper, was equally tasteful and, without going into deep technical detail, gave just sufficient interesting facts about the theatre to satisfy the reader and render him familiar with this new centre of entertainment. A series of effective photographs of the theatre appeared on different pages, while portraits of the directors, the architects and the organist were also included.

Produced by Charles Thurnam & Sons, Ltd., a local printing house, the brochure revealed a ready understanding of the requirements of Carlisle's provincial audiences, and it will doubtless remain in many homes as a dignified reminder of the Lonsdale and what it offers.



M-G-M product seems popular at Stoke Newington, judging by this view of the Apollo Cinema, of which Dudley Browne is manager. Three features, "New Moon," "Remote Control," and "Min and Bill," are effectively publicised

ONE TO REMEMBER

(*from Germany*)

Gaumont have at present in production an adaptation from the German which they have tentatively titled "Sunshine Susie." Made in Germany under the name of "The Private Secretary" (though having no relationship to the famous English play of that name), the film was on the screens of German cinemas while I was there, writes Char, and one exhibitor in Cologne had thought out an eye-catching display to advertise it.

JUST PUBLISHED

TALKING PICTURES

By BERNARD BROWN, B.Sc. (Eng.)

Full details regarding the production and projection of talking films and the installation of plant will be found in this book. Expert advice for the operator and manager and authoritative information on studio and theatre acoustics are given in full. Those with a technical or commercial interest in the subject will find it invaluable.

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At the entrance was placed a series of cut-out heads, the central one being that of a telephone operator, the others being young men all talking at her through telephone mouthpieces. The mouthpieces were all connected to the operator's headphones by ribbons, and by an ingenious mechanical arrangement the operator's head was set rocking, so that the connecting ribbons set the other heads all rocking in unison.

As I said, it was a compelling piece of work, and might be indexed by home exhibitors for reference when the British version reaches their projection rooms.

THE SAVOY "ART GALLERY"

(*Doncaster*)

No theatre in the district can show such a lavish display of star portraits as that to be seen at the Savoy, Doncaster (managed by A. L. Turner). Tastefully mounted, they adorn the lobby on all sides, while the corridors, managerial sanctum and projection chambers are almost a mass of colour from floor to ceiling! The pictures are all obtained from trade journals and "fan" magazines, and the trimming and mounting represent hours of labour. Apart from the portraits and "stills" thus used, cuttings of every description are utilised in various ways. Biographies and such like press notices are used in lobby displays when particular stars are being boosted, and the reviews and criticisms have proved invaluable assets when writing up advertisement copy.

PRIZE WINNING SLOGANS

Capitolarity Breeds Content.
Banish Your Cares in Capitol Chairs.
Captures the Capricious.

These, in their order of merit, were the three prize-winning slogans in the competition arranged to mark the opening of the Capitol, Didsbury. The first prize was £25, the second £15 and the third £10. Other meritorious entries were:—

Capitol for Clarity and Hilarity.
The Lighthouse of Manchester.
The Lighthouse of the District.
See the Best While You Rest.
Capitol Way to End the Day.



Red-Blooded Realism

For real red-blooded dramatic appeal, that incorrigible showman, Claude Withers, of the Camden Hippodrome, set an exceedingly hot pace. Just prior to the showing of the picture the hall was completely blacked out, and from the amplifiers came a dramatic synopsis of the story, rising to a moment of tenseness with the description of a lone pilot faced with the alternatives of saving his crippled machine or hurling it at the Zeppelin, this latter course presaging certain death. Yes, that was his choice—the latter.

Then the voice gave way to the high-pitched drone of a diving aeroplane, and after a short and deadly silence, a terrible crash was heard. Hereupon the tabs slowly opened, in a blue-green half-light revealing on the stage a "stacked-up" machine, flung alongside which was the motionless leather-clad body of the heroic pilot. Then in the background was seen tumbling from the sky in a flaming torrent the doomed Zepp.

Strong stuff this, but the capacity crowds literally ate it, and shuddered.

Real Machine on View

Manager Jack Read, of the Pavilion, Shepherd's Bush, parked on the forecourt of his theatre a real honest-to-goodness D.H. Puss Moth aeroplane in pukka flying condition. As the forecourt of the Pavilion abuts on a much-thronged thoroughfare, Manager Read secured all the publicity he needed.

The photographs on this page illustrate two widely divergent methods of advertising the big United Artists aerial film. At the top is seen the effort of the Capitol, Didsbury, the fuselage of a plane being obtained from Northern Air Lines, Ltd., while at the bottom the strikingly realistic display created at the Palace, Wandsworth, is indicated. Floodlit at night this cut-out scene was even more effective

Exploiting an Aerial Picture . .

Spinning Money with . .

"Hell's Angels"

With a film like "Hell's Angels," it is not a question of what angle to exploit, but of how to handle one definite angle. So that, while there may superficially look to be a remarkable unanimity about the publicity methods outlined below, each reveals, on examination, a happy note of that individuality that marks the genuine showman.

So obvious a feature as flying or aerial combat means airplanes for exploitation, and the only question is then how to use your machine, or your models, as the case may be, so that you put over something different from the next man. The selection given here shows only a few of the many bright ideas brought into play.

You may yet have this picture to show, and in any case there may be future films which fall into this same category. If so, this page is worth study, for you should certainly find something here which you can adapt or possibly improve upon for your own use.



A War-Time Relic

Manager Leslie F. Obert, of the Highbury Picture Theatre, London, N.7, was favoured by fortune, in that he was able to lay his hands on a real old war-time 'plane that had suffered as the result of a crash in 1918. The body of the 'plane and the wings were attached to the front of his theatre, the cockpit carrying a dummy pilot, with his machine-gun trained straight ahead.

Bunting strung from all parts of the facade added to the effect, while a battery of floods rendered the display extremely conspicuous at night. To add to the excitement, a small display case in the vestibule was filled with a most realistic built-up set, showing an aerial combat at its height.

The "proof of the pudding" being "in the eating," it is good to record that from the opening day onwards exceptional business was recorded at the ticket-box.

A Directional Sleeve

Many and varied model Zeppelins, complete with sound effects, were well to the fore, but perhaps the simple appeal angle taken by Manager Waldron, of the Lavender Hill Pavilion, deserves high marks. Here was a safe landing ground for the stricken pilot and his machine for, on the high flag mast of the theatre, was flying the well-known air directional "sleeve" (bearing just the slogan, "Hell's Angels"), illuminated at night by a powerful spot, so that the pilot could tell at a glance exactly how to land.

Miniature Parachutes

Interior stunts, of course, were much more rare, but Manager Levy, at the Majestic, Clapham, who arranged a flight of miniature parachute descents from the high dome of his theatre to the stalls below, struck an unusual note.

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COMING TRADE SHOWS

LONDON

WEDNESDAY, OCTOBER 7, 1931
Branded.....United Artists.....New Gallery, 11 a.m.
THURSDAY, OCTOBER 8, 1931
The Virtuous Wife and Night Shadows.....United Artists.....Phoenix, 3 p.m.
Skyline.....Fox.....Prince Edward, 3 p.m.
FRIDAY, OCTOBER 9, 1931
Fifty Fathoms Deep.....United Artists.....Phoenix, 3 p.m.
The Bells.....P.D.C.....Prince Edward, 8.30 p.m.
Three Shorts.....Paramount.....Carlton, 10.30 a.m.
MONDAY, OCTOBER 12, 1931
Border Law.....United Artists.....New Gallery, 11 a.m.
TUESDAY, OCTOBER 13, 1931
Street Scene.....United Artists.....Phoenix, 3 p.m.
The Blue Express.....Atlas.....Academy Cinema (Oxford St.) 11 a.m.
Murder at Midnight.....Gaumont.....Nsw Gallery, 11 a.m.
WEDNESDAY, OCTOBER 14, 1931
Range Feud.....United Artists.....New Gallery, 11 a.m.

BELFAST

TUESDAY, OCTOBER 13, 1931
Dishonoured.....Paramount.....Royal Cinema, 10.45 a.m.
WEDNESDAY, OCTOBER 14, 1931
Hindle Wakes.....Gaumont.....Classic, 10.45 a.m.

BRISTOL

SUNDAY, OCTOBER 11, 1931
Bought and The Star Witness.....Warner.....King's, 3 p.m.
TUESDAY, OCTOBER 13, 1931
The Guest House.....Gaumont.....Regent, 11 a.m.
WEDNESDAY, OCTOBER 14, 1931
Hell Bent for 'Frisco.....Gaumont.....Regent, 11 a.m.

BIRMINGHAM

THURSDAY, OCTOBER 8, 1931
The Mad Genius.....Warner.....Forum, 10.30 a.m.
FRIDAY, OCTOBER 9, 1931
In Strange Company.....Gaumont.....West End, 10.30 a.m.
Murder by the Clock.....Paramount.....Futurist, 10.45 a.m.
Hard Hombre.....Universal.....Forum, 10.30 a.m.
TUESDAY, OCTOBER 13, 1931
The Last Flight.....F.N.P.....Forum, 10.30 a.m.
The Magnificent Lie.....Paramount.....Futurist, 10.45 a.m.
The Guest House.....Gaumont.....West End, 10.30 a.m.
WEDNESDAY, OCTOBER 14, 1931
Skyline.....Fox.....Forum, 10.30 a.m.

CARDIFF

FRIDAY, OCTOBER 9, 1931
The Last Flight.....F.N.P.....Queen's, 11 a.m.
Her Dilemma.....Paramount.....Capitol, 11 a.m.
The Lady From Nowhere.....Butchers.....New Imperial, 11 a.m.
TUESDAY, OCTOBER 13, 1931
Tabu.....Paramount.....Capitol, 11 a.m.
Stranglehold.....Warner.....Queen's, 11 a.m.
Skyline.....Fox.....Park Hall, 11 a.m.
In Strange Company.....Gaumont.....Own Theatre, 3 p.m.
WEDNESDAY, OCTOBER 14, 1931
Alexander Hamilton.....Warner.....Queen's, 11 a.m.

GLASGOW

THURSDAY, OCTOBER 8, 1931
The Last Flight.....F.N.P.....Coliseum, 11 a.m.
FRIDAY, OCTOBER 9, 1931
Tabu.....Paramount.....Green's, 11 a.m.
In Strange Company.....Gaumont.....Picture House, 11 a.m.; O.T., 2.30 p.m.
Side Show.....Warner.....Coliseum, 11 a.m.
TUESDAY, OCTOBER 13, 1931
The Lady From Nowehere.....Butchers.....La Scala, 11 a.m.
The Happy Ending.....Gaumont.....Picture House, 11 a.m.; O.T., 2.30 p.m.
WEDNESDAY, OCTOBER 14, 1931
Monkey Business.....Paramount.....Green's, 11 a.m.
The Guest House.....Gaumont.....Picture House, 11 a.m.; O.T., 2.30 p.m.
Hard Hombre.....Universal.....Coliseum, 11 a.m.
THURSDAY, OCTOBER 15, 1931
Penrod and Sam.....F.N.P.....Coliseum, 11 a.m.
Two's Company.....Gaumont.....Picture House, 11 a.m.; O.T., 2.30 p.m.

LEEDS

THURSDAY, OCTOBER 8, 1931
In Strange Company.....Gaumont.....Majestic, 11 a.m.
This Modern Age.....M.-G.-M.....Rialto, 10.45 a.m.
FRIDAY, OCTOBER 9, 1931
The Mad Genius.....Warner.....Tower, 11 a.m.
Waterloo Bridge.....Universal.....Rialto, 10.45 a.m.
Hobson's Choice and The Mystery of Marriage.....Wardour.....Scala, 11 a.m.
The Happy Ending.....Gaumont.....Majestic, 11 a.m.

LEEDS—(*continued*)

TUESDAY, OCTOBER 13, 1931
Murder by the Clock.....Paramount.....Rialto, 10.45 a.m.
The Guest House.....Gaumont.....Majestic, 11 a.m.
WEDNESDAY, OCTOBER 14, 1931
Side Show.....Warner.....Rialto, 11 a.m.
Hindle Wakes.....Gaumont.....Majestic, 11 a.m.
THURSDAY, OCTOBER 15, 1931
Hard Hombre.....Universal.....Rialto, 10.45 a.m.

LIVERPOOL

THURSDAY, OCTOBER 8, 1931
Hindle Wakes.....Gaumont.....Trocadero, 11 a.m.
Side Show.....Warner.....Forum, 10.45 a.m.
FRIDAY, OCTOBER 9, 1931
Monkey Business.....Paramount.....Futurist, 10.45 a.m.
Skyline.....Fox.....Trocadero, 11 a.m.
Penrod and Sam.....F.N.P.....Forum, 10.45 a.m.
TUESDAY, OCTOBER 13, 1931
The Mad Genius.....Warner.....Forum, 10.45 a.m.
The Guest House.....Gaumont.....Scala, 11 a.m.
The Magnificent Lie.....Paramount.....Futurist, 10.45 a.m.
WEDNESDAY, OCTOBER 14, 1931
In Strange Company.....Gaumont.....Palais-de-Luxe, 11 a.m.
THURSDAY, OCTOBER 15, 1931
Alexander Hamilton.....Warner.....Forum, 10.45 a.m.
Two's Company.....Gaumont.....Palais-de-Luxe, 11 a.m.
The Bells.....P.D.C.....Trocadero, 10.45 a.m.

MANCHESTER

THURSDAY, OCTOBER 8, 1931
In Strange Company.....Gaumont.....Market Street Picture House, 11 a.m.
Hard Hombre.....Universal.....New Oxford, 11 a.m.
FRIDAY, OCTOBER 9, 1931
Skyline.....Fox.....Piecadilly, 11 a.m.
The Magnificent Lie.....Paramount.....Paramount Theatre, 10.45 a.m.
TUESDAY, OCTOBER 13, 1931
Murder by the Clock.....Paramount.....Paramount Theatre, 10.45 a.m.
Alexander Hamilton.....Warner.....Theatre Royal, 11 a.m.
The Guest House.....Gaumont.....Market Street P.H., 11 a.m.
WEDNESDAY, OCTOBER 14, 1931
The Mad Genius.....Warner.....Theatre Royal, 11 a.m.
THURSDAY, OCTOBER 15, 1931
Stranglehold.....Warner.....Theatre Royal, 11 a.m.

NEWCASTLE

THURSDAY, OCTOBER 8, 1931
Merely Mary Ann.....Fox.....Queen's, 10.30 a.m.
Alexander Hamilton.....Warner.....Grainger, 10.30 a.m.
FRIDAY, OCTOBER 9, 1931
Murder by the Clock.....Paramount.....Paramount Theatre, 10.30 a.m.
The Last Flight.....F.N.P.....Grainger, 11 a.m.
TUESDAY, OCTOBER 13, 1931
Hell Bent for 'Frisco.....Gaumont...Queen's 10.30 a.m. & Own Theatre, 2.30 p.m.
Side Show.....Warner.....Grainger, 10.30 a.m.
WEDNESDAY, OCTOBER 14, 1931
The Happy Ending.....Gaumont.....Queen's, 10.30 a.m.
The Mad Genius.....Warner.....Grainger, 10.30 a.m.
THURSDAY, OCTOBER 15, 1931
Skyline.....Fox.....Queen's, 10.30 a.m.

NOTTINGHAM

THURSDAY, OCTOBER 8, 1931
Transgression.....Radio.....Scala, 11 a.m.
TUESDAY, OCTOBER 13, 1931
Tabu.....Paramount.....Elite, 10.45 a.m.
WEDNESDAY, OCTOBER 14, 1931
Waterloo Bridge.....Universal.....Elite, 10.30 a.m.

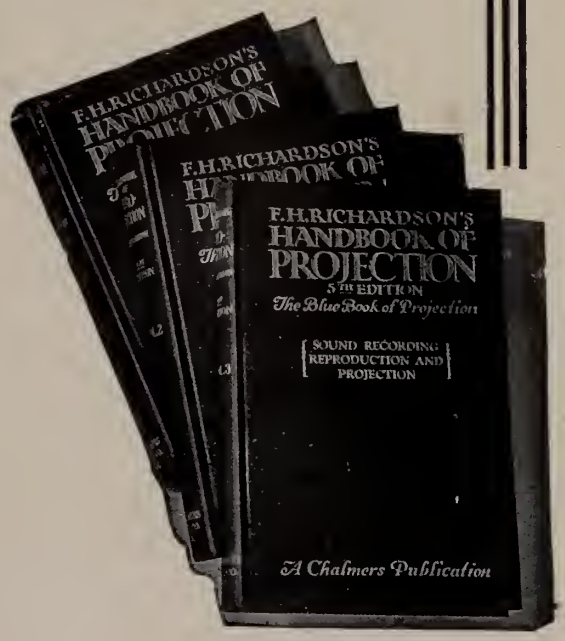
SHEFFIELD

THURSDAY, OCTOBER 8, 1931
The Happy Ending.....Gaumont.....Regent, 11 a.m.
FRIDAY, OCTOBER 9, 1931
Her Dilemma.....Paramount.....Central, 10.45 a.m.
Hell Bent for 'Frisco.....Gaumont.....Regent, 11 a.m.
East of Borneo.....Universal.....Union Street Picture House, 10.45 a.m.
TUESDAY, OCTOBER 13, 1931
Hindle Wakes.....Gaumont.....Regent, 11 a.m.
Waterloo Bridge.....Universal.....Central, 10.45 a.m.
WEDNESDAY, OCTOBER 14, 1931
The Guest House.....Gaumont.....Regent, 11 a.m.
THURSDAY, OCTOBER 15, 1931
Two's Company.....Gaumont.....Regent, 11 a.m.
The Mad Genius.....Warner.....Union Street Picture House, 11 a.m.

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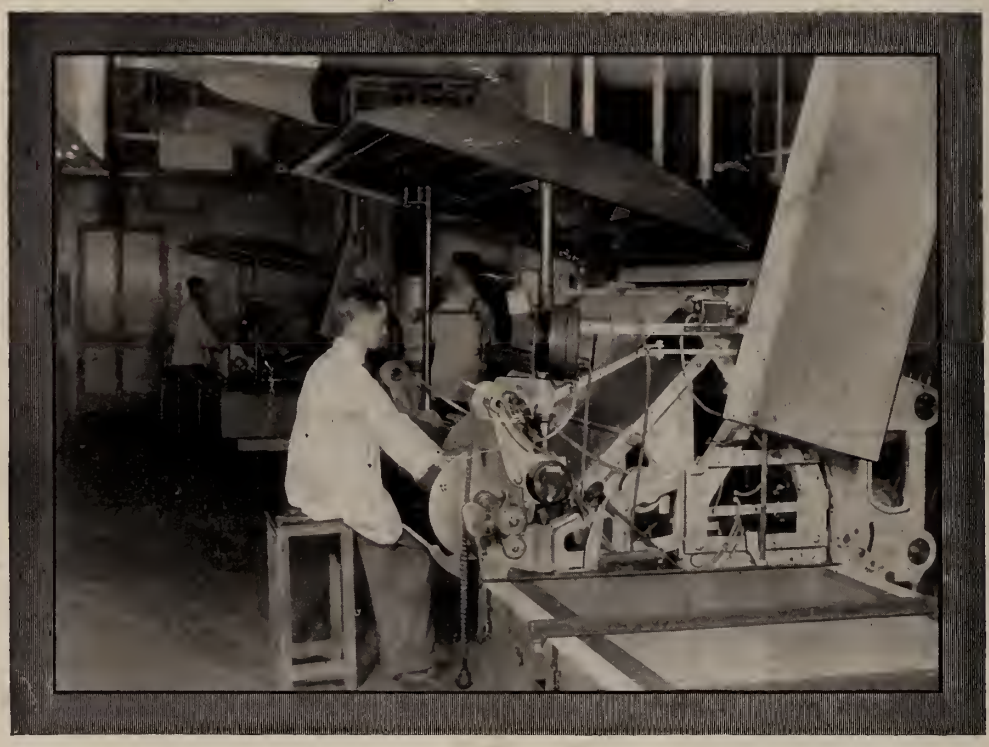
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OCTOBER 14, 1931
No. 1306
Vol. LXXXIX
Founded 1908

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BIRMINGHAM—Forum Cinema, October 28th, at 10.30 a.m.

LIVERPOOL—Futurist Cinema, October 29th, at 10.45 a.m.

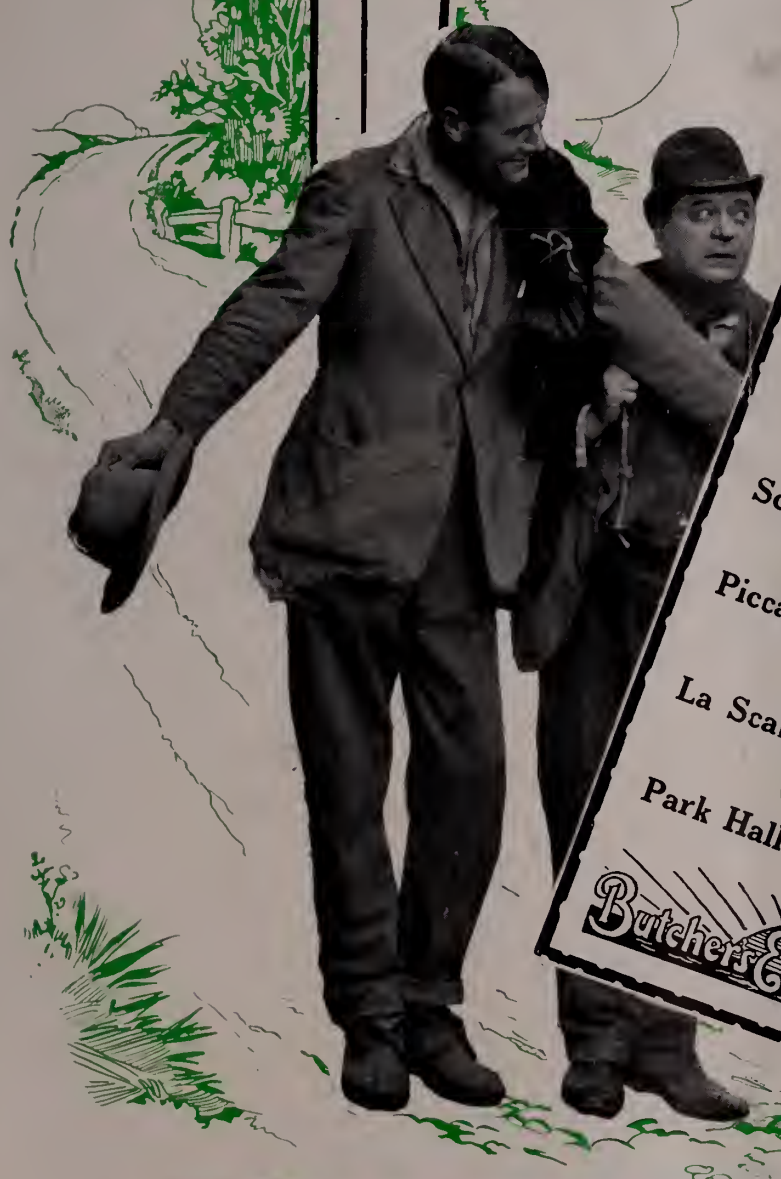
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LEEDS	Scala	11 a.m.
SHEFFIELD	Regent	11 a.m.
LIVERPOOL	Scala	11 a.m.
MANCHESTER	Piccadilly	11 a.m.
GLASGOW	La Scala	11 a.m.
CARDIFF	Park Hall	11 a.m.

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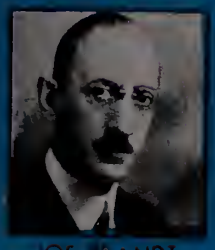
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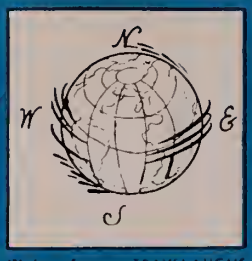
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No. 1306. Vol. LXXXIX. OCTOBER 14th, 1931 PRICE 6d.

Reciprocity Time is Now!

IN a few days sundry political issues will be decided. Britain will have a new legislative machine built of the fragments of the old.

The crisis will not be over: the Nation must be imbued with a new spirit: with a determination to repair; construct; create.

Our native industry in common with others is not without its new aspirations, its awakening prospects of increased foreign trade on the fallen £.

But to allow the dazzle of immediate rewards to blind it to the significance of more lasting and lucrative prizes would be to skip into a fool's paradise.

The welfare of British and American (i.e., English speaking) film producers is bound up in one commonwealth of ideals—a fact which the mock-war of the immediate past can camouflage but faintly. America, it is argued, has feigned interest in British pictures, then invented excuses (plausible and otherwise) whereby to reject them.

British producers have felt resentment and would have inspired retaliation had it been practicable to boycott American films.

Both sides have been in the economic grips: with U.S.A. it was a question of excluding British pictures if and when the acceptance of them had meant reduced returns on her own film output. Britain patented a device—the quota—to perform identical functions against U.S.A.

But these things have changed: the economic grips have tightened or loosened their hold according to the point of view.

It is time for the motion picture producers of Britain and America to realise that the most rational adjustment to help solve the new problems is an immediate reciprocal arrangement under which America will undertake to trade a certain number of British films per year, on condition that England continues to import an agreed number of American films.

It appears obvious that the most natural, and therefore less dangerous, process by which to increase wealth nationally and internationally is to exploit to full money-earning capacity every commodity produced, including motion pictures.

Wastage on a British picture through inability to secure its proper exploitation in America is as difficult to justify in the economic sense as the restrictive artifice of a Tariff to hinder importation of American films to this country. In either case the result is likely to be lower nett profits to the industry through over-taxation of public purchasing power, or even patience.

America realises that the revaluation of the £ means a recasting of existing formulae. What this may involve can be sensed, though not figuratively computed. A 25 per cent. drop in earning capacity of all American films in this market does not end the uncertainty; there is the increasing British competition to which the same circumstance exposes American product in other markets, plus a logically downward trend in total world theatre earnings.

Without considering the further possibility of fiscal changes effecting restraint against American and other foreign imports, the new situation is one which clearly paves the way to reciprocal film trading relations between Great Britain and U.S.A.

It is logical to assume that continued high purchasing power of the dollar in this country will increase American competition in film production here, with the result that increased drainage of money will be accomplished by U.S.A. through the distribution of such productions in the English-speaking markets of the world.

The warmth of reciprocal collaboration between Britain and U.S.A. is infinitely to be preferred and will bring more to the world of motion pictures than a recourse to the doubtful, if openly hostile, tariff remedy.

That is why American and British organisations representative of film production should get together now. They should strike out towards sane commerical policy before they fall victims of the semi-sacramental creeds of politicians.

British Films for the Colonies

Distributing Company Registered

Gaumont-British—B.I.P.—and British Lion Represented

Particulars are to be registered in a few days of a company formed, as an outcome of the Colonial Films Committee, 1930, to distribute British films in the Colonies.

The board will, it is understood, consist of John Maxwell (B.I.P.), Simon Rowson (Ideal), H. Bruce Woolfe (British Instructional), C. M. Woolf (Gaumont-British) and Sam W. Smith (British Lion). Mr. Rowson will probably be chairman of directors, while it is likely that Neville Kearney, of the Films Group of the F.B.I., will be secretary and manager of the company.

The concern is being sponsored by the Films Group of the F.B.I., which is providiug capital for the venture, while the Colonial Office has guaranteed the company against loss, up to £1,000, on the first year's working. An advisory committee is to be appointed by the Colonial Office, to consist of Sir Horace Byatt, Sir Reginald F. Johnston and Mr. Foxen Cooper.

The registered office of the company will be at the F.B.I. headquarters, but an administrative office will be established in the vicinity of Wardour Street, where a private theatre and storage vaults will be available.

The Colonial Films Committee suggested the creation of a central organisation in London under the auspices of the F.B.I. to act as a centre for the supply of British films.

Loew's in the Market

Offer to Harley Clarke-Chase Bank

(*By Ernest A. Rovelstad,* Bioscope *New York Representative*)

An offer of $48,000,000 for the majority block of 660,000 shares of Loew's, Inc., is reported to have been made to the Harley Clarke-Chase banking interests by a syndicate composed of Nicholas M. Schenck, Louis B. Mayer and J. Robert Rubin.

A. C. Blumenthal, an important factor in the original Loew-Fox transaction and said to be spokesman for the aforenamed group, is reported to have offered Film Securities Corporation, which holds the stock, $72 a share for the stock which was sold originally in 1929 by Schenck, David Bernstein and the Loew family to William Fox for Fox Theatres Corporation at prices averaging between $110 and $125 a share.

Blumenthal is said to have discussed such a deal with Otto H. Kahn, of Kuhn, Loeb & Co. (This company, incidentally, is banker for Paramount.) It is understood that a first proposal was rejected by the Chase interests, but that the discussions still are under way.

Rubin declared that he is not a party to any such plan and that he felt certain that Mayer was not. Schenck laughed at the report. Nevertheless, it is understood that Kahn has been visiting the Blumenthal home in Larchmont, N.Y., as has Charles E. Richardson, now vice-president of Fox and long identified with the Chase interests.

It is said that the contract drawn up at the time the Loew stock was sold by the Fox interests to Film Securities Corporation provided that the shares cannot be transferred without the approval of Fox Film Corporation.

Junk Films: U.S. Legal Ruling

A decision on "bootlegging" prints that is at variance with a Massachusetts decision of last May has been handed down by Judge Julian W. Mack in U.S. district court for the Southern District of New York.

Judge Mack held that the sale of old films to junk dealers gives the purchaser title to the physical film only, and not the right to exhibit or reproduce the films. This was at variance with a ruling of Judge Morton last May in Massachusetts, in which the court held that such exhibition was not an infringement of Copyright Law, but only of contract. Other rulings contrary to that in the Massachusetts Court have since been made.

Seeking Political Favour

The cinema entertainment industry is not going to be overlooked at the General Election, and several well-known personalities with exhibiting interests have been nominated to uphold various political views. Among those who have already declared their intentions of contesting constituencies are the following members of the trade :—

Tom Ormiston has been adopted as the National Government candidate for the Motherwell Division of Lanarkshire, where he will be opposed by the retiring member, the Rev. James Barr, a Labour stalwart.

James Welsh, formerly regarded as the trade's M.P., stands again in the Labour interests at Paisley.

Bailie George Archibald, now editor of the official organ of the C.E.A., is to contest the Sparkbrook Division of Birmingham as the Labour candidate.

Doncaster Liberal Association have invited Ald. S. Morris, of the Palace, to stand in opposition to W. Paling, the retiring Labour member. His decision will be made public within the course of a day or two.

* * *

Western Electric, believing that the National Government hold the remedy for an early solution to the country's problems, have placed at their disposal, for the whole period of the election campaign, two "talkie" vans. Sound films have been specifically produced for the National Government.

* * *

Ex Premier Baldwin seen leaving the Pathetone studio, Wardour Street, yesterday (Tuesday) with Albert Clavering, chief film adviser to the Conservative Party. "Stanley" had been plugging his election manifesto —for Pathetone, one hopes.

Hakim's Three for M.-G.-M.

"Two White Arms" the First

The Bioscope is able exclusively to announce that Eric Hakim has concluded negotiations under which he will produce three British features for release through Metro-Goldwyn-Mayer.



Eric Hakim

The first will be based on Harold Deardon's play, "Two White Arms," which had a West End stage presentation some time back.

Paul Schofield, with a big Hollywood reputation as a writer, has been commissioned to prepare the script and work is expected to begin very shortly. Among the stories for which Mr. Schofield was responsible probably the best remembered is "Beau Geste."

Mr. Hakim, who entered the ranks of iudependent producers when he decided to film Dorothy Brandon's play, "The Outsider," is substantially financed and by his initial production, set himself a high standard of quality to which to live up to.

His latest plans are, it is understood, laid on lines which should ensure results at least comparable to those attained with "The Outsider"—already shown widely in overseas markets, as well as applauded by the English critics as a British picture well over the average.

Harry Lachman directed "The Outsider," but it is not yet disclosed who will direct the three further subjects now scheduled.

Franco-American Circuit Tie-up

R.K.O.-Pathe and Pathe-Natan

A deal about to be concluded between R.K.O.-Pathé and Pathé-Natan, the big French circuit, will provide for reciprocity of the showing of films produced by the affiliations of the two groups.

A series of French features, adapted for English-speaking audiences, will be played over the R.K.O.-Pathé circuit, while R.K.O. product, adapted for French audiences, will go into the 200 theatres controlled by Pathé-Natan.

It is understood that Pathé-Natan are to embark on a series of productions with English versions.

Big B.I.P. Deal with Canada

A deal between B.I.P. and a major Canadian interest has just been concluded, whereby a minimum of 20 British films per annum will be shipped to Canada for the next five years. The amount involved in the deal is stated to be £200,000.

The first five pictures, which have already been shipped, are "The Flying Fool," "Keepers of Youth," "The Man at Six," "My Wife's Family" and "Hobson's Choice."

Reciprocity or Tariffs?

Which Does America Prefer?

U.S. Economist's Admission—Simon Rowson Gives His Views—American Earnings in Great Britain Drop 6-7 Million Dollars



Simon Rowson

That the suspension of the Gold Standard may force American producers to expand their production activities in Britain is the view set forth by an authoritative economist writing in *Motion Picture Herald*, the U.S.A. journal most representative of American film trade opinion.

That the further possibility of an Import Tax consequent upon the success in the General Election of the Protectionist Parties may lead logically to a British output rivalling that of Hollywood is another striking suggestion put forward by this American writer.

Simon Rowson, managing director of Ideal Films, commenting on the situation, expresses a firm opinion that the time is ripe for a Reciprocity Agreement between the film producer-distributors of U.S.A. and those of Great Britain.

"Such a reciprocal film trading agreement would be more advantageous to the motion picture industry than a policy of Import Tariffs," he declares.

WHAT AMERICA SAYS

"The suspension of the gold standard by Great Britain will decrease the net income of American motion picture companies by about 1¼ per cent," says "The Analyst," economist contributor to *Motion Picture Herald*, most authoritative of American film trade journals.

"At the present time it appears that the sterling pound will be stabilised at a figure not less than 75 per cent. of its par on the gold standard. Hence the decrease of 25 per cent. in the net income from Great Britain.

"This is the direct result which may be computed with a certainty at the present time.

"It is more than possible," he continues, "that the suspension of the gold standard by Great Britain may be followed by effects which will change the present method of operations of the motion picture industry.

"Taking the exchange rate which has prevailed since the gold standard was suspended, the American motion picture company with dollars to spend can purchase approximately $1.14 worth of anything in England for $1.

"This may induce American motion picture companies to expand their production activities in England. That country always had things to offer of value to productions, but the advantage of them has not been as enhanced as it is at the present time. Under the present value of the pound these things can be purchased in England at a price which would make them profitable to American companies in the world market.

Import Tariff Fears

"A secondary effect which may follow the revaluation of the pound is probable because of the conditions which caused the abandonment of the gold standard by Great Britain.

"This is the necessity on the part of England to increase her income from nations outside the British Empire. A tariff on imports is being seriously agitated in England, and if the Government decides to rid itself of the free trade policy, motion pictures will be among the first articles of commerce that will be considered.

"An import duty will be a serious affair for the American motion picture companies. With the taxes which English theatres already have to pay, the income from rentals is not any too attractive to compensate for the expense of doing business in England, Wales and Scotland.

"An import duty of any consequence, and with the evident temper of the British Government towards American products in general, won't, if imposed, be a light one, it may prove impossible to send American made motion picture productions into England at a profit . . . .

"A heavy import tax combined with the cheapness of sterling when looked at from the dollar standpoint may well result in production activities in England on the part of American companies which can well, through logical development, rival the output of Hollywood . . .

"In studio equipment and convenience," says this well-known American expert, "England is on a par with anything America can offer. Added to this is acting material that the United States cannot offer, and the nearness of 'the tight little isle' to the natives of all foreign countries offers an added lingual advantage in producing in England for the international trade. . . .

"Due to causes entirely separated from the motion picture industry, Great Britain may have accomplished the thing to which she has always aspired—that of becoming one of the leading motion picture producing countries."

SIMON ROWSON SAYS—

Simon Rowson, managing director of Ideal, in an interview with The Bioscope, committed himself to the opinion that a Reciprocity agreement between the producer-distributors of America and the producer-distributors of Great Britain would be more advantageous to the motion picture industry than the imposition of tariff.

Discussing the general effect of the present situation, Mr. Rowson gave it as his opinion that the effect of going off the gold standard would be to reduce American film earnings in this market by 6,000,000 to 7,000,000 dollars per year.

This, he said, will have the definite effect of losing this market entirely to the cheaper American pictures.

"It brings me back," he added, "to the point I made last May, when I urged that a reciprocal arrangement would have to be reached between America and Britain.

"Recent productions have proved that in point of story value, of acting and of general entertainment quality, British films are equal to American. In only one respect, namely, star value, do British pictures fall short of the general commercial value of American pictures, and by a Reciprocal Trading arrangement, British star values could be enhanced."

Referring to the political indications that an Import Tariff on foreign films may be imposed by the next Government, Mr. Rowson said that this merely accelerated the tendencies.

Tariff Would Operate Unfairly

If a tariff were imposed, it would inevitably be based upon a specific rate, an *ad valorem* duty being impossible owing to the fact that no consignment value can be placed upon films. This would operate in such a way that only the better American films would be able to secure profitable release in Britain.

"For instance," he said, "if a film worth £1,000 had to bear a tax of £1,000, it is conceivable that that film would not be able to secure a return in this market of over £2,000. But a film valued at £30,000 could bear a tax of £1,000 and still earn a profit.

"In this way, an import tariff might help to raise the standard of quality of American films shown in Britain. But you may quote me as saying that a Reciprocity Agreement would be far more advantageous to the motion picture producers engaged in the English-speaking markets of the world, than a policy of tariffs."

The Bioscope views are embodied in a leading article on page 13.

TALK OF THE TRADE

Greeting "Roxy"—Hollywood and Britain—Fox Studio Chief in London—Australia Cries for the Stars—Ormiston as "National" Candidate—Jeffery Bernerd Theatre Chief

Faraday House,
October 14, 1931

Roxy Luncheon Next Wednesday

S. L. Rothafel (Roxy) is to be the guest of honour at a luncheon arranged by the Directors of R.K.O. and Radio Pictures at the Carlton Hotel on Wednesday next, October 21st, when W. M. Brown, managing director of the Gramophone Company, will occupy the chair. Just as I received my invitation I had started to write a paragraph appealing to the Reception Committee of the C.E.A., who at one time used to accord all such famous visitors a function of honour. Surely, of all men to be honoured by British exhibitors, none could be more fitting than the famous Roxy. However, the Reception Committee seems to have "missed the boat."

How Hollywood Tries

When Elissa Landi was cast by Elinor Glyn for her first British picture I remember foreshadowing a great future for the fascinating little woman. I confess I did not foresee anything big for Miss Landi in that particular film: even so she was practically all in terms of entertainment that that film had to offer. Now she represents a vivid example of what a year in Hollywood can do for an artist. When I saw her again at the Dorchester a few days ago amongst a crowd of influential pressmen as large as that which greeted Charles Chaplin, I contrasted her involuntarily with the quiet Elissa Landi of just over a year ago. She is changed. But only in appearances. As I pointed out to Walter Hutchinson, British chief of the Fox Company, Elissa Landi does not yet belong to any of the recognised and severely stereotyped patterns of Hollywood femininity which we recognise so easily in all American films. Her own extraordinary personality has survived, and I believe will continue to do so. She is different, and when the Fox executives have discovered exactly the kind of story to suit her she will be a sensation. Perhaps in "Wicked" and "The Yellow Ticket" the sensation may arrive, for she has "strong woman" parts. And it will be as a strong woman and not as a flapper that her screen history will be made.

Fox Production Manager And British Policy

With Miss Landi at the Press interview, but modestly secreted away from the Press limelight, was Sol Wurtzel, general studio production manager for Fox in Hollywood. No one introduced him but the Press: I have never known so modest an executive from America. Yet I believe he has been getting busy amongst some of the leading personalities associated with the British film industry and (a little bird whispers) has been giving them pretty candid opinions as to why British pictures have not hitherto grossed so much in the world markets as Americans. Mr. Wurtzel has been seen in the company of Lord Lee of Fareham, Chairman of Metropolitan and Bradford Gaumont Financial Company, and other of the Gaumont British principals. I believe Mr. Wurtzel's cry synchronises perfectly with that of Mr. Turnbull, though one speaks with an American accent and the other with an Australian one. He cannot understand why British producers do not make special efforts to build up stars with box-office reputations. I think Gaumont-British have already shown hopeful signs, and perhaps Mr. Wurtzel's remarks will have quickened their enthusiasm for star-building.

Australia Wants British Women Stars

Ernest Turnbull, managing director of British Dominions Films, Ltd., Australia, writes me a long letter starting on a depressing note and describing business as "appallingly bad," and finishing up with the more cheerful prediction that British films, if properly exploited, will more than hold their own in Australia against the products of other countries, even regardless of prevailing conditions. One point in Mr. Turnbull's letter rather intrigues me. He lays stress on the fact that one real difficulty in the way of proper exploitation of British films in the Dominions is the absence of women stars who can be built up at the box-office. He emphasises, as others have done before him, that while we have male stars of the drawing capacity of Tom Walls, Ralph Lynn and Jack Buchanan, we have no female artist in British films to-day who will sell a picture to the public, and a great many so-called female stars mean less than the dust to the average fan. This does not mean we have no good female players, but that British producers have not specialised in building parts around the personalities of suitable feminine stars or of teaming them with selected partners on the lines of Fox's famous Gaynor and Farrell combination. With the future of British films so rosy, it is not too late for our producers to make a start.

The Troc's. Two Millions!

Congratulations to Phil Hyams and his associates of H. & G. Cinemas on the fact that no less than 2,000,000 paying patrons have been admitted to the Trocadero, Elephant and Castle, since it opened nine months ago. The Trocadero management is confident that it can easily reach a figure of 3,000,000 before its first birthday. Bravo!

C.E.A. Candidates In the Constituencies

Among all the trade personalities in the throes of political purgation none will excite more lively interest in the film industry than Thomas Ormiston, who is fighting Motherwell as a National Government candidate. He is opposing the Rev. Jas. Barr, the Labour Party candidate, who has held the seat for some years, and his fight is, therefore, a courageous one. But with the political witch pot at its present boil, anything may happen and Ormiston is certain of wide local support on personal grounds alone. It was in Motherwell—his native town—that Ormiston once acted as Election agent for John Maxwell, present B.I.P. chief, then the unsuccessful Liberal candidate. It would be splendid if J. M. could spare time to give Ormiston a hand on the platform on the eve of the poll.

Another canny Scot and C.E.A. adherent who ought to get solid trade support in his constituency is George Archibald, Labour Party candidate, who opposes the Rt. Hon. L. S. Amery in the Sparkbrook Division of Birmingham. There are others too, and they should command the ready assistance of exhibitors everywhere. It is up to the industry to work hard for the return of such men as best understand and sympathise with its own special interests and problems: the party tab now assumes a relative insignificance unthinkable in the old days of election rosettes and ribaldries.

Jeffery Bernerd Of "The Big Five"

At the Kit-Cat on Sunday night, when the Screen Golfing Society Mixed Foursomes attracted practically all the leading personalities in the London trade, Jeffery Bernerd, Hon. Secretary of the Society, was the recipient of a large number of congratulations on his appointment to control the six big Gaumont British West End theatres. Everybody, except apparently, Mr. Bernerd himself, recognises that this new appointment which places him in control of the Gaumont big five, viz., the Tivoli, New Gallery, Capitol, Astoria, and Marble Arch, as well as the New Victoria, is Mark Ostrer's acknowledgment of his creative ability as a showman. Bernerd is essentially the type of man who regards actions as more eloquent than words, and he is not at all good at receiving compliments. He provides a clear example of the fact that strong, silent men really exist. I can well imagine that the Ostrer Bros. and Arthur Jarrett, the Gaumont British booking chief, have heard the message which Bernerd has sent to Gaumont British headquarters through the returns on "Hindle Wakes" and "The Ghost Train," the special exploitation of which he undertook.

Screen Golfers' Tribute

Again, when he received a beautiful silver tray as a token of friendship and esteem from the members of the Film Golfing Society, Mr. Bernerd had very little to say, though it was quite obvious he got a great kick out of the loyal expressions of appreciation, voiced on behalf of the S.G.C. members by Sir Gordon Craig. Sir Gordon spoke of the tremendous amount of work which Mr. Bernerd has put into the affairs of the Golfing Society. It is to be hoped that his new responsibilities for Gaumont British will still leave him a little time for film golfing affairs because under his practical organisation, the Society is going on from strength to strength and is fast becoming a central sporting organisation which might very well be extended ultimately to embrace sports other than golf.

"Alice In Wonderland" Arrives This Week

Mrs. Lillian Jawitz, on her first visit to England, is arranging distribution of the Unique Foto Film production "Alice In Wonderland." When she called yesterday I asked Mrs. Jawitz whether England or U.S.A. came the nearer to her own dream of wonderland, and she won my confidence and esteem by giving me the only convincing reply! Such a change from the usual American femme with a wealth of superlatives for England and a kiss for each London policeman. No, I gather Mrs. Jawitz is selling her film, and to judge by a set of stills she introduced, it should be a fairly simple matter. First time this particular kind of

fantasy stuff has been done this way, I believe, and it should have a particularly red-hot appeal if in general release for the Panto. season. Copy arrives on the *Olympic* on Friday, and I'm seeing it on Tuesday, all going well. Then I'll tell you more. My appetite is further whetted by my *Motion Picture Herald* of September 26th, which describes the film as "a distinct departure from accepted ideas of what constitutes film story material." Sounds like something really different at last.

David's Sling

After one short month as special exploitation representative, David Bader, of Universal, is now all set, he tells me, for a big drive throughout the country. He has been working on some schemes with which he hopes to assist a large number of exhibitors showing Universal product. He has a large capacity for originality and is 100 per cent. enthusiastic, so that I can well imagine we shall shortly be reporting on some intensely interesting showman ideas evolved by David to slay the competitive Goliath. Any exhibitor wanting to borrow David's sling must write Film House—after having booked one or other of the big Universal pictures now on the tapis.

Exhibitors' Strike Ended

Termination of a so-called "buyers' strike" in Minnesota, North and South Dakota, coincidentally with a convention of exhibitors at Minneapolis, has been followed by a general increase in business transacted, except in the cases of M.-G.-M. and United Artists. These two companies still are the targets of complaints by exhibitors against their selling policies.

Overheard Leaving A Trade Show

——"And as for asfi!"

OBSERVER



Maisie Gay and Frank Stanmore in British Lion's current production "The Old Man"—Edgar Wallace's thriller

When the Girl in the Sixpenny's SPEAKS!

Being the conclusion of an article on American and British film production policy by Dorothy Brandon, author of the successful British play and film story "The Outsider"

I have given the names of three pre-eminently successful British playwrights in New York, to which I am going to add one British novelist, Rudyard Kipling, who I think is still one of the best sellers in New York, and I think it will be helpful to analyse their success.

I think we can bracket together Somerset Maugham and Rudyard Kipling in the interesting fact that their greatest successes in America have been with books and plays which do not deal with England itself, but with the broader, freer and, if you will, more immoral lives of British subjects abroad. Lonsdale succeeds with his excellent situations, brilliant wit and humour of people who are not so typically English that his plays could not have been given the setting of fashionable New York. "Mrs. Cheyney" might just as well have had its setting in Newport or Southampton, Long Island, as in an English country house, and I cannot think of one of his plays of which the story could not have been laid in one or other part of America. He has the universal touch. Galsworthy is more British, but his is the Britain of the late Victorians, when the Americans were very much nearer to us than they are to-day, because they themselves were nearer to their puritan fathers and were not yet submerged by the flood tide of continental emigration.

Meeting On Common Ground

The people of "East Lynne" and the "Barretts of Wimpole Street" were as well known to the old brown stone houses on Fifth Avenue as they were to Park Lane and Bloomsbury Square, and I think the reason for the success of the Victorian plays at the present moment is that England and America have met on common ground.

There are undoubtedly as many American authors who would make no appeal beyond the States as there are English authors who would cut no ice in them; both for the same reason. There is as much that is parochial in America as there is in England.

The home life of the small town of America, unless touched with genius as in "Babbitt," makes no apeal whatever to the English country town or suburb, and I believe that the best sellers in New York for the last three years have been all of one origin, *i.e.*, German. "Jew Suss," "All Quiet on the Western Front," and "Grand Hotel," though entirely German, are absolutely international in their common appeal, and therefore were inevitably successful in the "enemy" countries of France and England.

The sort of plays which fail in America are those healthy, clean British farces so successfully produced at the Aldwych which, I believe I am right in saying, have never been produced in New York, though some of the earlier ones were, I believe, tried out on the road.

"The Middle Watch" was, of course, predestined to failure in New York, and was riddled through and through by the critics as an example of British inanity. I have been in America enough to be pretty sure of what British plays will appeal to the American public, but I confess I was baffled by the failure of the silent "The Ghost Train." I was in New York shortly after its three weeks run. One clever English actress, Estelle Winwood, told me that she went on the first night with a party of Americans who shouted with laughter in the first act at the idea of anybody taking seriously a railway accident in which only six people were killed, and I confess I was surprised by receiving a gratuitous attack from a Customs House official, from whom I was taking a sailing ticket, on being asked what we Britishers meant by trying to think that we could teach Americans how to write crook plays. I have seen this play three times and still consider it is one of the cleverest and most amusing plays of that genre that I have ever been lucky enough to witness.

The one and only aspect in which American authors of both books and plays have the English wiped off the face of the earth is that they can depict low life without making it grey. "Street Scene" is the history of the passionate love and vengeance of a milkman and a scene shifter and his wife. The American author has depicted this as it should be depicted, of as great value and romance as all the loves of Emperors and courtesans, decked with the scarlet and purples of passion, rose of beauty and gold of humanity, and the pearls and diamonds of men's and women's tears.

Grey Skies And Mud!

An English author would have written that story in the colours of grey skies and mud. If you plead the honourable exception of A. P. Herbert's "Water Gypsies," I shall have to admit that you very nearly make your case, but in "Water Gypsies" we have scenes of the aristocratic young artist and his milieu of restaurant and hotel, whereas in "Street Scenes," as in "The Big House," the author never lifts his level and yet achieves a masterpiece.

We presume to pity our lower classes, presume to think that their lives are dull. Our limited vision writes books only in which the titled heroine is taken by the monied hero for a ride in a Rolls Royce. The little shop girl or hairdresser's attendant would tell us, if she could find utterance as one day she will do, that there is an equally rapturous thrill in being taken out pillion riding by the butcher's boy or for a three-and-sixpenny motor bus trip to Margate with her lunch in a paper bag. When she has found her voice she will tell the world—and afterwards the film kings will offer her a million dollars for it because she has spoken in the universal language. But what I want to know is, will the English film firms be among those who will be able to buy it?

New Financial Group

Opposing Kuchenmeister ?

(By Our French Correspondent, Georges Clarrière.)

The Union Sonore Européenne is the title of a new financial concern, marking the entry of the Zarahoff group into the sound film industry. This financial group, already interested in Siemens-Halske, is proprietor of the Compagnie Française de Marine et de Commerce, and other concerns which have large interests in " wireless," and its business tentacles are to be stretched out to take in sound registering and sound recording apparatus for all purposes. On the board of Union Sonore are Léopold Walford, son-in-law of Sir Basil Zarahoff, Kalman Kaplan, Malcolm King, Camille Pietri, Rudolph Goldschmidt, Edouard Heutsch and M. Kaminka, of the Mendelsohn Bank, Berlin. M. Kaplan is well known as director of the Union Economique Enropéenne (another Zarahoff concern), whilst Malcolm Lyon is head of Wireless Music, Ltd. Professor Goldschmidt is the German scientist who first communicated with America from Germany by " wireless." The capital of the Union Sonore Européenne is one million dollars. Offices will be opened in Paris, as well as a works for research work and manufacture.

The entry of the Zarahoff group into sound apparatus business is expected to have far-reaching commercial consequences ; but it is not yet known whether the group will, or will not be, in opposition to the Küchenmeister group, which, at present, is the strongest in Europe.

6,000 School Screens

The National Congress of the Educational Cinema is holding its annual meeting in Paris, and the forthcoming report of proceedings is expected to disclose important news as to the progress of education by films and the extension of the permanent employment of sound film apparatus in French Government-controlled schools and colleges. At present, 6,000 French schools give instruction by films, mostly silent. An official scholastic film distribution centre is likely to be created in Paris.

New Fox-Movietone Contracts

The news reel hall on the Boulevard Italiens, formerly the Aubert Electric Palace is to be run exclusively with Fox-Movietone news reels.

The Société Fox-Film, Paris, has renewed its contract for the supply of Fox-Movietone news reels for the whole of the Gaumont-France-Film-Aubert halls, as well as for the Braunberger-Richebé circuit in the South of France.

Glavany at Gaumont Studios

Joseph Guarino-Glavany, who will be remembered for his production of " Downstream " and his connection with Carlton Films, Ltd., is now producing a film in the Gaumont Studios, at Buttes-Chaumont. Exteriors are being taken at Havre. The chief artists are Jean Bradin, Robert Bunel and René Lorteur. Sound recording : Gaumont-Petersen-Poulsen.

" Hypergonar " Wide Pictures

Last week, in four of the Pathé-Natan halls, public demonstrations were given, after each séance, of the " Hypergonar." This is the original optical invention of Henri Chrétien, for giving wide pictures by the projection of standard-width film on which the images are compressed. The " Hypergonar " gives expansion both horizontally and vertically. The images are not merely magnified, but optically extended without distortion. The best demonstration was that given at the Ermitage-Pathé, where the " Hypergonar " was adapted by Brockliss & Co. to Simplex projectors. The demonstrations appear to have been highly appreciated by the public. Pathé-Cinéma, S.A., has bought the world patent rights, and experiments are being made in the Pathé-Natan laboratories at Joinville.

Rothafel's Visit to Paris

The Paris office of Radio-Keith-Orpheum is making extensive preparations for the coming visit of S. L. Rothafel (Roxy), who will be received with " cinégraphique honneurs " on the occasion of a big reception. Mr. Rothafel will be received by Charles Delac and members of the Chambre Syndicale.

Political Film Censorship

German Decree Against " Dangerous " Pictures

(By Our German Correspondent, Fritz Mann)

One of the latest Emergency Decrees introduced in Germany makes for considerably sharper control of films to the German censorship committee. A new paragraph has been introduced which speaks of " politically dangerous pictures " which might endanger the constitution, and threatens to place these under specially careful surveillance. Obviously this decree forges a powerful and dangerous instrument which may be operated against the welfare of the industry, or even the nation itself.

Dupont at the Emelka

E. A. Dupont has signed a contract with the Emelka to shoot a picture after the novel " Peter Voss the Million Thief," a well-know nbook in Germany, which has already often been shot as a silent. By the contract old differences between Emelka and Dupont have been ended.

First Italian Talking Review

In Rome's Planetarium the first Italian talking review was lately shown. It treats of pictures shot by Western Electric machines, which were placed at the disposal of the Italian Luce by the Fox. Of course, in the review, which was of an entirely military character, Mussolini was shown.

HILL AND BRUNEL RESIGN

Sinclair Hill and Adrian Brunel have both resigned from the board and technical management of the British Cinematograph Training Studios.

Mistlin and Lee Circuit

More Additions

THE BIOSCOPE understands that a large circuit is now in formation under the ægis of two well-known London exhibitors, Messrs. Mistlin & Lee. Nat Lee is, of course, one of the pioneer exhibitors in London, where he has for over twenty years been actively engaged as cinema proprietor.

This new combination already controls, amongst other theatres, the Grenada, Dover ; The Grand, The Imperial and Globe, Clapham Junction ; the Super, Battersea ; the Woolwich Cinema and Premier, Greenwich Hippodrome, which incidentally reopens in November ; the Empire, Greenwich ; and the Plaza, Plumstead.

In a recent issue of THE BIOSCOPE it was stated that in the near future further acquisitions would be made and that the new circuit would be considerably enlarged.

It was also stated that a very prominent site has been taken at Portland Road, Hove, and that plans have been prepared for the erection there of a new luxury cinema with a seating capacity of over 2,000.

"A" Films at Liverpool

Will the Justices Lift the Ban ?

Liverpool Justices on Friday agreed to the withdrawal of summonses against the owners and managers of five local cinemas for an alleged contravention of the regulations by admitting children under 16 to cinemas showing "A" films.

A test case has already determined the validity of the Justices' rule, which will be further examined at to-morrow's (Thursday) meeting of the Justices. They have consented to receive a deputation of the C.E.A., and the spokesman will probably be T. Ormiston.

This will be a crucial meeting, for whatever decisions are reached by the Justices will be incorporated in the licences.

Orchestra Back to New Gallery

Under Louis Levy

The New Gallery is to have an orchestra again next week, when, under the direction of Louis Levy, it will provide musical interludes.

The orchestra is in addition to the full film programme, the principal feature of which is, of course, " Hindle Wakes." The New Gallery has not had an orchestra since May, 1929.

Louis Levy, one of the best known and most popular of cinema orchestra leaders, and also famous on the wireless, was formerly in charge of the New Gallery orchestra.

George Vickery Dead

George Vickery, well known in Somerset and Devon as founder of the firm of George Vickery, Ltd., proprietors of cinemas in Taunton, Cheltenham and Weston-super-Mare, and as managing director of the Exeter Picture House Co., King's Hall, Exeter, passed away last week.

BRITISH STUDIOS TO-DAY

Gaumont's Million-a-Year Schedule—Balcon Production Chief—Paramount's Next "God Gave Me Twenty Cents"—Arthur Rosson Coming Over—New W.P. Plans—A.R.P. Prospects

Michael Balcon's New Appointment

Congratulations to Michael Balcon, managing director of Gainsborough Pictures, on his appointment as production chief in charge of Gaumont-British studio activities. This important post places upon Mr. Balcon the weight of a heavy responsibility, viz., that of directing the production policies of the two newly equipped and enlarged studio buildings at Shepherd's Bush and Islington. He is now at the head of studios feeding the largest producing, distributing and theatre combine in the country, and he is still in the early 30's.

The striking successes which his Gainsborough unit has achieved recently in "The Ghost Train" and "Hindle Wakes" have proved the culminating point of several years of hard work and enthusiastic faith in British pictures, and have won the recognition of the Ostrer Brothers and their co-director, C. M. Woolf, whose shrewd judgment of film affairs invest the tribute thus paid to Mr. Balcon with still greater significance. Mr. Balcon starts on a schedule which is to include 52 features during the year, and on which no less than £1,000,000 will be expended.

Rosson to Direct Paramount's Next

I understand that upon conclusion of "The Head Waiter," now fairly advanced on their Elstree lot, Paramount will start the production of "God Gave Me Twenty Cents" (almost certain to have a new British title I should say!), with Joan Barry in the principal feminine role. Arthur Rosson will direct. Rosson was born in England 42 years ago, and started in the business as a "stunt man" and an actor. Later he wrote scenarios in Hollywood, became an assistant director and five years later directed for Triangle in U.S.A. He later produced a large number of films for Universal, Norma Talmadge, Fox, Paramount, Vitagraph and Goldwyn. Among his films were "You'd be Surprised," "Stranded in Paris," "Wet Paint," "Lost Outlaw," "Silk Legs," "Play Girl," "Long, Long Trail" and "Farmer's Daughter."

Two New W.P. Films

Reginald Fogwell's next picture will, I understand, be "The Bohemian Girl," and W.P., who have not recently been active in the studios may distribute. No official confirmation is yet forthcoming.

W.P. are also planning a Sherlock Holmes story—at the moment the title is not definitely decided—which Leslie Hiscott will direct at Twickenham studios. Arthur Wontner will probably play a leading part and production is due to commence in November. Wontner scored a big success, it will be recalled, in the Twickenham film "The Sleeping Cardinal," which ran for three weeks at the Warner Theatre in New York, and is achieving big results in the Dominions.

Emily Fitzroy for Warners

"Murder on the Second Floor," now being directed by William McGann for Warner Bros. First National at Teddington studios, is nearing completion, and will be followed by an adaptation of "Sinners All," a Jerome Kingston novel, in which, I understand, Emily Fitzroy, now playing in the Mutual production "Lloyd of the C.I.D.," will have a role.

This production is to be done in English and French, and will be directed by J. Y. Daumery, who has already selected a number of players.

Mr. Daumery has been with Warner Bros. in America for some years and has been responsible for all French versions of films recently made by that company.

The dialogue and script in general—for the English version—is in the hands of Roland Pertwee and John Hastings Turner, both of whom are writing for Warner Bros. First National exclusively.

Associated Radio Prospects

T. S. Delahanty, who is over on one of his periodical visits from America, took a look over the new Associated Radio studios at Ealing, where a good deal of the forthcoming British output of P.D.C. will be produced. Mr. Delahanty was received by R. P. Baker co-director of Basil Dean in Associated Radio. Afterwards he said: "I have no hesitation in saying that you have no excuse for producing anything but the best of pictures in these fine studios." Reginald Smith, managing director of P.D.C., who will distribute among other Associated Radio pictures "The Fun Men Have," with Jack Buchanan, "The Sign of Four" and "Slander," will doubtless keep the A.R.P. unit up to this competent pronouncement, not that they should need anything more than is assured them by the amazingly up-to-date Ealing Green Studios and the competent team of technicians with which the studios will be manned. Production, by the way, is expected to start at the new Ealing studios at the end of this month.

Mutual's Dungeons

During the past week, since the Mutual Films unit of "Lloyd of the C.I.D." returned from location at Deepdene, Dorking, Henry MacRae has been concentrating on tunnel and dungeon sequences necessary for this first British serial "talkie."

The artists participating in these scenes, for which most realistic sets have been constructed, include Lewis Dayton, Janice Adair, Wallace Geoffrey, Muriel Angelus, Jack Lloyd, Shayle Gardner and Emily Fitzroy.

In the immediate future, MacRae intends to get through with London exteriors, comprising sequences in streets, at the docks, and around Scotland Yard.

"Josser" with B.I.P.

"Josser Goes to Sea" goes into immediate production this week at the B.I.P. Studios, under the direction of Norman Lee, with Ernie Lotinga as Josser.

* * *

Short Shots

Harold Huth, star in several recent British film successes, and the finest he-man lover of the British screen, is to play the chief male role in a new play with Marie Tempest at the Phoenix — Sidney Bernstein's West End theatre.

* * *

Independent British Productions have made a series of six shorts entitled "Romance of London" and have a further series in production. Rex Graves directed. G. & L. will distribute.



Emily Fitzroy, remembered for her great work in "Showboat," as she is seen in Mutual Pictures' production "Lloyd of the C.I.D."

R.C.A. noiseless recording is shortly to be installed in the Warner Bros. Teddington Studios.

W. H. M.

Associated Radio Technicians

New Ealing Studio Recruits

Important technical men who have signed contracts to work for A.R.P. under Basil Dean now include Robert Cullen (production manager), James Kelly (assistant director), Clifford Pember (art director) and Edward Carrick (second art director).

Jack Raymond has been signed to direct "The Fun Men Have," next Associated Radio film, which will star Jack Buchanan. Both Cullen and Kelly were with British and Dominions before joining A.R.P. John Harlow, formerly well known as director and supervisor at Elstree, is the studio manager at Ealing.

Laemmle's European Plans

Further details of Universal's production in Europe have been announced by Carl Laemmle from New York.

A production crew from Universal City has already arrived in Paris, where it has joined Consortium Internationale Cinematographique de Paris. The first picture, "The Little Accident," is now being produced. If it turns out satisfactorily five others will be made.

In Berlin, Universal are to produce in co-operation with Tobis, five pictures being planned. Harry Piel, well-known German acrobatic star, will play in four of these.

SPEAKING PERSONALLY

Alderman F. J. Ballard, J.P., chairman of directors of the new Central Theatre, Kidderminster, is a "self-made" man and not ashamed to own it. His commercial interests are of a most extensive character, while in the entertainment world he can claim associations extending over a period of years, for he was the moving spirit behind the scheme for the erection of the Criterion, Dudley, which was acquired some little time back by the P.C.T. Another scheme of Alderman Ballard's is the Central Theatre, Stourbridge, of which he is managing director.



Ald. Ballard

G. H. D. Freeman, who was for some time manager at the Plaza, Leyton, and then circuit manager for L. H. Jackson, has forsaken the exhibitor side of the trade and taken up a post with Warner Bros. in London.

L. F. Harris, who has now taken over the management of the Plaza, Leyton, is well-known in that area by reason of his connection with the Grand, Holloway, and also for his eight years' service as manager at the Central Cinema, Hackney.

H. H. Carlton, who has been appointed manager of the Central, Kidderminster, claims a long association with the entertainment world. He was for many years on the renting side of the industry, and was until recently engaged with Patria Films.

Ernest Bentley, for eleven years with Hodgson's Agency, the well-known cine-variety agent in Bradford, has been appointed manager of the Empire, Cleethorpes, under our old friend, "Tommy" Bell.

Guy Hindell has been appointed solo organist at Central Theatre, Kidderminster, where a three-manual Christie organ was opened recently. Mr. Hindell comes from a family long connected with music; in fact, it is said his ancestry can be traced back to Handel, the famous composer. Commenced at five years, under his father, organ studies were interrupted by a smashed hand, but at 11 he conducted his first Cathedral service. Further studies at King's School, Rochester, led to organ scholarships and ultimately to Jesus College, Oxford, as an organ scholar. A pupil of Sir Hugh Allen, Mr. Hindell finally turned his attention to the cinema organ, and prior to his present appointment was solo organist for 2½ years at the Super Cinema, Oxford.



Guy Hindell

Chas. F. Meadows, who has just started on the theatre side with B. & J. Cinemas (Sam Berney) at the Rialto Cinema, Walworth Road, S.E., has had nearly 30 years' experience in the film business—in renting, exhibiting and special exploitation. He opened the Crescent Cinema, Hulme, Manchester, and also the Electric Palace, Parkgate, Sheffield, for E. C. Clayton. Later he managed three cinemas in Bristol for Pringle's Pictures, Ltd., and was for many years afterwards with Jury's Imperial Pictures, passing through the changes of Jury-Metro-Goldwyn and Metro-Goldwyn-Mayer. For a number of years he was on the renting side as a touring representative, travelling the whole of the British Isles.

Sydney Wildman, associated for a number of years with Philips Lamps, Ltd. (publicity department), has resigned his position to take up a managerial position outside the radio and electrical industry. Following Mr. Wildman's resignation, Philips' publicity department has been reorganised under the direction of Harold M. Porter, who has been for some years manager of the purchasing department.

R. F. Mallina, of the Bell Telephone Laboratory, the famous research organisation of the A.T. & T., is visiting England. Mr. Mallina specialises in the recording side of the sound picture business, and whilst in Europe will take the opportunity of studying the general recording activities over here.

J. Phillip Horne, who until recently was a member of Warner Bros. Birmingham office, has entered the exhibiting side, by taking over the management of the Plaza, Coventry—one of the Chas. Orr houses. He entered the business with Warner Bros. at their London office, later being transferred to the Birmingham branch, where he acted as the company's representative for "shorts."

Percy Wright, chief operator at the Woodlands Picture House, Doncaster, has for some time been busily engaged on the production of a sound unit and, after exhaustive tests, the apparatus has been perfected and put into commission with extremely creditable results. Designated the "Visaphone," the first installation was made at the Savoy, Doncaster, last week. Mr. Wright is a son of G. H. Wright, the local trade veteran, and has been associated with the cinema industry from youth. Apart from his experience as an engineer and projectionist, he has served in the Gaumont Studios, Paris, and was subsequently a demonstrator for B.T.P.

Stuart Levy, who has been North Wales traveller for Ideal at their Liverpool branch for nearly 12 months, has transferred to the Liverpool branch of Radio Pictures. Before going over to the renting side, Mr. Levy was manager of the Futurist Picture House, Liverpool.

J. S. Frazer, who for the past 18 months has been sound manager at the Arcade, Worcester, has been appointed to a similar post at the new Gaumont Palace, Coventry, which opened last week. Mr. Frazer was formerly sound specialist at the B.T.P. Studios.

F. J. Lewis, who has been employed in the London area by Gaumont British, has been appointed sound manager at the Arcade, Worcester.

George Jay, P.D.C.'s Northern Branch manager, was last week presented by his wife with a baby daughter.

Nancy Bradbury, the publicity manager of the Elite, Nottingham, who recently became Mrs. John L. Johnson, is giving up her position at the end of the present week. She has been at the Elite for the past eight years, and for some 7½ of them has edited with conspicuous success the Elite Magazine, one of the brightest and most original of Midland house organs. Mrs. Johnson will continue to assist with the editing of the Elite Magazine, although she is relinquishing all other duties.



Nancy Bradbury

Miss M. R. Holman, assistant manager of the Luxor, Twickenham, has taken over the publicity work at the Elite, Nottingham.

Martin Palmer, who has been managing the Empire, Newcastle-on-Tyne, during the past two years, has been transferred to A.B.C.'s Savoy, Leeds.

Rex O'Grady, from the Dominion, Walthamstow, has succeeded C. Priestman, the first organist at the Paramount Theatre, Manchester, of which the general manager is W. Greenfield. Mr. O'Grady has been cinema organist at some of the leading U.S.A. picture theatres.

C. Hardy Morgan, who has just been appointed manager of the Whitehall Cinema, Openshaw, was formerly manager of the Stockport Hippodrome.

Syd Lester, the well-known B.B.C. artist and theatrical manager, has re-entered the trade as manager of the Arcadia, Doncaster, in succession to W. S. Clayton, who has resigned. Apart from three years as manager for P.C.T. at the Court Theatre, Darlington, Mr. Lester has followed a stage career.

Harry Paris, of the P.D.C. sales force, has been promoted to the position of manager of the Leeds branch of P.D.C., Ltd. In view of the fact that Mr. Paris has achieved this rapid rise in the course of his two and a half years' association with the firm, the announcement is interesting. During that time he has had a very varied experience of work in several territories, having been a well-known figure in the Eastern Counties, on the South coast and in London. Mr. Paris started work at Leeds last week.



Harry Paris

Winstan Gordon, circuit supervisor for Standard Cinema Properties, Ltd. (Mortimer Dent), has transferred his headquarters from the Theatre Royal, Hyde, to the Regal Cinema, Burnley.

SAYING IT — WITH PICTURES

BIOSCOPE ART SECTION STILLS FROM FORTHCOMING BOOKINGS —

SAYING IT WITH PICTURES

BIOSCOPE ART
SECTION STILLS
From FORTHCOMING
BOOKINGS —

"Wicked"—Elissa Landi



BEAUTIFUL FOX STAR

Now visiting her mother in London, Elissa Landi, well known in this country as the star in several British films, is now a big name on the Fox roster. Her next film, "Wicked," will be seen here very soon, yet even if the title is intended to apply to the star, as the bars suggest, who will believe it?

Another British Picture From Paramount









"STAMBOUL"

with

Warwick Ward
Rosita Moreno
Margot Grahame
Garry Marsh
Henry Hewitt
Abraham Sofaer

At the Carlton Theatre on Tuesday next, October 20, at 10.30 a.m., Paramount will present "Stamboul," the second of their Elstree British productions.

Edgar Wallace's "The Calendar" From W. & F.







"THE CALENDAR"
with
Herbert Marshall
Edna Best
Anne Grey
Gordon Harker
Nigel Bruce



At the Capitol Theatre on Monday next, at 8.30 p.m., W. & F. will present the Gainsborough-British Lion version of Edgar Wallace's striking stage success "The Calendar," in which Ascot forms a colourful background.

Four in M-G-M's——



MONDAY, OCTOBER 19—

At the Phoenix at 3, "Sidewalks of New York" will open the ball. Buster Keaton, Anita Page, and Cliff Edwards are the fun-makers (1).





TUESDAY, OCTOBER 20—

Same theatre at 8.45 p.m., Lynn Fontanne and Alfred Lunt, well-known Broadway stage stars, appear in "The Guardsman." Miss Fontanne appears in both stills shown here! (2 and 3).

—Trade Show Drive



1

WEDNESDAY, OCTOBER 21—

William Haines will rule at the Phoenix from 8.45 p.m. on, in a sound-film version of "The New Adventures of Get-Rich-Quick Wallingford" (3).



2



3

WEDNESDAY, OCTOBER 28—

Bringing the drive to a climax, Greta Garbo's latest—"Susan Lenox, Her Fall and Rise"—will be on view, again at the Phoenix, at 8.45. Clark Gable—of "A Free Soul"—is her leading man (1 and 2)

Two Further Columbias——

"PAGAN LADY"
with
Evelyn Brent
Conrad Nagel
and
Charles Bickford







UNITED ARTISTS will present the Columbia picture "Pagan Lady" at the Phoenix Theatre, Charing Cross Road, to-morrow (Thursday), October 15, at 3 p.m.

——From United Artists



"SHANGHAIED LOVE"
with
Richard Cromwell
Sally Blane
and
Noah Beery





ON Friday (October 16), United Artists will screen "Shanghaied Love" at the Phoenix Theatre, Charing Cross Road, at 3 p.m.

Helen Twelvetrees in P.D.C.'s "Bad Company"



AT the London Hippodrome on Friday next at 3 p.m., P.D.C. will present their latest Helen Twelvetrees feature, "Bad Company." In this picture the vivacious star of "Swing High" and other P.D.C. successes has the support of an impressive list of players which includes Harry Carey, John Garrick, Ricardo Cortez and Wm. V. Mong. Tay Garnet directed.

London Trade Show Diary

THURSDAY

"Pagan Lady"..... United Artists
Phoenix, 3

"Anything for a novelty" was the pagan lady's wish, and the Columbia picture, "Pagan Lady," with Evelyn Brent in the title role, shows how the recipe has to be taken in small doses. It is to be trade shown by United Artists at the Phoenix on Thursday, October 15th, at 3 p.m.

Also included in the cast are Conrad Nagel, Charles Bickford, Roland Young, and William Farnum.

Six Shorts..... P.D.C.
Own Theatre, 3

Six shorts will be shown by P.D.C. in their own theatre at 3 p.m. to-morrow, Thursday.

FRIDAY

"Bad Company"..... P.D.C.
London Hippodrome, 3

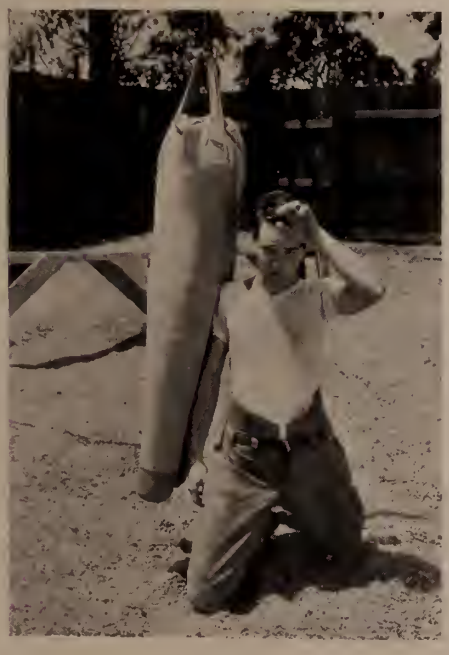
"Bad Company" brings together Helen Twelvetrees, Ricardo Cortez and Tay Garnett, the trio who a year ago were responsible for the making of "Her Man." Tay Garnett has taken a story filled with hair-raising thrills and extracted from it the ultimate ounce of excitement, while at the same time he has done full justice to the picturesque sequences.

"Shanghaied Love"..... United Artists
Phoenix, 3

"Shanghaied Love," from the story "Then Hell Broke Loose," a Columbia picture, will be trade shown by United Artists at the Phoenix on Friday, October 16th, at 3 p.m. It is a thrilling drama of the clipper ship days. George B. Seitz directed. In the cast are Noah Beery, Sally Blane, Willard Robertson and Sidney Bracy.

"Reckless Living"..... Universal
Rialto, 11; Own Theatre, 2.30

Universal announce a trade show at the Rialto on Friday, October 16th, at 11 a.m., of "Reckless Living," starring Mae Clarke, Ricardo Cortez, Norman Foster and Marie Prevost. Directed by Cyril Gardner.



Lew Ayres in Universal's "The Spirit of Notre Dame," for London trade show shortly

MONDAY

"The Sidewalks of New York"..... M.-G.-M.
Phoenix, 3

The next Buster Keaton vehicle to be offered by M.-G.-M. is "Sidewalks of New York," which will be shown to the trade on Monday next, October 19th, at 3 p.m. Buster, who is represented as a millionaire owner of tenements in a tough quarter of New York, forms a social club to reform the kids, all on account of the beautiful sister—Anita Page—of one of the tenants who has assaulted his rent collector—Cliff Edwards.

A new British picture, "A Safe Affair," with Franklin Dyall, will also be screened.

Five Shorts..... Ideal
Gaumont Theatre, 11

Ideal will show five short subjects in Gaumont's private theatre, Film House, at 11 a.m. on Monday next, October 19th.

"The Never Never Land"
International Productions
Rialto, 11

What promise to be really interesting one-reelers are the six under the title of "The Never Never Land," which International Productions will show at the Rialto at 11 a.m. on Monday next, October 19th. They are accompanied by a running commentary from Ratcliff Holmes.

"The Calendar"..... W. & F.
Capitol, 8.30

At the Capitol on Monday next, October 19th, W. & F. are presenting "The Calendar," the Edgar Wallace racing drama, which has been adapted by Gainsborough-British Lion. Directed by T. Hayes Hunter, it features Herbert Marshall, Edna Best, Gordon Harker, Anne Grey, Nigel Bruce, Alfred Drayton and Leslie Perrins.

"The Wickham Mystery"..... United Artists
New Gallery, 11

The latest G. B. Samuelson production, "The Wickham Mystery," based on John McNally's story, "Paper Chase," will be trade shown by United Artists at the New Gallery on Monday, October 19th, at 11 a.m.

The leading roles are played by John Longden and Eve Gray, with a cast in support which includes Lester Matthews, Doris Clemence, Wally Bosco, Elsie Moore and Sam Livesey.

TUESDAY

"Stamboul"..... Paramount
Carlton, 10.30

"Stamboul," which will be trade shown at the Carlton on Tuesday, October 20th, at 10.30 a.m., is the newest Paramount British production made at the Imperial Studios, Elstree. The principal characters are played by Henry Hewitt, Warwick Ward, Rosita Moreno, Margot Grahame, Abraham Sofaer and Garry Marsh. The film was directed by Dimitri Buchowetzki.

A Paramount short feature, "The Hudson and Its Moods," will also be shown.

"The Guardsman"..... M.-G.-M.
Phoenix, 8.45

"The Guardsman," which M.-G.-M. will show at the Phoenix at 8.45 p.m. on Tuesday next, October 20, is the sensational Theatre Guild success in which Lynn Fontanne and Alfred Lunt appear, two of America's best-known stage stars. An instance of its quality may be gauged from the fact that it is at present enjoying a successful run at New York's Astoria Theatre. Roland Young and Zasu Pitts are in the supporting cast. Sidney Franklin directed.



Sol G. Newman, Radio Chief, and Mrs. Newman leaving London en route for U.S.A.

"A Dangerous Affair"..... United Artists
Phoenix, 3

Jack Holt and Ralph Graves will be seen in new types of roles in the Columbia production, "A Dangerous Affair," which will be trade shown by United Artists at the Phoenix on Tuesday, October 20th, at 3 p.m.

The cast includes Sally Blane, Susan Fleming, Blanche Frederici, De Witt Jennings and Tyler Brook.

WEDNESDAY

"Get-Rich-Quick Wallingford"..... M.-G.-M.
Phoenix, 8.45

In "The New Adventures of Get-Rich-Quick Wallingford" Wm. Haines, who stars, is said to do his best work yet. Ernest Torrence and Leila Hyams are in support, together with a new discovery in Jimmy Durante,

Directed by Sam Wood, the film will be shown by M.-G.-M. at the Phoenix at 8.45 p.m. on Wednesday, October 21st.

"The Great Gay Road"..... Butcher
Phoenix, 3

"The Great Gay Road," Butcher's next British offering to the trade, is due for presentation at the Phoenix at 3 p.m. on Wednesday next, October 21st. Directed by Sinclair Hill, it features Stewart Rome and Frank Stanmore.

Board of Trade Evidence

Clause 32 of the Films Act provides that trade shows of films to be registered must be announced to exhibitors or their agents at least seven days before showing.

On form "D" applicants for registration must give the names, dates of issue, and pages of the Trade Papers in which such notification has been given.

THURSDAY, OCTOBER 22

Palmy Days (United Artists), London Hippodrome.

"Wicked" and "Riders of the Purple Sage" (Fox), Phoenix.

FRIDAY, OCTOBER 23

Devotion (P.D.C.), Phœnix.

WEDNESDAY, OCTOBER 28

Susan Lenox, Her Fall and Rise (M.-G.-M.), Phœnix.



United Artists personnel celebrated the Company's Convention at the Trocadero on Saturday. At the top table, left to right, are Joseph Friedman (Columbia Pictures), Arthur W. Kelly (President), Murray Silverstone (Managing Director), and Ralph Doyle (U. A. of Australia)

U.A. Sales Force in Session

Arthur Kelly Attends

Tributes to Murray Silverstone

Murray Silverstone, managing director of United Artists, presided on Saturday last over the largest gathering of United Artists' sales force held in the course of its 11-year history, 60 members of the executive and sales force being in attendance. Mr. Silverstone introduced Arthur W. Kelly, president of the English section of United Artists, who, in an illuminating address, stated that they were passing through thrilling times.

He had completed a Continental trip and found a great upheaval. Something similar was happening in America, but United Artists had been more fortunate than some of the other picture firms concerned. As with all American reactions, some of their picture friends had got panicky, but with that immense reserve they possessed in that country, things were apt to recover as quickly as they had gone down.

American Producers Rely on British Salesmen

The operations of United Artists in Britain for 1930 had been very successful—he thanked the sales force for what they had done. In 1931, judging by present figures, they were going to exceed anything ever done. In New York they took an immense pride in their British organisation, and he took off his hat to Mr. Silverstone.

Mr. Kelly reminded the meeting that their producers were the vital artery of the business—but not a dollar was invested in these productions by United Artists, who were simply distributors. The producers placed their faith in their sales force, and it was up to them to justify the trust placed in that sales force. He paid a great tribute to Joseph M. Schenck, as the greatest salesman in the organisation, and Samuel Goldwyn, who had contributed more successes to the box office than any other producer during the past five years, he regarded as the greatest producer in the industry.

Greeting Joseph Friedman, Columbia's English representative, who was their principal guest, Mr. Kelly stated that in America Columbia Pictures had been a tremendous success. Under the guidance of Joe Brandt and Harry and Jack Cohn, Columbia had become the best commercial producing organisation in America, turning out the greatest number of pictures with which the exhibitor could make money. Their 1930-1931 programme had provided a batch of outstanding box-office successes, and for 1931-1932 Columbia had a bigger programme than ever.

The double feature programme had nearly succeeded in ruining the business in America. His conviction was that we must get our "lovers" back to the screen if we wanted to regain our hold on the public. That elusive quality that an imaginative actor like Valentino gave us was wanting in "talkie" love-making to-day.

Under chain operation in America, it had been discovered that receipts had dropped 50 per cent. as against the old individual exhibitor operations, where pictures were chosen on the principle of selecting the most suitable for each locale. As a result they were bringing back individual showman's methods.

E. T. Carr, general sales manager, moved a vote of thanks to Mr. Kelly, and asked him to accept an Arthur Kelly Drive Week, as a practical token of the esteem in which he was held by the United Artists' sales force.

* * *

Sunday's session was preceded by a special showing of one of the forthcoming pictures at the Western Electric private theatre, Bush House, after which, and prior to dinner at the Savoy, the conference went into session.

Mr. Silverstone outlined the salient points in connection with both United Artists and Columbia product to be handled during 1931-1932 season, and called upon various members, who addressed on matters concerning their particular section.

E. T. Carr spoke upon "Sales Problems," Major King on "Contracts," Norman File on "Short Products," Robb Lawson on "Exhibitor Service" and Captain Richard Norton on "British Product."

The dinner was presided over by Mr. Silverstone, who introduced Joseph Friedman, Columbia's representative, who spoke in eloquent terms of the pleasure it gave his firm to be linked up with United Artists' activities, and was glad to hail the organisation as their big brother. Mr. Friedman paid a high tribute to the abilities of Mr. Silverstone.

Edward T. Carr, general sales manager, proposed the health of their chief. This was seconded by Ralph Doyle, general manager of the Australian branch of United Artists, who told how Mr. Silverstone had made a magnificent job of clearing up the Australian situation and had always spurred him on to high endeavour.

As for Australia, he could say, in regard to the present difficult economic situation, that country would stand by its obligations to the last penny, despite any false reports to the contrary.

Compliment to "Star Witness"

Wins Approval of Will Hays

The Will Hays organisation has just forwarded to Warner Brothers a report on "The Star Witness," which is in the nature of one of the greatest compliments the producers have received for any of their pictures.

The report is as follows:—

"The organisations that preview pictures do so only as a matter of social and public service. Their object is to encourage attendance for finer pictures on the one side, to encourage producers to give us finer pictures on the other side. Therefore, only pictures with wide public appeal, originality, dramatic value and decency can win their approval.

"'The Star Witness' wins such unanimous approval. It is, they say, a story about real folks of to-day from children to grandpa of the Old Soldiers' Home, with humour and with human appeal, but behind the story is a great document—a call to American citizenship to clean up its own evils."

In a Flash

"Great Junction Hotel," the third P.D.C. Masquers comedy, will be showing at the New Victoria for seven days from October 19th and at the Astoria, Charing CrossRoad, for seven days from November 1st.

* * *

Marilyn Miller, star of "Sally" and "Sunny," is now making her third picture for First National—"Her Majesty Love," based on a Viennese operetta.

* * *

The recently launched campaign to find new talent amongst British composers of light song had a sequel in the Pathétone Weekly studio on Monday morning, when Gertrude Lawrence, famous musical comedy star, sang one of the successful efforts for an early issue of "Pathétone."

* * *

Ruth Chatterton has been adjudged "Queen of the Movies" by the vote of 28 Hollywood picture stars asked to select their favourite players. Maurice Chevalier was voted "King," while Greta Garbo was second among women and George Arliss among men.

* * *

Edmund Goulding has been assigned by Metro-Goldwyn-Mayer to direct the picturisation of Vicki Baum's play "Grand Hotel," now having a successful run at the Adelphi Theatre, London.

* * *

Fox announce that James Dunn, the Hollywood find and hero of "Bad Girl," will appear next in "Dance Team," which Sidney Lanfield will direct.

BOX OFFICE FILM REVIEWS

"Silence"

(Paramount)

Clive Brook as Tough Guy

Here is a story brimful of human interest and one which offers many surprising narrative twists. It tells of a crook's passionate love for his illegitimate daughter and his attempts to ensure her future happiness by shielding her of a crime for which he is himself accused, and for which he is prepared to give his life.

The film's one blemish lies in the unfortunate casting of Clive Brook in the role of the crook. Of all the screen personalities cut out for genteel parts, Clive Brook, of the easy, softly modulated and refined voice, is the most obvious.

Here, however, he is called upon to play the part of a raucous, coarsely-spoken thief, and the result is anything but a personal triumph for him.

One feels that the interpretation of the role is, for him, a decided effort, and his constant lapses from correct to incorrect English, in which he drops his aitches only to pick them up again in the next sentence, are a significant feature.

We first meet Jim Warren in the condemned cell, where, refusing to divulge what he knows of the murder for which he is convicted, he is finally prevailed upon to speak to the visiting priest.

With spasmodic reversion to the cell scene, a procedure in line with the adoption of the flash back of other days, the film unfolds the story of Jim's association with Norma, a girl whom he wishes to marry, but from whom he hides that he lives by his wits and is a recently discharged convict. Norma is unwittingly involved in a robbery committed by Jim, and before he can renew his offer of marriage she is married to Phil Powers, a journalist.

Twenty years later Jim is brought face to face with his daughter, the child of Norma, who has been brought up by Powers, now a wealthy newspaper owner. A powerfully dramatic situation is that in which his identity is made known to the girl, and again when Jim's sneaking pal, Harry Silver, attempts to blackmail Powers by means of some of Norma's letters he has stolen from Jim. In a moment of hysteria the girl shoots and kills Silver, and Jim takes the blame.

With his story told, we get back to Jim in the cell, only to discover that he has broken silence to a fake priest, an emissary of a rival newspaper to that owned by Powers. This incident may not be to the liking of certain sections of the Church, though there is no denying the surprise it affords. Help is also forthcoming from the girl, who confesses her guilt, and, following her expected acquittal, Jim passes out of her life, a rather unsatisfactory and illogical ending, especially for popular fans.

The joint direction of Gasnier and Marcin is eminently successful, and the supporting cast is a strong one. Marjorie Rambeau, in the early footage to which her performance is confined, promises to steal acting honours as a coarse saloon proprietress who loves Jim, but this is left to John Wray, who gives such a fine study of the cunning Harry Silver. Peggy Shannon is good as both the mother and daughter, and Williard Roberston most convincing as Powers.

Suitability: A sound offering, which will be welcomed by almost any type of audience.

ANALYSIS

Story and Dialogue	18%	*out of*	20%
Direction	17%	,,	20%
Acting	16%	,,	20%
Recording and Photography	17%	,,	20%
General Appeal	18%	,,	20%
	86%	,,	100%

THE CAST

Jim Warren	Clive Brook
Molly Burke	Marjorie Rambeau
Norma	Peggy Shannon
Arthur Lawrence	Charles Starrett
Phil Powers	Williard Robertson
Harry Silver	John Wray
Joel Clarke	Frank Sheridan
Walter Pritchard	Paul Nicholson
The Fake Chaplain	John Craig
Father Ryan	J. M. Sullivan
Mallory	Charles Trowbridge

Offered by: *Paramount.* **Produced by:** *Paramount.* **Directed by:** *Louis Gasnier and Max Marcin.* **Photographed by:** *Charles Rosher.* **Length:** 6,147 *feet.* **Release Date:** *April* 18, 1932. **Certificate:** *A.* **Recording:** *Western Electric on Film.*

H. M.

"Street Scene"

(United Artists)

Striking Picture of Simple Life

Elmer Rice's drama "Street Scene" has achieved considerable success as a stage play and seems even more suited to treatment on the screen. It is a story of life in a mean street and much of its effect depends on realistic treatment. However ingenious a stage setting may be it must attract attention even by reason of its ingenuity, and therefore cannot be so effective as the real setting, which escapes notice because it is strictly appropriate.

The action takes place entirely outside a large double-fronted house which has seen better days, and now provides limited accommodation for some half-dozen families.

Chief interest centres round the family of the Maurrants, consisting of father, mother, daughter and son. Maurrant is of a surly suspicious nature, addicted to drink, but insistent that his family should live conventional lives. Mrs. Maurrant forms a friendship with one of the tradesmen and gossip begins among the neighbours. Maurrant hears rumours, and returning home after a drunken bout to find a man in his apartment with his wife, he shoots the two and makes his escape.

His daughter Rose returns home from work as her dying mother is being taken away in the ambulance.

She is tenderly cared for by young Sam Kaplan, who loves her, and his sister Shirley.

Maurrant is discovered by the police and arrested after being severely wounded. He is allowed to say a brief farewell to his daughter before he is hurried off in the police van. Rose and Sam also part with the hope and promise that they will meet again in happier times.

This is a story of everyday life showing keen observation and sense of character. The different inhabitants of a poor apartment house in New York are true to life and there is a fair amount of comedy mingled with the somewhat drab texture of the drama.

In the earlier scenes lack of action makes it appear a little wordy, but with the shooting episode the action quickens and some marvellous street scenes are shown with startling realism. In these with hundreds of excited people, King Vidor shows his great mastery as a manipulator of crowds.

In a cast of somewhere about thirty speaking parts there are not many opportunities for individual distinction, but the average is high. Sylvia Sidney as Rose shows herself to be an actress of great charm and plays with natural sincerity. David Landan gives a strong character study in the unsympathetic part of Maurrant, and William Collier, Jnr., is effective as Sam. Many very clever character studies are supplied by an excellent cast.

The recording and photography are very good.

Suitability: Will be welcomed as an offering quite out of the ordinary.

ANALYSIS

Story and Dialogue ...	15%	*out of*	20%
Direction	17½%	,,	20%
Acting	15%	,,	20%
Recording and Photography	17½%	,,	20%
General Appeal	15%	,,	20%
	80%	,,	100%

THE CAST

Rose	Sylvia Sidney
Sam	William Collier, jun.
Maurrant	David Landan
Mrs. Maurrant	Estelle Taylor

Offered by: *United Artists.* **Directed by:** *King Vidor.* **Produced by:** *Columbia Pictures.* **Length:** 7,211 *feet.* **Release Date:** *March* 14, 1932. **Certificate:** *A.* **Recording:** *Western Electric Sound on Film.*

J. H. B.



Beauty and the Brute impersonated by Lily Damita and Erich von Stroheim in the Radio film "Friends and Lovers." The strong cast also includes Adolphe Menjou and Laurence Olivier

✱"The Bells"

(P.D.C.)

Echo of Great Melodrama

Several versions of "The Bells," the melodrama in which Henry Irving made his first sensational success, have already appeared on the silent screen.

These have all been adaptations of the play by Leopold Lewis from Erckmann-Chatrian's story "Le Juif Polonais," and christened by him "The Bells." This dialogue version is not a rendition of Irving's play, but a very freely adapted version of Sir Erckmann-Chatrian's story.

Mathias is proprietor of a small inn in a village of Alsace, finding it increasingly difficult to provide decent comforts for his wife and young daughter, Annette. A Polish Jew arrives at the inn one night during a severe snowstorm, and a belt of gold carried by him suggests to Mathias a way out of his difficulties. Yielding to a sudden temptation, Mathias murders him, and after securing the money, hurls his body down a precipice.

Mathias prospers greatly on the money and seven years later is burgomaster of the little town and its most respected citizen.

About this time a young police sergeant, Christian Nash, is sent to the town to make further inquiries into the death of the Polish Jew, and Mathias's fears are once more aroused, to be allayed in some degree by the fact that Christian falls in love with Annette.

But the burgomaster has become thoroughly unnerved by the renewal of inquiries. Trivial incidents during the festivities at his daughter's wedding—the arrival of a stranger in a sledge with bells—the jingling of a child's bells during a game of blind man's buff—cause him to break down utterly, and in response to the toast of his health, he confesses to the murder and then rushes off through the snow to hurl himself down the precipice where his victim had perished.

In adapting this story C. H. Dand has carefully omitted all those dramatic points which enabled a great actor to lift a somewhat commonplace melodrama to the region of high tragedy.

The mesmerist of the play, whose unfamiliar art first revives the burgomaster's slumbering fears, makes no appearance in this film, and the

✱ **Denotes Registered British Film.**

dream scene, where he is made the instrument in forcing a confession from Mathias, and which is the dramatic climax of the play, gives place to a confession delivered at a wedding breakfast, with some lack of taste and for no obvious reason.

Dand's reason for these omissions may have been either a desire to present a well-known story from a new angle without its melodramatic machinery, or the unwillingness to impose upon an accomplished actor the task of competing with one of the giants of a past generation.

One cannot help feeling that as presented "The Bells" is but a dull, commonplace story, and that the principal actor has been deprived of any chance of showing how he could cope with a strong dramatic situation.

Donald Calthrop gives a carefully considered study of the burgomaster and emphasises the kindly side of the repentant man's character. He fails to indicate the constant remorse and ever-present terror of detection, and never rises to any great height. The part does not lend itself to naturalistic treatment.

The general standard of the acting is high, particularly good performances being given by O. B. Clarence as a night watchman, and Wilfred Shine as a drunken villager, both characters which should be of small importance.

The direction is a little disjointed and some eccentricities of lighting and grouping rob important scenes of dignity and dramatic effect.

The row of guests who listen to the confession of Mathias, like figures from Madame Tussaud's, by eccentricity of lighting, come dangerously near to the grotesque.

Some of the settings are extremely picturesque and the exteriors well photographed.

Gustav Holst's music is most appropriate, and the recording on the whole is excellent.

Suitability: For patrons fond of unusual photography and treatment, but not for popular audiences.

ANALYSIS

Story and Dialogue	10%	*out of*	20%
Direction	10%	,,	20%
Acting	15%	,,	20%
Recording and Photography	17½%	,,	20%
General Appeal	10%	,,	20%
	62½%	,,	100%

THE CAST

The Burgomaster	Donald Calthrop
His Daughter	Jane Welsh
The Sergeant	Edward Sinclair
The Night Watchman	O. B. Clarence
The Drunken Philosopher	Wilfred Shine
The Blacksmith	Ralph Truman

Offered by: *P.D.C.* **Directed by:** *Oscar Werndorff and Harcourt Templeman.* **Produced by:** *A.S.F.I.* **Photographed by:** *Gunther Krampf and Eric Cross.* **Length:** 6,756 *feet.* **Certificate:** *A.* **Recording:** *A.S.F.I.-Tobis on Film.*

J. H. B.

"Skyline"

(Fox)

A Youth Discovers His Father

There is much in this film to admire and stimulate, for though the hero bears a striking resemblance to the very good young man beloved by Victorian novelists, and many of the episodes are highly improbable, his grit, straightforwardness and the vicissitudes he endures, serve to endear him.

In addition, some delightful character studies interest and amuse, while remarkable pictures of a skyscraper under construction fascinate and thrill.

John Breen hears from his dying mother that her bargee husband is not his father. Of poetic disposition, the youth regards the lofty buildings of New York with feelings of awe. After a fight with the old man on the barge he swims ashore and lands in the big city ragged and penniless.

Sheltered by Mike, a builder's foreman, he wins the love of his daughter, Kathleen, and attracts the attention of McClellan, who is constructing a huge building.

Soon the prosperous engineer discovers that the youth is really his own son. But he does not reveal himself, for John, believing his mother had been deserted, constantly vows vengeance on his father, if ever he finds him. A schemer for the loves of men brings matters to a crisis. Ultimately he is reconciled to his father, and turns to his Irish sweetheart.

This picture is noteworthy for skilful direction, realistic production and artistic camera work. These, combined with sound acting, go far to camouflage the story's improbabilities.

The interest of an audience must be at once aroused, for Hardie Albright plays the character with much earnestness. After the fight with the brutal bargee, a sensational swim and narrow escape from death in the streets, some comedy is introduced, the old Irishman of Jack Kennedy being a delightful impersonation. Maureen O'Sullivan plays the sweetheart on appealing lines.

A splendid thrill is introduced when John first meets, on the skeleton of a skyscraper, the man he ultimately knows to be his father.

Thomas Meighan has a big part, and when the parentage problem becomes prominent, acts with genuine force and feeling. The appearance of Myrna Loy as the adventuress brings forward the sensuous side of love and leads to stormy scenes between the infatuated youth and the engineer. A final thrill is provided by an accident to the latter, but this brings about a reconciliation between father and son.

Suitability: This picture is one which should achieve a big success at popular halls.

ANALYSIS

Story and Dialogue	12½%	*out of*	20%
Direction	17%	,,	20%
Acting	17%	,,	20%
Recording and Photography	18%	,,	20%
General Appeal	15%	,,	20%
	79½%	,,	100%

THE CAST

Jim McClellan	Thomas Meighan
John Breen	Hardie Albright
Kathleen Kearny	Maureen O'Sullivan
Paula Lambert	Myrna Loy
Captain Breen	Stanley Fields
Mike Kearny	Jack Kennedy
Judge West	Robert McWade
Irma	Minna Gombell

Offered by: *Fox.* **Directed by:** *Sam Taylor.* **Produced by:** *Fox. Based on the novel "East Side—West Side," by Felix Riesenberg.* **Length:** 6,334 *feet.* **Release Date:** *Not fixed.* **Certificate:** *A.* **Recording:** *Sound on Film.* **Cameraman:** *John Mescall.*

I. J.

"The Virtuous Wife"

(United Artists)

Romantic Drama

Augustus Thomas, from whose play this is adapted, presents here an instance of the lengths to which a woman will go to get even with the man who has jilted her. If, as we are half-heartedly led to believe in the film, this woman is merely the lover of the man whom she so grievously wrongs, he has created, at the least, a rather unsympathetic character.

This is in some measure due to the fact that Laura La Plante is not ideally cast for the part, and, again, in the feeling one has that the producer is holding something back regarding the relations existing between the two prior to their break.

There is much in the treatment to appeal to popular taste, and particularly to the feminine element.

Evelyn has been in love for two years with Bob, an army cadet and champion football player, and, after an exciting match in which he saves his side, it comes as a shock to her to hear that he proposes giving her up. At a subsequent ball she meets Colonel Bonham, Bob's guardian and superior officer, who soon suggests marriage to her. With the main object of spiting Bob she accepts, and in her home in Arizona she early meets Bob, who is sent to report for duty under the colonel.

Her treatment of him is as callous as a spiteful woman can make it, but this is lost on Bob, who promptly falls in love with her sister Bonita, and with whom he contracts a secret marriage. Shortly afterwards Bob is compromised by a Mexican beggar girl he has befriended and, naturally enough, it is here that Evelyn appears on the scene. In desperation at the thought of her sister's future with such a man, she decides to part the two, and to gain her end compromises Bob just as her husband is entering the room.

Bob's resignation follows, but Evelyn, learning of the marriage, repents, and in a tearful interview confesses everything. At the eleventh hour the youth is prevented from leaving, and likewise Evelyn is stopped from packing her traps by the forgiving husband.

Laura La Plante lacks that emotional power necessary for the role of the wife, though her acting will be lost on the woman patron, who will have eyes only for her delightful dresses. John Wayne is satisfactory as Bob, and June Clyde supplies a touch of humour in her portrayal of the part of Bonita. The best piece of acting comes perhaps from Forrest Stanley as the colonel.

Photography, on the whole, is good, except the scenes of the football match and the army manoeuvres, both these items being reminiscent of old topicals.

Suitability: Likely to appeal to industrial patrons.

ANALYSIS

Story and Dialogue	14%	*out of*	20%
Direction	18%	,,	20%
Acting	15%	,,	20%
Recording and Photography	16%	,,	20%
General Appeal	17%	,,	20%
	80%	,,	100%

THE CAST

Evelyn	Laura La Plante
Denton	John Wayne
Bonita	June Clyde
Colonel Bonham	Forrest Stanley
Conchita	Nina Quartaro
Dot	Susan Fleming
Peggy	Loretta Sayers
Hank	Hugh Cummings

Offered by: *United Artists.* **Produced by:** *Columbia Pictures.* **Directed by:** *George B. Seitz, from original play by Augustus Thomas.* **Photographed by:** *Teddy Tetzlaff.* **Length:** 6,715 *feet.* **Release Date:** *March 7, 1932.* **Certificate:** *A.* **Recording:** *Western Electric on Film.*

H. M.

"Fifty Fathoms Deep"

(United Artists)

Fine Vehicle for Holt

A vigorous plot and an intriguing title combine to ensure a well merited success for this underwater drama.

It has for its theme the protection of a weak youngster by his big-fisted and big-hearted pal against as devilish a little gold digger as the screen has yet offered us. The characterisations are excellent, and each is interpreted by a capable performer.

Though perhaps on the side of sordidness, the story is always convincing, except for certain aspects of a diving sequence, and is kept moving with some fast action from the most realistic of free fights to the perils of those engaged in salvage work when caught in a violent storm.

Tim Burke, a powerfully built diver, makes the mistake of introducing his young mate, Pinky, to his idea of enjoyment while on leave—women and wine in a dockside saloon.

Pinky is a real sap, and, believing himself to be a ladies' man, is soon offering marriage and a tidy bank roll to Myra, a lady of easy virtue. Believing her to be straight, the two are married during Tim's absence on salvage work, and, on relieving him, Pinky asks him to call on his wife.

Having made sure that her husband will be away for a lengthy period, Myra returns to her former mode of living. The first man she picks up is Tim, but quickly discards him for a wealthy individual, on whose yacht she is to make a pleasure cruise.

On the night she is to leave on the trip Burke calls on her, and is infuriated on recognising her as his pal's wife. To get even with Burke for his treatment of her, she lies to her husband about him, and while Pinky is finding him she slips away to the yacht.

That night the vessel sinks, and Burke is called upon to recover, if possible, the bodies of the occupants. Among them he finds Myra, but prefers to leave her for the sake of his pal's peace of mind. He is, however, caught in some wreckage, and when Pinky descends to assist him the truth is revealed and the two renew their broken friendship.

Burly Jack Holt is just the right type of man to hand out the rough stuff that the role of Burke demands, and Loretta Sayers as Myra shows great promise, particularly in the scene in which she defies the man to reveal her real life. Richard Cromwell is well cast as the weak Pinky.

Suitability: A film with a big pull in title, cast and story.

ANALYSIS

Story and Dialogue	15%	*out of*	20%
Direction	18%	,,	20%
Acting	17%	,,	20%
Recording and Photography	18%	,,	20%
General Appeal	18%	,,	20%
	86%	,,	100%

THE CAST

Tim	Jack Holt
Myra	Loretta Sayers
Pinky	Richard Cromwell
Florine	Mary Doran
Conchita	Christina Moutt
Mate	Wallace McDonald
Brewster	Henry Mowbray

Offered by: *United Artists.* **Produced by:** *Columbia Pictures.* **Directed by:** *Roy Wm. Neill.* **Photographed by:** *Joseph Walker.* **Length:** 6,287 *feet.* **Release Date:** *April* 4, 1932. **Certificate:** *A.* **Recording:** *Western Electric on Film.*

H. M.

"The Border Law"

(United Artists)

Good Live Western

It does not appear that any ingredient necessary for the making of a Western drama has been omitted in this picture, and in each the quality is decidedly good.

In consequence of Jim Houston's success in capturing a thief known as the "Pocos Kid" he is given a task even more difficult, for the notorious Shag Smith carries on his depredations near the border line and retreats to districts where arrest is awkward.

During a raid Jim's young brother is killed, and the ranger swears vengeance. He trails the gang across the border into Mexico and at a cantina wins the love of a Spanish dancer. Here he assumes the name of the "Pocos Kid." Shag Smith, who frequents the place, is much impressed and urges him to join his crew.

The robbery of a Texas bank is arranged. Smith falls into the trap, but at a critical moment discovers he has been deceived, and recrosses the border. After much fighting he and his gang are overcome.

An old proverb declares that "All's fair in love and war," and by a parity of reasoning any trick is justifiable in catching such a specimen as Shag Smith.

It will be seen that the picture is constructed on strictly conventional lines. But interest is well maintained and production excellent. Some humour is introduced by an old woman-hater. Buck Jones rides and fights as strenuously as heretofore and speaks with praiseworthy distinctness.

Suitability: An excellent Western offering.

ANALYSIS

Story and Dialogue	10%	*out of*	20%
Direction	15%	,,	20%
Acting	15%	,,	20%
Recording and Photography	17%	,,	20%
General Appeal	15%	,,	20%
	72%	,,	100%

THE CAST

Jim Houston	Buck Jones
Tonita	Lupita Tovar
Shag Smith	James Mason
Thunder Rogers	Frank Rice
Dave	Louis Hickus
Captain Wilkes	F. R. Smith
Pegleg Barnes	John Wallace

Offered by: *United Artists.* **Produced by:** *Columbia Pictures.* **Directed by:** *Louis King.* **Length:** 5,589 *feet.* **Release Date:** *May* 2, 1932. **Certificate:** *U.* **Recording:** *Western Electric Sound on Film.*

I. J.

"The Blue Express"

(Atlas Films)

Soviet Propaganda

Atlas Films offer another Russian film which, on account of denunciation of the capitalist system, has been banned by the B.B.F.C.

The story, such as it is, deals with the exploitation of the Russian Turkestan peasant by foreign investors, and shows in detail the utterly servile attitude they were forced to adopt towards their task masters. Apart altogether from its political significance, the film offers a remarkable study of the varying types of Russian peasantry, and the fact that those taking part are not by way of being actors, but merely "types" drawn from the masses, lends a touch of realism which might otherwise be missing.

The harrowing subject practically precludes it from the category of entertainment, despite the vivid action and occasional excellent photography.

Almost the entire action takes place aboard the Blue Express, and in introducing its human freight Trauberg, who directed, has drawn some striking contrasts between the first, second and third class passengers. Among the former is the president of the line, and huddled among the latter are some children who have been bought for work in the cotton mills.

Already smarting under the insults levelled at them at the station, the coolies are driven to desperation when two foreigners, who have a claim on their labour, interfere with the small sister of one of their number. A revolt breaks out, which assumes alarming proportions when the coolies make use of the firearms found among the frieght. Gradually they gain the upper hand, continuing their fight in the corridors, on the roof and the footplate, and are eventually saved from punishment when the train passes over the border and beyond the president's jurisdiction.

In the absence of dialogue, a fairly good musical accompaniment is supplied.

Suitability: Though an interesting subject for industrial districts, the advisability of showing it must rest with individual exhibitors.

ANALYSIS

Story	7%	*out of*	20%
Direction	15%	,,	20%
Acting	15%	,,	20%
Recording and Photography	10%	,,	20%
General Appeal	5%	,,	20%
	52%	,,	100%

THE CAST

Russian Peasants

Offered by: *Atlas Films.* **Produced by:** *Sovkino Pdns, Moscow.* **Directed by:** *I. Trauberg.* **Length:** 5,500 *feet.* **Release Date:** *November* 1, 1931 approx. **Certificate:** *Not granted.* **Recording:** *Polyphon on Disc.*

H. M.

"Murder at Midnight"

(Gaumont)

Five Mysterious Deaths

In the majority of crime stories one murder is deemed sufficient. In this case there is a series of murders or suicides, each bewildering to the spectator. Though providing sensational entertainment, the denouement is somewhat unsatisfying.

At a mansion some of the guests are playing or watching charades. During an amorous scene a lover is killed by a jealous husband, the revolver having been mysteriously loaded. The police arrive, but before Kennedy, who fired the shot, can be charged he is murdered while sitting in his library.

The cross-examination of the guests by the inspector throws no light on the crimes. Mrs. Kennedy is prostrate in her room, young Grayson indignant at being suspected, Montrose, a criminologist, apparently baffled, and Millie, a maid, prevaricates. The girl is found dead in bed just after 'phoning to the police. The same fate befalls the butler, who is found dead by the side of the 'phone.

The police are anxious to discover a will executed by Kennedy just before his death. An aunt finds it and takes it to Montrose. It is proved there is a love affair between him and Mrs. Kennedy, and that he has caused deaths by fitting an electric needle into the receiver. He perishes by his own contrivance.

A cast of well-known players appear in the picturisation of this highly improbable story, and, thanks to their abilities, its ramifications are followed with interest. There is a considerable sagging about the middle, but towards the close it revives. The film has the merit, as all crime stories should, of bewildering the spectator, for some of the suspects suddenly pass away. Grayson behaves as though he has something to conceal; likewise the maid, with whom he is apparently in love; while the butler, a sinister but polished individual, is too plausible. Few would suspect the energetic Montrose to be the real criminal.

Suitability: For patrons of the popular hall the picture offers exciting entertainment.

ANALYSIS

Story and Dialogue	10%	*out of*	20%
Direction	15%	,,	20%
Acting	15%	,,	20%
Recording and Photography	15%	,,	20%
General Appeal	10%	,,	20%
	65%	,,	100%

THE CAST

Mrs. Kennedy	Aileen Pringle
Millie	Alice White
Montrose	Hale Hamilton
Inspector Taylor	Robert Elliott
The Butler	Brandon Hurst
Mr. Kennedy	Kenneth Thomas
Grayson	Leslie Fenton
Aunt Mildred	Clara Blandick

Offered by: *Gaumont.* **Produced by:** *Tiffany Pdns.* **Directed by:** *Frank Strayer.* **Length:** 6,046 *feet.* **Release Date:** *Not fixed.* **Certificate:** *A.* **Recording:** *R.C.A. Sound on Film.*

I. J.

"Honeymoon Harmony"

(Paramount)

Light Musical Comedy

Newlyweds' peregrinations, squabbles and reconciliations are enlivened by musical shows in France, Switzerland and Egypt.

Two lovers decide to "do Europe," and, while at a tourists' office, encounter a whimsical little chap and engage him as cicerone.

In Paris they hear La Marseillaise with a stage spectacle; among the Swiss mountains the natives delight them with yodelling; and in Cairo graceful nymphs dance to weird and barbaric music.

Little differences arise between the couple, but in sight of New York they are settled.

There is much in this picture to appeal to eye and ear, and a certain amount of humour is introduced by imitations of popular singers. The story value is extremely slight, but it serves as a thread to connect the turns.

Suitability: Mildly entertaining picture, likely to please at popular halls.

ANALYSIS

Story and Dialogue	10%	*out of*	20%
Direction	12%	,,	20%
Acting	12%	,,	20%
Recording and Photography	17%	,,	20%
General Appeal	15%	,,	20%
	66%	,,	100%

THE CAST

Lester Allen, Evelyn Hoey, Hal Thompson.

Offered by: *Paramount.* **Produced by:** *Paramount.* **Directed by:** *Frank Cambria and Ray Cozine.* **Length:** 4,000 *feet.* **Release Date:** *Not fixed.* **Certificate:** *U.* **Recording:** *Western Electric Sound on Film.* **Dance Ensemble:** *By Maria Gambarelli.*

I. J.

"Branded"

(United Artists)

Conventional Western Drama

Provided a Western has an appealing romance, plenty of action and a competent hero, it may be written down as successful entertainment of its type, for the picture which has a cowboy for star is yet to be found with a really original story.

So it is that audiences with a flair for the "great outdoors stuff" will find this latest Buck Jones vehicle much on "as before" lines, with

the hero suffering under a false accusation, being all but lynched as a cattle thief, and eventually triumphing in love in spite of sinister opposition.

Tom Dale, accompanied by his musically inclined pal, gets in at the death in a stage hold up, and, being caught by the sheriff's posse, is accused of the robbery. Among the letters, Tom finds one for himself notifying him that he is heir to a big ranch, and with this in mind he breaks jail—by not too original methods it must be confessed.

Proceeding to the scene of his newly acquired ranch, Tom decides to sell out until, piqued by interference from Lou, a girl neighbour, and her men, he changes his mind and stays on. This does not fit in with the ideas of Lou's men, who are stealing her cattle, and to be rid of him they frame him. Clearing himself of this charge he is then accused of the hold-up, but a last minute dying confession puts things right, and the contemplated love match between Lou and Tom becomes a reality.

D. Ross Lederman, who directed, has allowed for plenty of broad comedy and occasional musical refrains.

The acting is on a par with the average Western.

Suitability: Where its type is appreciated this will do well.

ANALYSIS

Story and Dialogue	12%	*out of*	20%
Direction	15%	,,	20%
Acting	14%	,,	20%
Recording and Dialogue....	15%	,,	20%
General Appeal	14%	,,	20%
	70%	,,	100%

THE CAST

Tom Dale .... Buck Jones
Lou .... Ethel Kenyon
Starett .... Wallace MacDonald
First Sheriff .... Philo McCullough
Moore .... Al Smith
Swede .... John Oscar
Tex .... Clark Burroughs
Second Sheriff .... Fred Burns

Offered by: *United Artists.* **Produced by:** *Columbia Pictures.* **Directed by:** *D. Ross Lederman.* **Photographed by:** *Benjamin Kline and Elmer Dyer.* **Length:** 5,566 *feet.* **Release Date:** *April* 4, 1932. **Recording:** *Western Electric on Film.*

H. M.

* "The Professional Guest"

(Fox)

Comedian Plays Sham Explorer

Bogus adventures form excellent bases for comedies, traveller's tales being a byword. When an actor of Gordon Harker's abilities impersonates the impostor much fun is certain. Unfortunately, his performance is not the leading one, being subordinate to that of "the professional guest," and the theme soon satiates.

Howard, a debonair but hard up young aristocrat, becomes a professional guest, and is engaged by Sir Alfred Phibsby, who is about to entertain. Both he and his wife are social climbers and excessively vulgar. Marjory, their charming daughter, implores Howard to decline, but the desire to be near her forbids obedience.

The reception is in honour of an African explorer. At the last moment he wires he cannot attend. Howard is equal to the occasion and disguises his valet, Joe, with a wig and false beard.

Though an utter failure as a raconteur, the man does the house some service by preventing a burglary, one of the guests being a thief. Ultimately, Howard gains the approbation of a rich uncle, which means an immediate marriage with Marjory.

In this picture too much has been attempted, side issues being given an undue importance. The result is a jumbled concoction. After the episode of the disguised manservant (Gordon Harker) posing as an explorer, interest wanes sadly.

Characterisation is on conventional lines, and much of the humour antiquated. A little rush-about bathroom business is introduced. Acting is of varying quality.

Suitability: For second class halls.

ANALYSIS

Story and Dialogue	12½%	*out of*	20%
Direction	10%	,,	20%
Acting	15%	,,	20%
Recording and Photography	15%	,,	20%
General Appeal	15%	,,	20%
	67½%	,,	100%

THE CAST

Professional Guest .... Richard Bird
Joe .... Gordon Harker
Marjory Phibsby .... Pat Pattison
Seton Fanshaw .... Garry Marsh
Lady Phibsby .... Barbara Gott
Sir Alfred Phibsby .... Hay Plumb

Offered by: *Fox.* **Produced by:** *George King.* **Story by:** *William Garrett.* **Directed by:** *George King.* **Length:** 3,992 *feet.* **Release Date:** *Not fixed.* **Certificate:** *U.* **Recording:** *Sound on Film.*

I. J.



Benita Hume in Paramount's current Elstree production, "The Head Waiter," now nearing completion

Short Product

"CAB WAITING" (*Paramount*). Comedy. 1,514 feet. Release date: April 18, 1932. Certificate: U. Jack Benny. Much talk of varying quality between a taximan, his fare and a girl. Weak ending. Moderate appeal.

"MY WIFE'S GONE TO THE COUNTRY" (*Paramount*). Screen song. 505 feet. Release date: April 25, 1932. Certificate: U. Max Fleischer's cartoon of an Irving Berlyn song. An exhilarating short for popular halls.

"AN APPLE A DAY" (*Universal*). 1,704 feet. Release date: Not fixed. Certificate: U. Lloyd Hamilton as an apple-seller and a bad-tempered woman. Moderate slapstick appeal.

"LAUGHING WITH MEDBURY IN RENO" (*United Artists*). 945 feet. Release date: Not fixed. Certificate: A. Interesting pictures of U.S. divorce headquarters, with witty observations and explanations. A decidedly funny short.

March in 220 Scenes

"Mr. Hyde" is primarily a man of action in Paramount's current production of "Dr. Jekyll and Mr. Hyde," which Rouben Mamoulian is directing, with Fredric March in the dual-personality role.

As Hyde, March will be in 108 scenes, but will have only 81 speeches, while as Jekyll he must utter 216 "sides" in 110 scenes.

More Exhibitors' Views

On "Bioscope" Reviews

"HEADLINE OPINION USEFUL"

A. T. Bowden (Booking Manager, Central and Olympia Cinemas, Cardiff)

"I think your feature is a useful one. Photography, however, should, I think, be taken for granted, and when photography is bad a special note should be made of the fact. Provision for general appeal represents an improvement upon the first week's change.

"My ideal, however, would be a percentage analysis divided into four items of 25 per cent. maximum to each of the following factors. (1) story; (2) recording and dialogue; (3) acting; and (4) general appeal.

"Another point. I think the sub-heads of the reviews should be so worded as to convey to a busy exhibitor a fair, general idea of the picture being reviewed; that is, whether it is good, bad or indifferent. It should be possible to do this in two, three or four words. A sub-head of this kind, immediately beneath the title of the picture, would be very useful."

"GIVES A CLEAR IDEA"

Max Corne (New Imperial Cinema, Cardiff)

"I think the review analysis is a jolly good idea. One thing, however, no entertainment value analysis is given and I think that an entertainment value percentage would be of real value. But the feature certainly does result in a review giving one a clearer idea of what a picture is really like."

WORDS OR FIGURES?

Oscar Deutsch (Chairman of the Birmingham Branch of the C.E.A.)

"I certainly think it is a novel method, and to me it has a distinct appeal, but whether it will also appeal to the great number of exhibitors who use the film criticism I am doubtful. To my mind a direct statement as to the qualities of a film in words is much more useful to a general body of people than numbers."

ANALYSIS REVISION SUGGESTED

E. Hewitson (Managing Director of Hewitsons, Ltd., and a long and trusted C.E.A. Delegate to General Council)

"The new style of review is decidedly a step in the right direction and should be very helpful to the exhibitor generally. As the general appeal in a film is the deciding factor every time in the giving of a film booking, I think perhaps the marks might be slightly altered, viz., 20 marks for story, 15 for direction, 15 for acting, 15 for reproduction, and 35 for general appeal, leaving photography out. By the addition of the extra marks for general appeal one would be more able to judge the film's value from the combined total."

MOST VALUABLE REVIEWS OF ALL

Arthur Perceval Brooks, Barton House, Halstead

"I am more delighted than I can tell you with your new 'Box Office Reviews.' These now provide the most valuable medium of the kind extant. I would only suggest for their further improvement that the author's name be included, the 'In Brief' line reverted to, and the system extended to embrace shorts. You may be safely trusted to improve continually your indispensable paper until perfection is reached. I notice you are already taking steps in this direction, and I have faith that you will shortly find an ingenious method of indicating without complication or confusion both the type of audience for which each picture is suitable and its entertainment value."

[We trust that with this issue we have succeeded but we are open to receive further suggestions for consideration.—Editor.]

More Simultaneous Trade Shows

"Great Gay Road" Next Week

All roads should lead to the "Great Gay Road" next Wednesday (October 21st), when Butchers present this new Empire production in London at the Phoenix Theatre and at six simultaneous provincial trade shows. In view of widely expressed objections to night shows, F. W. Baker cancelled negotiations and definitely arranged for showing at 3 o'clock in the afternoon.

Provincial presentations are all timed for 11 a.m., and will be held at the Scala, Leeds; Regent, Sheffield; Piccadilly, Manchester; Scala, Liverpool; Park Hall, Cardiff; and La Scala, Glasgow. This policy of simultaneous London and provincial trade showing proved a great success with Butcher's previous production, "Deadlock."

That "The Great Gay Road" will benefit by the whole-hearted co-operation of all concerned is proved by Sinclair Hill's frank admission that he has seldom enjoyed a picture so much. "I think our pleasure in making it is bound to be reflected on the screen," he asserts. "We set out to make this a joyous open-air subject, and, with the enthusiastic assistance of Stewart Rome and Frank Stanmore in the leading roles, I think we have succeeded."

There is also a formidable array of familiar names in the supporting cast. Kate Cutler, Billy Milton, Hugh E. Wright, Pat Paterson, Arthur Hardy, Frederick Lloyd, Aubrey Fitzgerald, Wally Patch, Petra Charpentier are not likely to let the picture down at any point.

Some of the locations of "The Great Gay Road" are almost entitled to rank among the featured "stars." The "Castle Inn," at Chiddingstone, where two important episodes are staged, is one of the most perfectly preserved sixteenth century inns in the country. Forest Row is another beauty spot that will be recognised with pleasure.



Stewart Rome and Frank Stanmore get a lift along "The Great Gay Road," Butcher's new British film for trade show on Wednesday next, October 21st, at the Phoenix, Charing Cross Road, and in six key provincial centres

M-G-M Launch New Group

Buster Keaton, Greta Garbo, Lynn Fontaune, Alfred Lunt and William Haines are a few of the stars to be seen at the Phœnix Theatre during Metro-Goldwyn-Mayer's trade show season, which commences on Monday (October 19th).

Keaton opens the drive with his newest comedy "Sidewalks of New York," in which he is supported by Cliff Edwards and Anita Page. The picture will be seen at the Phœnix at 3 o'clock, and with it will be screened a new British subject called "A Safe Affair," made by Langham Productions. Franklin Dyall is featured.

"The Guardsman," which will be presented to the trade at the Phœnix at 8.45 on Tuesday (October 20th), is the sensational Theatre Guild success in which Lynn Fontanne and Alfred Lunt appear.

William Haines is to be seen on Wednesday evening at 8.45 at the Phœnix in a picture titled "The New Adventures of Get-Rich-Quick Wallingford," which also introdnces to the picture-going public a new comedian in Jimmy Durante.

Another event in the trade will be the screening of Garbo's newest and most sensational production to date—a screen version of "Susan Lenox, Her Fall and Rise." This event takes place on Wednesday, October 28th, at the Phœnix at 8.45. Clark Gable, Alan Hale, John Miljan, Jean Hersholt, Hale Hamilton, Ian Keith, and Cecil Cunningham are in the cast.

Another Strong Role for Twelvetrees

While Quillan Completes His Third

Heeding the voice of exhibitors, asking for another Helen Twelvetrees picture of the strong dramatic quality of "Her Man," Charles R. Rogers, P.D.C. studio head, has switched production plans and arranged to star her next in "The Second Shot," a melodrama with a Central American and African background.

"Breach of Promise," previously named for Miss Twelvetrees, has been postponed, and production will start immediately on "The Second Shot," for which a director will be announced shortly.

"The Second Shot" will be the third feature in the series of four starring Helen Twelvetrees on P.D.C.'s current programme. The second, "Bad Company," is due for London trade show on Friday, at the Hippodrome at 3 p.m.

Eddie Quillan's second feature on the personality programme will be trade shown by P.D.C., Ltd., on Friday, October 30th, at the Phœnix Theatre at 3 p.m. Co-starring with Quillan is Robert Armstrong, and the leading lady is Ginger Rogers, of Broadway fame. Its title, originally "The Tip-Off," has been changed to "Looking for Trouble" in this country.

Meanwhile the third Quillan picture has been completed. It is temporarily titled "The Big Shot." Playing the role of a good-hearted "moll" of the underworld in the production is Mary Nolan; Belle Bennett returns to the screen in a mother role in this production; an important part is played by Roscoe Ates; while Ralph Ince and Louis John Bartels have featured parts.

The leading woman is Maureen O'Sullivan.

Burbank's British Colony

English Names in Production Roster

A review of personalities at present engaged in the making of motion pictures show that Great Britain and her Colonies are very strongly represented at Burbank.

In addition to Dorothy Mackaill, the following are a few of the British-born subjects playing prominent roles in forthcoming First National productions: David Manners (born at Halifax, Nova Scotia), James Rennie (born in Toronto), and Walter Pidgeon, another Canadian.

In "Chances" are Anthony Bushell, from Westerham, Kent, and Edmund Breon and Mary Forbes, who are Londoners. Dorothy Mackaill has among her supporting players, Walter Byron, a Leicester man, and Claude King and Ivan Simpson, both from London, while another Londoner in First National's supporting casts is H. B. Warner.

Legal and Financial News

Informer Case Fizzles Out

In the King's Bench Division on Tuesday, Mr. Justice Wright assented to the settlement of an action by Miss Nellie Orpen against the Carlton Theatre Co., Ltd., its directors and secretary. In the list the claim was described as one for "penalties."

It was stated that terms had been arrived at which were endorsed on Counsel's briefs.

THREE PETITIONS ADJOURNED

Petitions for the compulsory liquidation of Exchange (Blackburn), Ltd., New Central Hall (Blackburn), Ltd., and Olympia (Blackburn), Ltd., cinema companies, came before Mr. Justice Eve in the Companies Court of the Chancery Division on Tuesday, but were adjourned for 14 days.

Mr. Wilfred Hunt, supporting the petitions, said in each case arrangements had been made to pay the amount of the debts by instalments. The debt in the first case was, he said, £261.

END OF L. & M. CINEMAS

In the Chancery Division on October 13th, Mr. Justice Eve made an order for the compulsory winding up of L. & M. Cinemas, Ltd.

Mr. Belsham appeared for the petitioners who were judgment creditors of the company, and were supported by other creditors for £650. There were no notices of opposition and the company did not appear.

QUOTA PROSECUTION

The Empire Theatre Co., of Houghton, were, last Thursday, fined £4. together with £2 costs, on a charge of failing to exhibit the correct quota of British films for the year ended September 30, 1930. The returns showed their percentages of British films to be 4.9 for long films and 3.96 for the total films (instead of 7½).

C. C. Charlton, for the defence, submitted that at the time British talking films were in their infancy, and it was difficult to obtain them. Now that it was easier to get them, the percentage at the Empire Theatre had risen to 15.6.

YORKSHIRE EXHIBITOR HOAX

Following the report in the pages of The Bioscope last week of the arrest of the man alleged to have represented himself as an accredited agent of The Bioscope and other journals, Thomas Baker was again brought before the Halifax Bench on Monday last, charged with receiving money under false pretences. He was remanded until to-day (Wednesday).

ADVERTISER WINS CLAIM

W. Cockayne, coal merchant, Walsall, defended, at Westminster County Court, a claim by Joseph Moss & Co., advertising contractors, Charing Cross Road, for £13 16s. for 12 months' advertisement on a film at the Cinema de Luxe, Walsall. Mr. Cockayne denied he contracted for more than four weeks' advertisement, and paid the amount of that into Court. Mrs. Cockayne said a representative of plaintiffs called, stated he had come about the film advertisement, and asked her to sign a paper certifying the fact. She signed the paper without taking it into her hand to read it. When Mr. Cockayne found it was an order for 12 months, he wrote cancelling it.

Judgment was given for Mr. Cockayne with costs.

DISMISSED BY CONSENT

Mr. Justice Eve, in the Companies Court on Tuesday, dismissed by consent a petition for the compulsory winding up of Edibell Sound Film Apparatus, Ltd.

It was stated that arrangements had been come to between the parties.

STEREOSCREEN CREDITORS

Creditors of Stereoscreens, Ltd. (in voluntary liquidation), are required to send in details of their claims to the liquidator, W. H. Scott, of 108, Victoria Street, London, S.W.1, on or before October 24th.

New Companies Registered

FRIESE-GREENE, NICHOLSON & CO., LTD.—Private company. Registered October 8th. Capital £1,000. Objects: To carry on business as manufacturers, importers and exporters of and dealers in furniture and upholstery of all kinds, manufacturers of patent tip-up seats and seating accommodation for use in theatres, cinemas and houses of public entertainment, manufacturers of and dealers in carpets, curtains, draperies, rubber furnishings and floorings, decorations, heating, ventilating, electrical and sanitary equipment and furnishings, etc. The directors are: K. W. Friese-Greene, 59, Cobnar Road, Sheffield, cinema equipment specialist, and F. W. Nicholson, Crabtree Lodge, Barnsley Road, Sheffield, spring manufacturer (both permanent). Secretary: K. W. Friese-Greene. Solicitor: A. Brewer, 12, Paradise Square, Sheffield. Registered office: 103-107, Queen Street, Sheffield.

RAZIMI FILMS, LTD.—Private company. Registered September 24th. Capital £1,000. Objects: To carry on the business of manufacturers of and dealers in cinematographs, animated picture machines and photographic apparatus, film manufacturers and producers, managers of theatres, etc. The directors are: L. Zisserman, "Glenfern," Alexandra Grove, N. (director Sealand Trading, Ltd.); G. de Randich, 36, Clarges Street, W.1, merchant. Solicitors: Rickerd, Thwaite & Co., 20, Garnage Building, 118/122, Holborn, E.C.1. Registered office: 24, Holborn, E.C.1.

METROPOLITAN FILMS, LTD.—Private company. Registered September 19th. Capital £100. Objects: To carry on business as producers of cinematograph plays and films. The directors are: H. G. Richards, Burnt Lodge, Finchley Way, N.3 (director of Finsbury Industrial Finance Co., Ltd.); St. John L. Clowes, 98, Cornwall Gardens, S.W.7, film producer.

BASIL DEAN PRODUCTIONS, LTD.—Private company. Registered September 11th. Capital £100. Objects: To carry on the business of theatre and cinema proprietors, etc. The directors are: Basil Dean, 15, Victoria Square, S.W.1, theatrical producer (director of Associated Talking Pictures, Ltd., etc.); Wilson Blake, 16a, John Street, Adelphi, W.C.2, theatrical manager. Basil Dean is life director and chairman. No share qualification required. Solicitors: Burton & Ramsden, 30, Clarges Street, W.1. Registered office: 5, John Street, Adelphi, W.C.2.

ROCHESTER THEATRE CO., LTD.—Private company. Registered, September 14th. Cpaital, £2,000. Objects: To acquire the Liberal Club Buildings, Rochester, and to reconstruct and maintain the same, and to carry on the business of theatre, music and concert hall, ballroom, cinema, circus proprietors, etc. The permanent directors are: E. H. C. Scoones, "The Chalet," Priestfields, Rochester, Kent; W. T. Whitlock, address not stated; E. Albury, 123, High Street, Rochester, theatrical manager. Solicitors: W. E. Agg-Large & Co., 67, High Street, Rochester. Registered office: 280, High Street, Rochester.

REGAL (RUGBY), LTD.—Private company. Registered, September 17th. Capital, £100. Objects: To carry on the business of cinema, theatre and music and concert hall proprietors or agents, etc. The first directors are: H. T. A. Philpot, "St. Agnes," Beechwood Avenue, Coventry, builder and contractor; C. Orr, "Tara," Manor Road, Coventry (director, Scala Entertainments (Coventry), Ltd.); G. W. R. Philpot, "Shortlands," Stoney Road, Coventry, builder and contractor; H. C. Orr, "Tara," Manor Road, Coventry (director of Scala Entertainments (Coventry), Ltd.). Solicitors: Band, Hatton & Co., 9-11, High Street, Coventry. Registered Office: Plaza Picture Theatre, Spon End, Coventry.

SHARE PRICES

Messrs. Redway, Mann & Co., Ltd., state that the market closed on the following quotations:—

Name.	Value.	Last Week.	This Week.
A. P. P. H.	ord. £1	15/–	15/6
Assoc. Talking Pics.	....	1/2	1/3
Assoc. British Cinemas	....	4/6½	4/4½
Do.	pref. £1 f.pd.	15/–	13/3
Blunt & McCormack	....	—	—
Brit. Int.	ord. 5/–	5/3	4/9
Do.	pref. £1	17/9	17/9
Brit. Instr.	ord. 10/–	2/6	2/1½
Do.	def. 1/–	—	—
Brit. Lion	def. 1/–	–/2	–/2
Do.	pref. £1	3/9	3/9
Brit. Filmcraft	ord. 5/–	—	—
Brit. & Dom.	def. 1/–	–/3½	–/4½
Do.	ord. £1	3/–	3/–
Brit. Screen Prod.	5/–	—	—
Brit. & For.	ord. 5/–	—	—
Brit. Photo-tone	....	—	—
French Do.	....	—	—
Blattner	def. 1/–	—	—
Denman P.H.	£100 7% deb.	86	80
,, Con.	,,	90	82½
Gaumont Brit.	ord. 10/–	9/4½	9/–
Do.	7½% £1	15/–	15/6
Gainsborough	ord. £1	6/6	7/6
Do.	def. 1/–	–/6	–/6
Gen. Theatre	pref. £1	7/6	7/3
Do.	6½% deb.	70	67
Met. Cinema....	ord. 10/–	—	—
Do.	def. 1/–	—	—
Movie Colour	....	–/7½	–/7½
Morgan Film Service	....	—	—
Non-Flam.	ord. £1	–/6	–/6
Do.	def. 1/–	–/1½	–/1½
New Era N.P.	ord. £1	—	—
Do.	def. 1/–	—	—
P.C.T. Cons.....	7% £1	19/–	16/–
P.C.T.	"B" £1	17/–	17/–
P.C.T.	7½% pr. or. £1	13/9	13/6
Stoll Th.	ord. 5/–	4/–	4/6
Tussaud's	£1 pref.	26/9	25/–
Do.	def. 1/–	4/6	4/4½
United P.T.	£1	1/1½	1/1½
Do.	7% deb.	78	77¼
Union Cinema	def. 1/–	—	—
Do.	10% 5/–	—	1/5½
Welsh-P'rson-Elder	8% £1	–/4½	–/4½
Do.	ord. 1/–	–/¾	–/¾

MORTGAGES AND CHARGES

Finchley Theatre Co., Ltd., London, W.C.—Registered September 15th, £1,000 debentures part of £50,000; general charge; also registered September 15th, £5,000 debenture, to H. Bicket, 40, Langham Street, W.; charged on land with cinema and other buildings thereon at Hampstead Garden Suburb Estate, also general charge. *£90,000. June 11, 1931.

A. & M. Productions, Ltd., London, W.C., film producers.—Registered September 9th, £550 debenture, to J. M. Boyle, 60, Chestnut Road, West Norwood; general charge.

Playhouse (Whitley Bay), Ltd.—Registered September 9th, £7,500 mortgage, to Rock Permanent Building Society, Newcastle-on-Tyne; charge on The Playhouse, Whitley Bay, etc.

*Amount of debt according to last available return.

RECEIVERSHIPS (APPOINTMENT OR RELEASE)

Kinematograph Trading Co., Ltd.—J. T. Westby, of 22, Fitzroy Square, W.1, ceased to act as Receiver for the Debenture holders on September 15, 1931.

SATISFACTIONS

National Projects, Ltd., London, W., cinema proprietors.—Satisfaction registered September 10th, £1,000, part of amount registered August 16, 1928.

Stafford Entertainments, Ltd.—Satisfaction registered September 14th, £2,000, part of £25,000, registered August 5, 1930.

Playhouse (Whitley Bay), Ltd.—Satisfaction registered September 9th, all moneys, etc., registered December 4, 1930.

Death Chair in Foyer

R.K.O.'s "Bad Company" Stunt

Manager Thornton, of the Leicester Square Theatre, can always be relied on to find some new stunt angle for exploitation, but this week he has easily exceeded all his previous efforts. The theatre is running "Bad Company," P.D.C.'s sensational gangster film, and Mr. Thornton has keyed his exploitation work to the same level of stark brutality. He has collected in his foyer an astonishing museum of genuine gangster weapons—a complete underworld arsenal of sawn-off shot guns, sub-machine guns, magazine pistols, explosives and bullet-proof armour. Grim silhouettes of gangsters behind menacing barrels add to the general atmosphere, but the high spot of the collection is a genuine electric chair, not a pasteboard built-up model, but the sinister real thing, with straps, cap and electrodes complete! This will, in a day or so, occupy a central position in the foyer, and a pungent card laid on the "hot stool" will emphasise this as the "end of all Bad Company."

This chair for Bad Company should be a sensational hit, provided the police or the L.C.C. do not elect to sit on it.

Universal City Speed Up

Getting the Schedule Through

Further announcements from New York to S. F. Ditcham, managing director of Universal Pictures, indicate an extra spurt at Universal City to complete "U's" current season line-up of productions.

It is claimed that more than two-thirds of Universal's current schedule will be finished and delivered by the end of the present month or early in November.

Six features now being produced at Universal City are "Law and Order," "Impatient Maiden," "Oh, Promise Me," "Murders in the Rue Morgue," "Gallows" and "Pudge," a Slim Summerville-Zasu Pitts feature.

Play Follows Film

"Queen's Husband" for London Stage

Generally a film is made of a successful stage play and the film version reaches the screens some time after the stage presentation. But in the case of "The Queen's Husband," which was presented at the Ambassadors Theatre the other day, this is reversed, for Radio Pictures' screen version of this play has recently been released.

The general excellence of the film and the brilliance of Lowell Sherman was accorded a fine reception by the trade and lay Press, and this success of the film has, we imagine, had something to do with the decision to present the stage version.

W.E. Passes 1,400 Mark

During the past week fifteen theatres opened with "The Voice of Action."

This brings Western Electric's total number of wired houses in the British Isles to 1,401.

SCOTTISH SECTION

By Councillor James McBride

Cinema Club Luncheon

Some 40 members graced the opening monthly luncheon for the winter season of the Cinema Club (Glasgow), held in Green's Playhouse, Glasgow, last Friday. President E. H. A. Bostock was in the chair, and the guest and speaker for the day was Sydney Howard, star of "Up for the Cup." After a very fine luncheon, the President introduced Mr. Howard, who gave a short address on his experiences in British film production. A preference to the fact that he had been informed that British pictures were not so strong attractions for the pay-box in Scotland as they were in England, caused David Stewart to say at the conclusion of Mr. Howard's remarks that, on statistics drawn up for the last six months at the halls he controlled, British pictures had more than held their own. Past-President Tom Robinson voiced the members' thanks to Mr. Howard.

It was decided to hold the annual cinema fancy dress ball in St. Andrew's Hall on February 12, 1932, and the executive were empowered to make the necessary arrangements.

Willie Harper's New Job

William Harper, who has been lying low since he resigned the managership of the Central Picture House, Broxburn, which he managed so successfully for many years, has again found a niche in the industry, having been appointed traveller for Andrew Reid's Film Service. Prior to going to Broxburn he was a well-known contract getter, and while flat rentals are now a thing of the past, Willie's experiences both as salesman and exhibitor should stand him in good stead when negotiating contracts with his many friends on the exhibiting side.

Getting On with Glasgow's New Cinemas

Rapid progress is being made with the three new cinemas at present under construction in Glasgow. It is expected that A.P.C.'s new house in the Riddrie district will be the first of the trio to be opened. The Florida, which is to cater for the new garden suburb, King's Park, is scheduled to open about Christmas, and the "Orient," in the Gallowgate district, is being pushed on at a rapid rate. The barring clauses, which the new halls are seeking to impose, is likely to be challenged both by renters and exhibitors in the various districts, as the newcomers are not by any means modest in their barring clauses.

A Satisfactory Liquidation

An extraordinary general meeting of the Hamilton Picture House, Ltd., was held at the registered office of the company, 60, Townhead Street, Hamilton, on Tuesday of last week. The meeting decided that the company be wound up voluntarily and appointed James Mackie, Municipal Offices, Hamilton, as liquidator. All debts have been or will be paid in full. It will be remembered that the directors of this old-established hall decided not to incur the expense of installing "talkie" apparatus.

Important Booking Changes

While it is premature to disclose the full particulars, I learn that at least two of the independent Scottish circuits are making changes in their booking arrangements in the near future. It is, however, not betraying any confidence to state that, if the negotiations now going on come to a successful conclusion, it will consolidate independent booking interests in Scotland and will cause sales managers of renting firms to sit up and take notice of certain facts which they have hitherto allowed to pass unheeded, although forewarned on numerous occasions.

Tom Ormiston's Candidature

A surprise has been sprung on the Scottish trade by the announcement last week-end that Tom Ormiston is to be a Parliamentary candidate at the General Election. T. O. has been adopted as the National Government candidate for the Motherwell Division of Lanarkshire, and is to oppose the sitting member, Rev. James Barr, one of Labour's strongest exponents. Mr. Ormiston is a native of Motherwell and is held in very high esteem by his fellow townsmen; he is associated with many of the local organisations. It is no secret that this is not the first time he has been asked to stand for the constituency. Tom Ormiston is not a stranger to political campaigning, as his firm have been election agents for Parliamentary candidates for the Motherwell Division, and he was election agent for John Maxwell, when he stood as Liberal candidate for Motherwell some years ago. If he adds M.P. to the other letters behind his name, even those who disagree with his politics will be the first to admit that the trade viewpoint will be in safe hands.

Drastic Measures at Dundee

At a meeting of the Police Committee of Dundee Town Council, on Monday, the convener reported that the committee officials had discovered that children in arms were very often at the cinema in the care of children and, as tickets were sometimes not issued for them, there was no need of checking the exact number of children at the performance. The Committee agreed that cinema managers should be forced to issue tickets, and should insist that children in arms attending cinemas must be in charge of adults.

Another Cinema for Ayr

Confirmation of the announcement made in The Bioscope some time ago that another cinema was to be erected in Ayr, is confirmed by the fact that plans for the new house will come before the local Dean of Guild Court on October 23rd. The site is situated in Main Street, and the architect is A. V. Gardner, the well-known Glasgow cinema architect.

Stirling Cinema

Plans for a cinema in Stirling are following hard upon one another. A.B.C. were granted linings for their new house a fortnight ago, and now comes the news that plans for a 3,500 seater, which is to be erected in Princes Street at a cost of £25,000, are now lodged. Robert Davidson, a Glasgow restaurant proprietor and a director of several cinema companies in Scotland, is the promoter. The plans are in the capable hands of Hamilton Neil, architect, Glasgow.

Warner and F.N. New Offices

From the time that First National demerge from Pathe, it is evident that there is to be an alliance between Warners and First National, although each firm will have its own separate organisation. The Scottish branch offices of both firms will shortly be transferred from Union Street to the premises at 81, Dunlop Street, Glasgow, which were occupied by Argosy Films, Ltd. Big alterations are being made, which, when completed, will provide two separate handsome suites of offices.

Our Luxurious Divan Tub
TIP-UP EASY CHAIR
FROM 25/-
50,000 recently supplied to the leading Glasgow Cinemas.
REPAIRS AND RENOVATIONS
of all kinds carried out without interfering with business.
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Write or Phone for our representative to call
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At the C.E.A. Meetings

Abolish Bargain Matinees

Sussex Also Dislikes Evening Trade Shows

A suggestion that bargain matinees imposed an unfair restriction on the small halls, and that they should be done away with, led to a lively discussion at the monthly meeting of the Sussex Branch at Brighton on Thursday, when J. Van Koert presided.

One member claimed that he had found his matinees a paying proposition, and could see no reason why he should be compelled to abandon them. No action was taken on the matter.

Randolph Richards voiced a grievance against the practice of renters holding evening trade shows in London, and it was decided to send a letter of protest to the renters on the matter.

The resolutions of the General Council relating to the passing on to the public of the Entertainments Tax were adopted unanimously.

THE SECRETARY (A. Daniels) read a letter from the General Secretary on the subject of the tax and pointing out that the industry could not afford to bear the additional burden. The etter added: "If any members are tempted to try and beat their opposition by paying the tax themselves, a few weeks' experience will show them the folly of such a course."

RANDOLPH RICHARDS (Vice-President of the C.E.A.) said a special meeting of the General Council had been held to consider this matter, and they were able to secure a reduction of one halfpenny on the 6d. seats, which in these times he considered a very big concession, because it would not involve putting a penny up on any other seat. The 2d. seats would not now be affected either in regard to children or adults.

The CHAIRMAN said the Special Committee dealing with this matter had put in a lot of hard work. Branches were sometimes inclined to criticise the actions of the General Council without really knowing what a tremendous amount of time they spent in the interests of the industry. The Committee recommended that, as far as possible, members should work together to save any undercutting by passing the tax on to the public.

Never—If Not Now

A. DEARDEN said the public were fully anticipating that the tax would be passed on to them. Many people had asked him when the new prices were commencing and some of them were surprised that the tax was not put on immediately, as in the case of beer and tobacco. If exhibitors did not put on the tax now they would never be able to do it.

The CHAIRMAN said the tax might mean a little readjustment of prices, but he saw no difficulty if they all worked together.

A. DEARDEN remarked that he ran a children's matinee at 3d., and he would be losing a halfpenny on every seat. He could not charge 4d.

PERCY LUNCH said it was no doubt the intention of the Government that the tax should be passed on to the public. So far as Eastbourne was concerned, it would simply mean reverting to the prices charged five years ago.

He proposed that the Branch adopt the recommendations of the General Council.

[The recommendations are quoted in the report of the London and Home Counties Branch meeting.—ED.]

The motion was unanimously agreed to.

Abolish Bargain Matinees

In the course of the discussion, HORACE SPRINGETT raised the question of bargain matinees. The time had arrived, he said, when they should be abolished, and exhibitors should come more on a level in regard to prices. He had recently visited Derby, where they had an excellent arrangement. With the exception of one big hall, the prices charged were the same all round, and they were doing very fine business. There was no question of people going to another show because the seats were a little cheaper.

He urged that Brighton exhibitors should come into line with regard to prices. When one theatre commenced to charge adults only 3d. for admission it had a very detrimental effect on his business. He appealed for fair play to the small exhibitors, who, after all, were the pioneers of the business, and were entitled to some consideration.

PERCY LUNCH said that in Eastbourne they had an arrangement similar to that which prevailed in Derby, and it had worked admirably.

E. C. MAPLESDEN suggested that local exhibitors should meet together on the question of bargain matinees and come to some agreement in regard to prices.

"A Paying Proposition"

S. CARLTON said he had found bargain matinees a paying proposition. Was there any reason, he asked, why they should not all run bargain matinees?

R. H. AINSWORTH said he had always been opposed to bargain matinees. "If people want to see your show," he said, "they will pay the ordinary prices."

The CHAIRMAN said it seemed almost an impossibility to get absolute unity in this matter, but there might be a possibility of exhibitors who were in competition getting together and coming to some arrangement on the question of prices. It would be far better if they had uniformity.

No action was taken.

Evening Trade Shows

RANDOLPH RICHARDS called attention to the growing practice among renters of giving evening trade shows instead of in the morning or afternoon. All those who booked through London found this a considerable inconvenience. In the previous week there were trade shows every night, and if they wanted to see the pictures it would mean spending a week in London.

He moved that a letter of protest against the practice be sent to the renters. They were bound to give trade shows, and they should be given during reasonable hours, instead of at 8 or 9 o'clock in the evenings.

E. C. MAPLESDEN seconded, and the motion was carried.

A Scare Headline

A letter was received from W. T. Bradshaw calling attention to a newspaper poster recently issued with the announcement: "Shoreham Cinema Fire." He enclosed a newspaper report of the occurrence, which showed that the "fire" was really some mishap in the operating box, and asked if something could be done to prevent the circulation of alarmist posters.

A. DEARDEN remarked that the newspapers made scare lines of every little cinema fire.

The CHAIRMAN suggested that the General Secretary should be asked to deal with the matter, and this course was agreed to.

Electricity Charges

REGINALD BRIGGS called attention to the prices being charged for electricity, and said that in his own case Hartley-Davies had promised to take up the matter with the local authorities.

PERCY LUNCH reported upon a recent visit of members of the Branch to Elstree, and it was decided that a letter of thanks should be forwarded to Mr. George Grossman for the courtesy extended to them.

The "Status Quo"

On the subject of Sunday opening, RANDOLPH RICHARDS said they had obtained the *status quo*, which so far as Brighton was concerned was the best thing that could have happened. It still left the vexed question of the future, and the General Council were fully alive to the necessity of watching the trend of events.

Concessions for Small Halls

With regard to film rentals, Mr. Richards said the C.E.A. had succeeded in obtaining improved terms by which small exhibitors would be supplied with a full programme for 25 per cent. for six months.

It was reported that there was a small deficit on the summer outing, which would be met out of the Social Fund.

London Accepts the "Principle"

But Not Unanimous on Adjustment of Higher Prices

Though a resolution accepting the principle of passing on the additional Entertainments Tax was passed with only one dissentient vote at Friday's meeting of the London and Home Counties Branch, there was apparent a decided lack of unanimity on the matter when the meeting terminated.

The reason for confusion was a second resolution, advising members to make suggested rearrangements of prices, and which it was contended by many members negatived the spirit of the first resolution. The two resolutions, both of which were accepted, were:—

This Branch confirms the recommendations of the Special Committee of the Association, and advises its members to add the increased amount of tax to present gross prices of admission.

This Branch advises its members to make any necessary rearrangements of prices as will bring such admission prices into line with the Special Committee's recommendations.

During the discussion it was emphasised from the chair that the first resolution was intended to apply only to prices up to one shilling, but no rider to this effect was incorporated. An amendment that the second resolution be not put was defeated.

CALLING on the President to outline the steps taken by the Special Committee, C. A. MATHES, who was in the chair, said they felt the C.E.A. had won a great victory in getting the halfpenny off the 6d. seats.

R. V. CROW, who was received with acclamation, detailed the progress of the Committee's negotiations with the Chancellor of the Exchequer from the moment the crisis Budget—"this bombshell to all"—was issued. They formed the impression during the discussions that Mr. Snowden was not so much concerned with *how* the additional revenue was obtained, as long as he got it.

"We have received congratulatory messages from all parts of the country," said the President, "and we feel we have carried out the wishes and instructions of the C.E.A."

"I Do Not Want Bitterness"

Mr. Crow then formally moved the first resolution above, and emphasised that in all official quarters it was understood that this was to be a tax on the subject and not on the exhibitor. That was why the Chancellor's scale showed such curious figures. What the Special Committee had succeeded in doing was getting the scale made workable.

"I cannot urge too earnestly," declared Mr. Crow, "that this Branch will fall into line with others, and pass a strong resolution that the tax shall go to the public. I do not want to see any bitterness or trouble that would arise from individual exhibitors breaking away from the rule, by displaying posters announcing 'We are paying the tax,' as had already been observed. Such an action will create more dissension than anything else; it will hit the smallest exhibitor and will put a lot of people out of business. That attitude will raise such a hell of trouble as you have never realised!"

Major A. J. GALE, seconding the resolution, said there were definite cases of exhibitors forestalling the recommendations, by announcing to the public that they would bear the tax. That "gallery stuff" was all right, he said, but where did it lead?

The majority of cinemas in the area were dependent on the revenue from their 6d. seats; they were satisfied that the bearing of the burden of the tax would mean running at a loss. It was a matter that the public might solve, by patronising lower priced seats when the new impositions came into force.

It was a question for loyalty: they had to visualise the future. "If we are loyal and do the right thing, I can see the time, not far ahead, when we shall be able to approach the Chancellor of the Exchequer and ask him to relieve us of the imposition of Entertainments Tax generally.

"But if you are not unanimous, it means that those who are passing on the tax will watch the others, and may eventually have to come into line and bear the tax. Then, when better times come, the Chancellor might say there was no need to remove the tax. You must pass it on, and see that your neighbours do the same."

Mr. FRIEDMAN asked if A.B.C. had decided to pass on the tax.

The CHAIRMAN: Yes.

K. NYMAN: What about the renter-owned circuits?

The CHAIRMAN: I anticipate that the renters who are members of this Association will fall into line with the rest of us.

BEN JAY asked if he would be accused of disloyalty if, instead of continuing his existing practice of making charges of 4d. and 6d. in the afternoons, he made a charge of 6d. all round.

The CHAIRMAN: We are not dealing with those prices.

Mr. CITROEN said that if they bore the tax the public would not be behind them when they wanted it remitted.

The Higher-Priced Seats

SIDNEY BERNSTEIN raised the question of higher-priced seats, and said that, as these parts of the

theatres were not filling as well now as formerly, they would be even less successful when additional tax was imposed. He was prepared, he said, to co-operate with his opposition up to a point.

Mr. Mathes explained that the resolution was intended to apply to seats up to 1s., and asked that members should agree on the principle by accepting the resolution.

Mr. Nyman suggested that the fixing of an arbitrary price would defeat the object of the resolution.

Major Gale explained that the resolution was merely a means of agreeing on the principle. Complications above a shilling could be left to the individual, but below that it was a simple issue.

"A Dangerous Move"

Ben Jay moved an amendment to limit the resolution to seats up to a shilling.

Captain Davis thought that would be a dangerous move. If the public got to hear of it they would say that the poor person had got to pay again, while those who could afford better seats got off scot free.

The resolution in its original form was then put, and carried without dissent.

The Second Resolution

Mr. Mathes then rose formally to propose the second resolution, which was seconded by Major Gale.

The Chairman said the Special Committee had spent a lot of time in discussing a new scale of prices; the cheaper prices (3d. to 6d.) would be increased by a penny, while the 8d. and 8½d. seats would be 9d. The next difficulty was with the 1s. 2d. seats, which would become 1s. 3d.

After that, however, the Committee made no recommendation, and it would be a matter for negotiations between individual groups of exhibitors. The bulk of the business, both of the independent exhibitors and circuits, was, however, between the prices of 4d. and 1s. 3d.

Juggling with Prices

Alfred Lever expressed himself in full accord with the first resolution; he was a strong supporter of passing on the tax. He was of the opinion, however, that the second resolution defeated the object of the first; it was loosely worded, and lent itself to juggling with prices.

He was strongly in favour of passing on the tax exactly as it appeared in the Budget, and he was advising his patrons that those were the steps he was taking.

He moved that the second resolution should be eliminated.

Major Gale said they were up against the seat which, with the new tax, became 8½d. The special committee had decided that it should be 9d.: to pass over the ½d. was killing the spirit of the first resolution.

Mr. Lever said he was in favour of charging 9d., but did not think that ½d. should be taken off elsewhere to balance it.

Mr. Friedman seconded Mr. Lever's motion.

Possibility of a Lean Time

Mr. Nyman, supporting, said it was unfair to say "pass on the tax" in one resolution, and then to qualify it in another. It was inequitable to say to the fourpennies "You have got to pay more," and to say to the two-and-fourpennies "We can't let you pay any extra."

The President explained that the committee could not go beyond 1s. in its recommendations, owing to the difficulties of individual houses. Many people would take the opportunity of revising their prices, but it had to be realised that they were living in a state of crisis, and could not see ahead.

> "You have got to bear in mind," he said, "the possibility of having a lean time this winter."

Mr. Crow further explained that a meeting was being arranged with West End exhibitors to discuss the higher priced seats. The scale they had issued was intended to show the practicable prices that could be charged, and the committee thought that in areas where the scale held exhibitors should get together and agree among themselves on the higher priced seats between 1s. 3d. and 2s. 4d.

Must Agree with Circuits

Mr. Glover mentioned a house of his at which the existing prices were 1s. 3d., 1s. 10d. and 2s. 4d. He found that if he increased the 1s. 10d. seats to 2s. he could leave the others exactly as they were. Would he be permitted to do that?

Mr. Crow said that if he came to an agreement with other local houses, Mr. Glover would be quite in order in taking the steps he had outlined.

Mr. Mathes said if they had any agreement at all it would have to be with the circuits. Neither of the major circuits would give way over the 1s. 3d. admission, and above that price exhibitors would have to look after themselves.

Mr. Lever's amendment—that the second resolution be not put—was then put before the meeting, but confusion arose in the body of the hall, many members not knowing what they were expected to vote for.

Mr. Alexander: If the second resolution is not put, does that mean that we are tied by the first resolution to pass on the tax throughout?

Mr. Friedman asked if the circuits would agree if the second resolution was passed over.

Mr. Alexander: No.

The amendment moved by Mr. Lever was then put again, and defeated by 17 votes to 9, many members not voting.

Mr. Bernstein protested that many members were leaving the meeting in a very undecided frame of mind. He had agreed, he said, to a resolution to pass on the tax on prices up to 1s., and up to that figure he would not discuss the matter any further with his opposition. He was quite prepared, however, to discuss prices above that figure with his opposition.

"Admirably Framed"

Mr. Fligelstone said the resolution was admirably framed, in that it *advised* members on a course of action. In all these matters a lot depended on local conditions, and they could not dictate either to the circuits or to independents. What they had got to make up their minds about was not to flaunt banners before the public saying they (the exhibitors) were going to bear the tax.

Sidney Hyams: We are all agreed to pass on the tax up to one shilling; beyond that it is left to our judgment?

The Chairman agreed.

Mr. Nyman: Then why is that fact not incorporated in the first resolution?

The second resolution was then put, and carried by 32 votes to 2.

Major Gale gave notice that at the next meeting of the General Council he intended to raise the question of the policy of one of the foreign producer-renter circuits, and the ill-effects it might have on independent exhibitors.

The Pre-Release Question

Mr. Raymond asked what steps had been taken to deal with the pre-release question discussed at an earlier Branch meeting.

The Chairman explained that they had seen the K.R.S., but without any great success; individual renters had told them that if they (the C.E.A.) could come to any agreement with the two circuits they (the renters) would consider the subject.

They had discussed the question with Mr. Jarrett, of P.C.T., who had proved to their satisfaction that his company could not come into line. He had agreed with them in principle, however, and promised to limit pre-releases in the West End to two.

Mr. Raymond's further remarks were drowned in the general hubbub.

Vote of Appreciation

The meeting concluded with a unanimous vote of thanks and appreciation to the special committee, for the work it had done in getting the tax on cheaper seats readjusted.

The Folly of Bearing the Tax

Northern Branch Unanimously Agrees H.Q. Recommendations

A strong appeal for unanimity with regard to the passing on of Entertainments Tax was made by F. W. Morrison at the monthly meeting of the Northern Branch. Mr. Morrison stressed the extreme folly of exhibitors deciding to bear the tax themselves, and pointed out that the public was expecting to bear the imposition.

A resolution accepting the motions suggested by the Special Committee of the Council was carried, and a further resolution of appreciation of the Committee's efforts was agreed unanimously.

E. J. Hinge raised the question of how halls operating sound-on-disc systems only could be expected to fulfil their Quota obligations, if sufficient copies of British films recorded in this manner was not available. It was agreed to remit the question to the General Council, with a view to having a list prepared of British product available with disc recording.

THE monthly meeting of the Northern Branch was held at Newcastle-on-Tyne on Friday.

Owing to important business having arisen it was found necessary to call the usual monthly meeting two weeks earlier.

J. C. Bell presided over a very large attendance.

Women's International League

The Secretary (Alfred Smith) announced receipt of a request from the British Section of the Women's International League for Peace and Freedom, requesting permission to obtain signatures of patrons at cinemas where war films were being shown between now and Christmas, to an International Declaration for World Disarmament and also for a trailer or slide to be shown.

The Chairman suggested that in view of the impending General Election, in his opinion it would be best to leave this matter over. It was agreed accordingly.

"Talkie" Sets and Income Tax

Referring to the question of Income Tax and "talkie" sets, the Secretary reported that this matter had again cropped up, in respect to a certain type of agreement which was being issued with B.T.-H. sets, and which provided that, after the installation period was completed, the exhibitor had the option of taking over the set as his own property on paying a sum of £10. The question had arisen as to whether an exhibitor could legitimately claim to be allowed the instalments in respect to Income Tax if he did not intend exercising the option of taking over.

The Secretary advised members that when such an agreement was purely hire, and hire only, then this was allowed. If, however, an exhibitor purchased a set by means of a contract which came outside pure hire, he came under a contract which was hire-purchase, and in this case the same concessions did not apply.

Sound on Disc Copies and Quota

The question of the position of those exhibitors who rely solely on sound-on-disc copies of films arose out of a letter from E. J. Hinge, in which he pointed out that those exhibitors were likely to experience great difficulty in obtaining the necessary quota during the forthcoming twelve months. The letter proceeded to state that the Association, in the writer's opinion, would be performing a useful service to those exhibitors by issuing a list of British subjects for which disc copies were available.

In support of his letter, Mr. Hinge said there were still a number of halls where sound-on-disc only was used, and it seemed to him as though it would be quite possible for those halls to keep their programmes going for another six months with sound-on-disc. But there was the question of the Quota Act to be fulfilled. His firm had one or two halls where sound-on-disc only prevailed. With regard to several films they had contracted for they had recently been informed by the renting house concerned that no sound-on-disc copies of these films would be obtainable. If this went on, they would not be able to get any films on disc to rank for Quota at all. He suggested that the Association should issue a list of sound-on-disc films which were available, and something should also be done to keep those halls, where sound-on-disc only was installed, supplied with disc copies.

It was agreed, on the suggestion of F. W. Morrison, that the Secretary be instructed to communicate the position to the General Secretary, to be brought to the notice of the General Council at its meeting the following week, when Mr. Morrison would be present to discuss the question.

Rating and Valuation Acts

The Secretary reported that the Newcastle exhibitors had been sent forms by the local rating authority for completion with particulars of their cinemas. This was required in connection with the quinquennial rating and valuation, which was now commencing. Amongst a host of questions was one relating to "Revenue from other sources," which the Secretary advised members to leave unanswered.

> What Newcastle does to-day in this respect the other parts of the North will do to-morrow," observed the Secretary, and he suggested that the members would be well advised to engage the services of an eminent firm of rating surveyors to look after their interests in this respect.

After a lengthy discussion it was decided to instruct the Secretary to obtain full particulars of the fees charged by such a rating firm, who would be prepared to act on behalf of the whole of the members of the Branch in this matter. This information, when obtained, to be submitted to a meeting of the Newcastle exhibitors and a report submitted to the Branch members in due course.

Entertainments Tax

A lengthy discussion took place in reference to the Entertainments Tax, the Secretary reporting that every member had been circularised by Head Office on the latest recommendations of the Tax Committee, and advising members that it was fully contemplated in all quarters that the extra tax should be paid by patrons. The Committee appealed to all members to pass this extra tax on to the public. The following resolutions were submitted to the meeting:—

> **"This Branch confirms the recommendations of the Special Committee of the Association and advises its members to add the increased amount of the tax to present gross prices of admission."**
>
> **"This Branch advises its members to make any necessary rearrangements of prices as will bring such admission prices into line with the Special Committee's recommendations."**

F. W. Morrison reported having attended the meetings of the Tax Committee held in London, and said if there were any members in the Northern Branch who had it in their minds not to pass this extra tax on to the public, he would appeal to them

to come into line with the Association's recommendations before they regretted such action.

The matter had been so vital and important in reference to that extra tax, especially in regard to the 6d. seat, that the interest of all sections of the trade had been aroused. He noticed that the big circuits were represented at the Tax Committee meeting held on Wednesday and they were deeply interested.

As far as he was concerned, he had gone into the question thoroughly and found that, in his case alone, if he did not pass on the 1d. tax on 6d. seats to the public he would on normal business results lose considerably. He felt quite convinced that, in spite of the critical times they were passing through at present, the people would have their entertainment and he felt quite certain that if the members passed on the tax to the public—which the public were undoubtedly expecting—they would not lose more than 5 per cent. patronage at the present time.

"To keep that tax yourself and not pass it on to the public is a more serious thing than losing 5 per cent. patronage at the present time," declared Mr. Morrison.

Extreme Folly

He was glad the Tax Committee had struck the note in their manifesto to the members that "if any members are tempted to try to beat their oppositions by paying the tax themselves, a few weeks' experience will be sufficient to convince them of the extreme folly of such a course."

> The public are expecting this tax to be passed on to them," declared Mr. Morrison, and of this he had proof, as the week in which the Chancellor was making his new taxation, and the night before the Budget was announced, not one or two people, but about twenty, came to the pay-box at his cinema ready to pay the extra tax which they thought operated forthwith and they were prepared to pay it.

"It would be foolish to bear this extra tax ourselves when the public are expecting to pay it," added Mr. Morrison, and he moved:—

"That the Northern Branch confirms the recommendations of the Special Committee of the Association and advises its members to add the increased amount of the tax to the present gross prices of admission."

STANLEY ROGERS seconded.

The opinion was expressed at this stage by J. S. SNELL that the Gaumont-British circuit was inadequately represented at the monthly meetings of the Branch when such important matters as this were under discussion. He suggested that a little more practical co-operation in the work of the C.E.A. by the representatives of the big circuits would be welcomed.

Keep a Clear Vision

F. W. MORRISON, referring to the circuit prices of admission, said he had heard on reliable authority that they intended passing the extra tax on to the public. He warned all exhibitors to keep a clear vision and bear in mind the fact that the renters would have something to say in the matter if any exhibitor thought of bearing the extra tax himself.

Mr. Morrison proceeded to outline several other aspects by which exhibitors would be jeopardising themselves if they even thought about paying the extra tax. These aspects included the renters, also valuation authorities, who would have something to say as well. In coming to their decision, he urged the members to take a long-sighted view of the position, which must be weighed carefully in view of future events.

Following a lengthy discussion, the resolution as moved and seconded was unanimously adopted.

It was also unanimously agreed, on the motion of E. R. EADIE, seconded by W. CARR:—

"That the best thanks and appreciation of the members of the Northern Branch be extended to the President and members of the Entertainments Tax Committee for the very able and successful manner in which they had conducted this Entertainments Tax campaign."

Several members supported the resolution, by voicing their appreciation and thanks.

Sunday Performances Bill

The CHAIRMAN stated that the members would all be aware that an Enabling or Emergency Bill had passed through the House of Commons that week in regard to the question of Sunday opening of cinemas.

The SECRETARY reported that the same position now existed as before the Sunday opening trouble occurred. The Bill which had been passed would enable the local authorities responsible to renew applications for Sunday opening of cinemas in their discretion, which had existed before.

One or two applications had been made this week in the South Bank area, and he, the Secretary, had spoken to the Magistrates' Clerk in that area earlier to-day. It appeared that the magistrates had decided to grant the permission to open, but the operation of such permission must stand in abeyance until the official intimation was received that the Royal Assent to the Bill had been obtained.

The Secretary proceeded to read a letter from the North Western Branch, which contained a request for information as to various conditions with regard to any restrictive clauses that may be inserted in licences governing Sunday opening as to hours and type of pictures shown. This information was required by the Southport magistrates.

As far as Durham County was concerned, W. HATELY, J.P., stated that the magistrates had allowed the exhibitors to form their own committee for the purpose of censoring films for Sunday performances. This committee had functioned satisfactorily during the past two years, and every exhibitor in the area submitted his Sunday programmes for censoring.

With regard to Chester-le-Street, a member stated that all Sunday programmes were submitted to two magistrates for approval. The general hours of opening in the Northern Area on Sundays was from 8 till 10 o'clock.

Trade Luncheon

The CHAIRMAN stated that, in order to mark his year of office, he would like to see an arrangement made for a monthly luncheon to be held, representative of renters and exhibitors. He thought such an arrangement would help to foster a better feeling of goodwill between the two sides. His idea was that the luncheons should be quite informal and open to every member of the trade, each one bearing the cost of the lunch.

It was unanimously agreed that a joint luncheon as suggested be arranged to be held during November or December.

The Odd Halfpenny

Sheffield Exercised on the Question of the "Eightpennies"

At a special meeting of the Sheffield and District C.E.A., held last Friday at the Grand Hotel, Sheffield, there was a lengthy debate on the subject of revision of admission charges consequent upon the increased Entertainments Tax.

The meeting was particularly well attended, and the outcome was that the Branch (membership of which embraces 100 halls in Sheffield, Doncaster and Barnsley) decided to pass on the Tax to patrons. This will apply both to matinees and evening performances.

ALTHOUGH there was unanimity about the patron bearing the increased tax, some members objected to a suggestion that the present 8d. balcony price be raised to 9d. instead of 8½d.

ISY GRAHAM said that there was a principle to which he raised strong objection. The British working man thoroughly understood the position, and knew how much the exhibitor was allowed to charge by way of tax. If the exhibitor charged ½d. more, it would be bad business policy.

"Prices Much Too Low"

Remarking that exhibitors could charge as much as they pleased, provided that the Government got the tax, A. R. FAVELL (Chairman) said he advocated putting an extra ½d. on 8d. balcony seats, additional to the tax. One house in Sheffield for the first time in its existence had paid a small dividend, and there were other houses in the city which paid very little dividend. Shareholders invested their money and got no return, simply because there were some people who would not charge an extra ½d. or 1d. on the admission prices.

> In Sheffield prices were much too low, and exhibitors of smaller halls were "scratching, scraping and scheming" in an attempt to make the concerns pay. The man who conducted his business on these lines was not a practical business man, and, after all, the Industry was composed of business men and not philanthropists.

Mr. GRAHAM urged that the time was not opportune to extract extra money from the public. It would create resentment in the public mind, and it was better to have houses full on lower prices than empty on big prices.

The CHAIRMAN replied that an extra ½d. might have the effect of turning the loss on some houses into a profit. Wages, film hire charges and other expenses were very high, and he was certain that the public would not object to the extra halfpenny on the balcony seats. It was better to have even money, rather than odd halfpennies.

W. J. BRYAN mentioned that he was passing on the tax, except for the Monday afternoon performances for unemployed men. These were 3d. matinees and he intended to bear the tax himself.

Add the Tax Only

H. TURNER (Kiveton Park) observed that the public regarded extra halfpennies and pennies as important. A remark that some publicans had not increased their prices led to a retort from several members that the gravity of beer had been reduced, but they could not do anything like that with pictures.

W. S. CLAYTON urged that they should put on the tax and nothing more. If the time arrived when they felt that they could not carry on at the prices, then they could make a revision. He urged that there should be some uniformity in prices in districts where conditions were approximately the same. For instance, they had one house where the balcony was 8d., another where it was 1s., and also halls where the top price was 9d.

N. BLASKEY pointed out that before the increased tax came into operation it was his intention to charge 6d. for the pit, because the seats were not worth more, and to compete with other houses.

C. F. WADSWORTH contended that 8d. was too low a price for a balcony seat.

Mr. GRAHAM said he intended to put the tax on the seats at houses controlled by him, but nothing additional. Other concerns could do what they liked, but he believed that by adding the tax and then putting on something else as well they would make a grave mistake.

The CHAIRMAN: I don't think the average persons will care if we put on an extra halfpenny or even a penny. They will have their entertainment just the same.

"Weaken Our Case"

S. KIRKHAM said that if he charged 8½d. and found later that he could get 9d. just as easily, he would reserve to himself the right to make the change, and he was informed by the Chairman that members could charge what they liked, as long as the tax was paid.

In further remarks, ISY GRAHAM stressed that, if the Branch charged above the price of the seats when the tax had been added, they would weaken their case for the abolition of the tax. For years the trade had said that the tax should be removed, and what would happen when the Chancellor of the Exchequer was approached. He would immediately retort, "You are hypocrites. You not only put on the tax, but charge something additional as well."

It was agreed to make the present 8d. balcony seats 9d.

Too Many Things "Wrapped Up"

A suggestion from several members that a notice should be inserted in the public Press was defeated, and a member commented that too many things were "wrapped up" by the Branch. The public will be notified of the changed prices through slides exhibited at the halls.

Should 8d. Become 9d.?

—Asks Portsmouth

Cheaper Halls Unwilling to Concede the Advantage

Some of the Portsmouth exhibitors are confronted with a problem in regard to their 8d. seats. The C.E.A. recommendation is that these should be increased to 9d. to meet the new Entertainments Tax, but the present 9d. seats of opposition halls are not affected. Will the 8d. halls give up any advantage which they may have held in the past and fall into line?

This was one of the points on which discussion principally centred when the new Tax proposals came before the Portsmouth Branch, at their monthly meeting at Southsea, on October 7th. There was a very full attendance, over which the Chairman, Councillor F. J. Spickernell, presided.

IT was notified from Head Office that A.B.C. had made application for membership in respect of the Gaiety, Southsea, and Councillor W. E. C. Sperring, in respect of the King's Theatre, Southsea, hitherto a theatre and music hall. By invitation, Councillor Sperring was present, and the CHAIRMAN, in extending to him a welcome, said that they hoped to have the benefit of his advice and experience and his regular attendance would be greatly appreciated.

The SECRETARY (A. Daniels) submitted an unusual number of applications for employment from all classes of cinema employees.

The Women's International League asked for permission to place forms appealing for world disarmament in the vestibules of cinemas showing war films between now and Christmas, but the Branch adhered to their usual practice of leaving such matters entirely to the managements of the individual cinemas.

It was reported that two halls in the Branch area were not making the music returns required by the P.R.S., and the CHAIRMAN commented that they would find themselves in trouble, and then, he supposed, they would come to the Branch.

The SECRETARY stated that he had written to both on the matter.

Co-operative Booking

The Chairman stated that one of the principal matters arising out of the General Council minutes was the proposal of Major Gale with regard to establishing a co-operative booking scheme for the independent halls. So far as Portsmouth was concerned, however, they knew very well that it would be an impossibility to get all the halls into line and to federate to a central body for film booking. In his opinion, it was simply flogging a dead horse. The idea was a good one, but he did not think it was workable.

Gordon Pannell also commented that it seemed an impossible scheme, and J. G. Woods added that, to put the matter in a nutshell, it would be a "wash-out" in Portsmouth.

Councillor Spickernell said that another point was that the requirements of the halls varied considerably, according to their localities.

Recognising Long Service

Gordon Pannell reported as to the form of the proposed presentation to H. J. Cook in recognition of his long services to the Branch and to the industry, and the suggestions of the sub-committee which had been dealing with the matter were approved.

It was also stated that the Chairman proposed inviting all the members to a dinner at the Grosvenor Hotel in celebration of the occasion, and Councillor Spickernell said he hoped they would all come along and have a pleasant evening. He had asked the Lord Mayor to join them for the purpose of making the presentation, and he had consented.

It was originally intended that the event should take place on October 27th, but, owing to this being polling day, in connection with the General Election, the date was altered to November 3rd.

The Tax Proposals

The important business of the meeting was the Tax proposals, and the Secretary submitted the correspondence received. He stated that, with a view to ascertaining the position of the circuits, he had written to Gaumont-British, who replied that it was their intention to pass on the Tax and not to pay it themselves.

The General Secretary also wrote, stating that during the negotiations for the revision of the Tax the Special Committee found it was fully contemplated in all quarters that the extra tax should be paid by the patrons. The Committee, therefore, had no hesitation in recommending that the tax should be passed on to the public, for the simple reason that it was an additional burden that the industry could not afford to bear.

They would note that on the present 6d. seat, which was the principal price in demand in most cinemas, the tax was 1d., and the price of this seat in future should be 7d. gross. If any members were tempted to try to beat their opposition by paying the tax themselves, a few weeks' experience would be sufficient to convince them of the extreme folly of such a course. The present 8d. seat, inclusive of tax, would disappear, and as a payment of 8½d. was not a convenient one, the Committee recommended that 9d., inclusive of tax, should be charged for it.

Other seats, up to and including 11d., were not varied by the new tax, but the net 1s. seat, which had hitherto borne a tax of 2d., would now be 1s. 3d. inclusive. The new scale would come into operation on November 9th, and members were recommended to put a notice over their pay-boxes stating that "Changes in prices are due to the increases in the Entertainments Tax."

The Chairman said that if they did not pass the tax on to the public, exhibitors would suffer a serious loss, and would find themselves financially crippled before long.

Why Penalise Some?

Captain J. Smithson said there was another aspect which might be overlooked, and that was the effect of admitting children to the dearer seats at half price. If they did not charge the additional tax they would be losing on those seats.

J. G. Woods remarked that in the case of a hall which had 8d. seats, but no 9d. ones, it was proposed to put 1d. on all seats up to 1s. He thought the public would grumble when they found they had to pay an extra 1d. for those seats while the people who went in for 1s. still paid the same. The best way would be to put an extra 1d. on every seat.

The Chairman said that, if they did that, they would be getting protests from all sorts of people, because the tax on the seat which was now 1s. gross remained the same, and people would soon find that out.

F. B. B. Blake added that by putting 1d. on the 1s. gross seat they would be putting the tax up another ½d. He suggested that the cinemas might get together in groups and endeavour to agree upon prices in the different areas.

Gordon Pannell: Why not all try to do the same?

Should Go All Out

The Chairman remarked that they had to take the law as it was, and he thought it would be a serious thing to try and put on more than the extra tax. There was no doubt that everyone was going to feel the draught when the prices went up, but the public would get used to the change.

Captain Smithson thought there was bound to be some confusion about the new prices in the minds of the public, and he suggested that an announcement should be published in the Press telling people that prices were going up in all cinemas in consequence of the increased tax.

Councillor Spickernell said they should go all out to make the public pay the tax. He had gone into the matter very thoroughly, and he assured them that they would be "in the cart" if they did not all stand together and pass the tax on. If they did not it would make a difference to some cinemas of £1,500 a year.

Councillor Sperring inquired as to the position in regard to seats which were advertised as half price for children and matinees, and Gordon Pannell explained that they had always charged 5d. for 9d. seats, and the 7d. seats would now be 4d. half price.

Mr. Wood still urged an entire reorganisation of prices, irrespective of the tax, by making a general increase on all seats.

The Resolution Carried

The Chairman pointed out that all they were trying to agree upon was a minimum price. The maximum was entirely a matter for the proprietors of individual theatres. All they were asking was that members should not fall below the tax, but should pass it on to the public.

Mr. Pannell then moved the resolution suggested by Headquarters, namely:—

"This branch confirms the recommendations of the Special Committee of the Association and advises its members to add the increased amount of the tax to the present gross prices of admission. This Branch advises its members to make any necessary rearrangement of prices as will bring such admission prices into line with the Special Committee's recommendations."

R. G. W. Stokes seconded.

Mr. Blake asked whether it was the intention of the majority that they were going to have no seats under 4d. in the cinemas. At present most of them had nothing under 3d., but 4d. was a lot of money for the kiddies. He thought there would be many of the smaller cinemas which would not raise the prices of their 3d. seats, but would prefer to lose ½d. on them in tax, making up the difference on the other seats.

Mr. Pannell said he thought it was the large halls rather than the small ones which were likely to do that. They had 2d. and 3d. seats now.

When the resolution was put it was carried without dissent, but some did not vote.

"Entertainment Ridiculously Cheap"

The Chairman urged all the members to put the recommendations into force. He reminded them that they would probably have to face other eventualities, for film hire would not get cheaper while the rate of exchange went against them.

> Mr. Woods said they were left in the position that they were expected to put up the price of their 8d. seats, while those who had 9d. seats could say there had been no alteration. If everybody put on 1d. they would have a *pro rata* increase all round. Entertainment was ridiculously cheap in the town, and they had an opportunity for increasing prices which would not occur again.

The Chairman said he agreed, but they had to remember that Portsmouth was a poor town. The meeting would agree to put on the tax, but he was afraid they would not agree to put on more than the tax.

Several members who now have 8d. seats expressed their intention of advancing the price to 9d. in accordance with the recommendation, and the Chairman stated that he would see others not present on the matter.

A Dying Government's Recognition

North-Western Discusses Entertainments Tax and "A" Films Case

"Never, I think, in the history of politics in this country, has a dying Government, after the troublous times through which it has passed, and which we are in, included in its last three items of business two which deal specifically with cinema matters," said Alderman E. Trounson, J.P., at the monthly meeting of the North-Western Branch of the C.E.A., held at Liverpool on Friday.

"I think," he continued, "that is one of the biggest exhibitions there could be of the influence of this organisation. It is a wonderful achievement. As one man said to me yesterday, 'What has been done is ample compensation for what I have paid in subscriptions since I joined the organisation.'"

What Alderman Trounson was referring to, of course, was the question of Entertainments Tax, and the Sunday Performances (Regulation) Bill.

On the motion of J. R. Dovener, seconded by G. Appleton, it was decided to place on record a vote of thanks to the officials and council of the Association.

Mr. Dovener remarked that something had been accomplished, which at first he thought was hardly possible, and the least the Branch could do would be to offer those concerned hearty congratulations.

Mr. Appleton's comment was to the effect that the Committee had completed what appeared to be an impossible task, in view of the resolute temper of the Chancellor of the Exchequer and the extraordinarily difficult times in which we were living.

Ban on "A" Films

To-morrow, October 15th, another stage will be reached in the controversy concerning the ban which has been imposed by the Liverpool magistrates on the exhibition of "A" films to persons under the age of 16 years.

G. Dudley West (secretary), who was complimented by the chairman and members on the part he had taken in the matter of the withdrawal of six summonses against licensees for having admitted young persons, explained that the hearing of these cases had been adjourned from time to time, pending the disposal of the test case.

Mr. West informed members that the quarterly meeting of the Liverpool justices would be held on October 15th. He had already been in touch with the general secretary concerning the appointment of a deputation from the General Council to wait on the justices, and to invite them to withdraw the rule which had caused all the trouble. He was informed that the same deputation which had previously waited on the magistrates would be available. Now, however, the magistrates' clerk notified him that if the deputation could be received, it was desirable that there should be only one spokesman.

General Council Deputation

This will be Thomas Ormiston. It was the wish of the meeting that Mr. Ormiston should be fully primed with the facts of the local situation, and that he be furnished with returns, as far as they are available, showing the decrease in takings and patronage at theatres showing "A" films. It was most important, said the chairman, that they should know whether these decreases have been maintained or accentuated.

The Secretary was asked to write to exhibitors who furnished returns some little time ago, with the object of bringing up to date the information which they then supplied.

Attention was called to the fact that a group of local societies intended to present to the magistrates a monster petition, calling upon them to continue the restriction.

Commenting on this, the Chairman said three cinemas in the city had already started a counter-petition. The question would have to be decided by the Branch whether or not it should get up a petition on behalf of exhibitors. As things were now, assuming the deputation was received, the spokesman of the C.E.A. would say at once that local exhibitors relied on the good will and judgment of magistrates. It was decided not to organise a petition.

W. C. Scott recalled that when the Liverpool "A" films case was first raised, the General Council said they would fight it to the bitter end. A very vital principle was involved and he saw no reason why the cinema industry should be interfered with by busy-bodies and people who had nothing else better to do. If Liverpool exhibitors submitted to this gross injustice, nothing was more certain than that it would be extended to their fellow exhibitors all over the country.

Preserve Our Little Liberty

"I do not see why, if I want to take my child to the theatre, I should not do so," added Mr. Scott, "that is my privilege. In law, if my child does anything wrong I am immediately concerned, because I am its custodian, but in this case the custodians are the people whose activities I resent.

"I have seen films in the 'A' category that should be in the 'U' category, and some of the things in educational films, which are classed 'U,' are not fit for the child to see. The restrictions on exhibitors are already very onerous, and we should do all we can to preserve what little liberty we have left.

"It is our business to satisfy the Bench that we are entertaining the people and are, therefore, rendering an important public service. We might reasonably appeal to them to give us more support, instead of putting obstacles in our path. The time has come when we should take a firm stand, and if the deputation does not achieve the success which we all hope it will, then I suggest we should ask the General Council to redeem its promise and take this case farther, if necessary to the House of Lords."

B. Miller said exhibitors in other parts of the country were naturally apprehensive and had their eyes on Liverpool.

Concession of Doubtful Value

J. R. Dovener, saying he did not wish to belittle any efforts that had been made to relieve the burdens that were placed on the small exhibitors, confessed his undiluted disappointment at the modesty of the

"concessions" which had been made by the renters. In fact, they could hardly be defined as "concessions."

The proposal was 25 per cent. for a full programme, including the news, up to the average takings over a period of six months and then 50 per cent. of the excess. The majority of the theatres were already booking at about 25 per cent. and were not paying anything for "shorts." Could not something be done to obtain better booking terms?

The CHAIRMAN replied that it was in the minds of the negotiators that many exhibitors had difficulty in getting 25 per cent. terms, as sometimes as much as 40 per cent. was asked. Furthermore, certain renters were anxious to book their films to the large theatres, with the result the proprietor of the small cinema was called upon for a higher percentage for a programme.

Discussion About Halfpence

Attention was called on the delegate's report to the position as regards Entertainments Tax. A sub-Committee of the C.E.A. recommended that the tax be passed on to the public; that the 6d. seats should be 7d. gross; that what was the 8d. seat should, because of the incidence of the tax, be now 9d., etc. The Committee warned exhibitors against the folly of paying the tax themselves in order to beat their opposition.

F. W. LOCKE moved, and W. SCOTT seconded, a resolution in the following terms:—

"This Branch strongly advises all its members to add the increased amount of the tax to the present gross prices of admission."

This was carried unanimously.

F. W. LOCKE said it would be suicidal for any exhibitor to try to carry the increased tax—that was not the intention of the Chancellor of the Exchequer. After all their deliberations with the renters, who were asked to provide some relief, in consequence of the iniquitous percentage system of booking films, it should be palpable to anyone that the exhibitor could not afford to pay the extra taxation from his own pocket; if he could afford it, then the renter would be justified in questioning his sincerity when he talked about bad trade.

W. SCOTT remarked that this was an occasion when the value of the large circuits to the Association was demonstrated. One of the circuits was already implementing its promise to the C.E.A. by undertaking to pass on the tax.

Is It Profiteering?

R. GODFREY HAMILTON pointed out that the Government, in its wisdom, had obtained great powers to deal with profiteering, and this justified him referring to the fact that the seat priced at 8½d. inclusive of tax, was now to be 9d. He respectfully suggested that this might lead to trouble. He agreed that the tax should be passed on, but he questioned if it was proper to ask patrons to pay ½d. more than there was justification for.

The CHAIRMAN said it was very inconvenient for exhibitors to handle odd halfpennies. One large circuit, however, he learned, proposed to knock off the ½d.

F. W. LOCKE made the suggestion that in cases where exhibitors made the price of admission level by adding an odd ½d., the seats to which they referred should be bookable.

To Cut or Not to Cut

In view of the national call for economy and sacrifice, the Committee called for a lead from members as to the desirability or otherwise of holding the annual dinner and ball in December.

The CHAIRMAN reminded the meeting that numerous functions had been cancelled, and it was for the meeting to decide, or rather to recommend, what course should be adopted this year. Should they abandon the idea of holding a dinner and ball this year, or have a more modest function, such as a luncheon to which could be invited a few guests.

If a recommendation were forthcoming, it could be submitted to the joint committee of exhibitors and renters, under whose auspices the annual dinner and ball was held.

"At the same time," said Alderman TROUNSON, "I cannot help but expressing regret at the great apathy of exhibitors to this annual event. The support from the exhibiting side is becoming less and less each year. The C.E.A. could not have run the function independently. As a matter of courtesy, therefore, the renter members of the joint committee should be given an opportunity of discussing the matter."

For Friendship's Sake

W. SCOTT: The annual dinner is more than a matter of mere £. s. d.; it provides a means of bringing together people who otherwise would not meet. For the reason of continuity, I favour the idea of having the dinner and ball, though, in my opinion, the prices of tickets should be more popular. For the sake of friendships in the industry, I hope the annual dinner will be held.

Finally it was decided to convene a meeting of the Dinner and Ball Committee, which is composed of an equal number of exhibitors and renters, in order that they might consider the situation, and put forward a recommendation in time for the next meeting of the Branch.

Alderman EDWIN HAIGH gave notice of motion for the appointment of an emergency committee of Liverpool exhibitors to deal with matters of urgency should they arise between the monthly meetings of the Branch.

Make Night Trade Shows Illegal!

Southern Midlands Thinks Existing Practice "Inconvenient"

A strong resolution protesting against the practice of holding late night trade shows, and urging that, by law, shows should be held at a "reasonable" hour, came at the conclusion of the monthly meeting of the Southern Midlands Branch (at Broadmead House on October 2nd, with W. Southan Morris in the chair). R. Chetham, who inaugurated the discussion, stressed the inconvenience to provincial exhibitors of being called away from their houses at night.

The new Entertainments Tax impositions were freely discussed, but no official decision was reached, as the advice of the Special Committee of the General Council had not then been received.

An expression of approval at the service rendered to exhibitors by the Committee, in obtaining a readjustment of the Tax, was, however, carried unanimously.

WHEN, at the outset, the subject of the Entertainments Tax was raised, W. BLAKE said that a discussion on the matter of passing on the tax might be more usefully carried on when the branches had received definite recommendations from the Tax Committee.

Mr. SOUTHAN MORRIS urged the importance of getting exhibitors together in the various districts in order to settle upon a scale of admission charges.

Mr. BLAKE said that he thought the utmost credit should be given the Tax Committee of the C.E.A., who, in the past fortnight, had accomplished a great deal for members of the Association, and also for those who were not members. Exhibitors who were so fond of exclaiming "What has the C.E.A. done for us?" were generally to be found among the people who were not members, or, if they were, they did not pull their weight in the Association.

An Expression of Thanks

The Committee had done more for them than they could have expected, and he would like to move a resolution:

That this meeting of the Southern Midlands Branch desires to express its appreciation of the Committee's work in obtaining from the Government this concession on the lower-priced seats.

Mr. CARPENTER thought that the reason the trade still had to bear this tax was because at election time they were party politicians first and exhibitors second. He referred to what the bookmakers had done in getting the betting tax wiped out. The cinema industry had not yet had the courage to stand up to the Government in this matter, and so they found themselves permanently saddled with a tax which they were ill able to bear.

"We are a body of business men," declared Mr. Carpenter. "Are we going to vote for party politics, or are we going to vote for those who are opposed to this tax? We were told that the tax was an emergency war measure, and yet thirteen years after the end of the war the Tax has got bigger."

Mr. BLAKE pointed out the anomaly of the cabaret shows which paid nothing towards the Entertainments Tax. Where was the equity of that? He considered it only equitable that the man who went into a restaurant and paid fifteen shillings for a dinner and a show should contribute to the tax, as well as the child whose pockets were searched for a halfpenny every time he went into a cinema.

Mr. Blake's resolution regarding the work of the Tax Committee was seconded by W. F. J. HEWITT and carried unanimously.

Nobody Grumbled Then

Reverting to the question of passing on the tax, R. CHETHAM said that, when the tax was first imposed in the war years, exhibitors increased their prices and nobody grumbled. When the tax was taken off they gave the public the benefit. He did not see, therefore, why exhibitors should now continue to charge the same admission prices and pay the tax themselves.

Mr. BLAKE said that, when they had the report from the Committee, they would have to convene meetings all over the country to fix up local agreements as to prices of seats. He hoped the difficulties would be smoothed out, and that the tax would be borne by the people on whom it was put—the public.

Mr. HEWITT: "We must wait and hear what the Committee has to suggest. It is possible that the suggestions will meet with our entire approval.

Apropos Insurance

Mr. CHETHAM raised the question of cinema insurance, apropos a letter he had received from his insurance company, stating that it would be necessary to make a complete revision of their holdings in that class of property, and to institute a daily inspection of cinemas. The revised rates, said Mr. Chetham, would mean a 50 per cent. increase.

Mr. BLAKE suggested that the matter should be remitted to the General Council. He thought that they were now big enough to manage their own cinema fire insurance.

Evening Trade Shows

Mr. CHETHAM referred to the growing practice of holding late night trade shows. This was very inconvenient for provincial exhibitors,

Several members spoke strongly on this subject, and eventually Mr. BLAKE moved, and Mr. CARPENTER seconded, the following resolution, which was carried unanimously:

That this Branch strongly objects to the growing habit of renters holding evening trade shows. The Films Act calls for a trade show of every picture (to prevent blind booking). The only opportunity the members of this Branch have of seeing films is in London; they therefore ask that such shows, to be legal, should only be held at a reasonable hour.

The next meeting of the Branch was fixed for Friday, October 16th, at Broadmead House at 2.30.

Tax on Cheap Seats

What Edinburgh Thought

SEPTEMBER meeting of the Edinburgh section was the largest for months. Twenty-two members assembled.

A. S. ALBYN, who presided, pointed out that the reintroduction of the Entertainments Tax in the case of the lower-priced seats was a serious matter for the trade. The members were, of course, unaware that the Chancellor had agreed to reduce the tax on the 6d. seats from 1½d. to 1d., and had rejected the proposal to take the halfpenny tax off threepenny tickets.

L. DICKSON informed the members that the General Council had received information which suggested that that course would be followed, and the discussion proceeded on that assumption. He advised members not to support any proposal for a tax on imported films as an alternative to the new Entertainments Tax rate. A duty on imported films, he said, would simply be passed on to exhibitors.

Rearrange Prices

Mr. LUCAS suggested that the Chancellor would have been able to obtain an equivalent return by increasing the tax on the dearer seats while leaving the cheaper ones unaffected.

Mr. DICKSON said it was very unfortunate that any tax was going on to 6d. tickets, because there were many halls where a large majority of the seats cost 6d., and whose patrons were not in a position to pay more.

The only thing that could be done in cases of that kind, he thought, was for a house to keep a proportion of its seats at 6d. and to rearrange the prices of other seats.

Joint Advertisement

The general feeling of members was that they should pass the charge on to the public, and Mr. Dickson mentioned that Mr. Snowden had indicated that he considered this was a tax the public should meet themselves.

It was suggested that if all members agreed on a joint policy the public would not complain. A united advertisement, announcing increased prices consequent on the introduction of the tax, was suggested as a means of making clear to the public that the exhibitors were acting on an agreed policy.

Several members pointed out that the action of the circuits would largely dominate their course of action.

It was agreed to hold a special meeting to consider detailed policy on this question.

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Riviera Linked with Rumour

Amongst the many rumours of impending cinema changes that are now flying round, there is one that the Riviera, Cheetham Hill, Manchester—one of the city's newest halls—is about to change hands. In reply to an inquiry, Wilfred Hayes, the manager, states that so far as he knows, there is no truth in the story. Another version is that a London gentleman has acquired an interest in the cinema. This also lacks confirmation. The Riviera ceased to be attached to the J. F. Emery Film Circuit on Monday last week.

P.E.P.M.A. Annual Meeting

In their annual report, Provincial Entertainments Proprietors and Managers Association refer to the disposition at certain conferences on the question of Sunday opening to obstruct any attempt to legalise the opening of cinemas for Sunday performances if stage-play performances on that day were not also made legitimate. The Association's representatives had dissociated themselves from any such prospective action and steadily declined to assist in the prevention of the opening of cinemas on the Sunday. The rational use of Sunday for the better recreation of the great mass of people, states the report, is only a question of time, and readjustments in organisation would surely come to make this feasible, without undue burden either to the entertainment proprietor or to those who take part in the carrying on of his enterprises.

Percy B. Broadhead was re-elected president of the Association, and the following were reappointed vice-presidents:—E. P. Lawton (Macnaghten Circuit, Sheffield), M. Montgomery (Liverpool), Will Sley (Blackpool) and H. D. Moorhouse (Moorhouse Circuit, Manchester). The following, with power to add to their number, were elected as Executive Committee: W. R. Bleakley (Bolton), Norman R. Booth (Halifax), W. H. Broadhead (Manchester), D. J. Clarke (Birkenhead), R. M. Dix (Stoll Offices, London), F. Hargreaves (Altrincham), John Harrison (Manchester), A. M. Loader (Oldham), Robert Parker (Blackpool) and Fred Worswick (Wigan).

Gaumont Palace Incident

Six hundred people stayed behind after a second house at the Gaumont Palace, Chester, and sang old tunes until they were tired. They finished nearly at midnight. The H.M.V. Company had been at the Gaumont Palace for three days making records of Mr. Sydney Gustard's playing on the Compton organ. This job over, Mr. Henderson, of the H.M.V. Company, invited musically inclined people in the audience to stay behind and try their voices for recording. During Mr. Gustard's usual interval in the programme he played the tunes to help the people to memorise them. The resultant choral records should be on the market by Christmas. It is probable that the records being made by Mr. Gustard will be available in a few days' time.

Steelwork for Stockport Cinema

A girder, weighing 25 tons and measuring 74 ft. 6 ins. by 10 ft. 6 ins. for the new Plaza Picture Theatre, Stockport, was conveyed from Bolton to Stockport by road a few mornings ago. A special police permit had to be obtained before the huge girder could be taken through the streets.

Paramount Anniversary

Paramount Theatre, Manchester (manager W. Greenfield), celebrated its first anniversary last week by presenting a monster programme of nearly four hours' duration. There was a double-feature film programme ("Tom Sawyer" and Clara Bow in "No Limit") and musical and variety interludes. For the grand finale of the stage show, twenty-four members of the Paramount staff joined hands in front of the footlights and sang "Auld Lang Syne." Rex O'Grady and C. Priestman gave a double interlude on the Wurlitzer organ, which is stated to be the largest in the world.

A Fatal Slip

Giving evidence at the inquest on John Glover Pragnell, a fireman employed at the Capitol, Liverpool, Bernard Murtha, the assistant manager said he heard Pragnell calling out from the circle and found him sitting on the stairs. Pragnell told him he had slipped down three stairs and hurt his back. He was going his rounds at the time. Mr. Green, for the owners of the theatre, said it was their intention to place rubber strips on the stairs. Verdict: Accidental Death.

Send Off for News Reel Theatre

Deansgate Picture Theatre, Manchester, was given an excellent send off last week, as a news reel theatre. The opening programme lasting one hour, included the Pathé and Universal news reels, the Gaumont Mirror, "Wonderful Westminster," "Cold-Blooded Friends" and cartoon. The Mayor of Salford attended the opening performance.

No Speeding in Cinemas

Fearing it might lead to betting amongst patrons, Liverpool Theatres and Entertainments Committee on Friday declined to allow cycling competitions on the stage of the Hippodrome, Casino, Rivoli, Empress and Bedford Cinemas. It was intended that the competitions would be open only to amateurs in the audience, a track like a home-training track being put on the stage. The cycles would all work on rollers which operated a speedometer in view of the audience, and according to the number of revolutions, the cycle was deemed to have travelled a certain distance. The winner would receive a prize of a cycle.

Four Northern Counties

(Representative: Thos. F. Burgess, 242, Wingrove Avenue, Newcastle-on-Tyne)

S.O. Decision Deferred

An application for the Sunday opening of cinemas in the Durham County Division was made at the Durham County Police Court last week by W. Hateley, J.P., of Willington, co. Durham, on behalf of all cinema proprietors in the district. The application was made on Tuesday last in anticipation of the new Act, which it was expected would receive the Royal Assent that day. H. E. Ferens, who represented Mr. Hateley, submitted that, as the amending Act of Parliament was passed the previous day, and was bound to receive Royal Assent on that day, Tuesday, The Bench should revert to the old system of Sunday opening permission subject to the Royal Assent being given. It was decided to defer the application until this week.

A "Designing" Manager

Frank Tabrah, who is general manager for the Heaton Electric Palace Co., Ltd., is responsible for devising a new and original system of lighting, which has just been installed at his cinema. The new and elaborate lighting has created a transformation inside the hall, on entering which one is greeted with softly lighted pillars, the rich glow of light merging from colour shade to colour shade and harmonising with the lighting of the beautiful curtain, also designed by Mr. Tabrah.

Another Theatre Converts to "Talkie"

Another Moss Empire Theatre in the North-East is to be converted to "talkies." This is the Empire, South Shields, which is one of the oldest variety theatres in the North of England. It will be necessary in making the change-over to carry out certain structural alterations, and the necessary permission has been obtained. It is expected the change-over to "talkies" will take place some time in November. The Empires at Sunderland and West Hartlepool have already adopted "talkie" programmes for some time past.

Orchestra Not Being Disbanded

A rumour that the Newcastle Paramount Theatre Symphony Orchestra, composed of Tyneside musicians, was about to be disbanded has been flatly contradicted by General Manager C. R. Young, who definitely states that it is the intended policy of the Paramount people to maintain a human orchestra as long as there is a Paramount Theatre in Newcastle. Besides maintaining the orchestra at full strength, it may even be augmented on occasions.

Birmingham and Midlands

(Representative: O. Ford-Jones, "Winona," Hugh Road, Smethwick, Birmingham. Telephone: Smethwick 289)

Event of the Year

The Cinema Ball and Carnival in aid of the Birmingham and Midland Benevolent Fund, was held on Tuesday last week at the Edgbaston Assembly Rooms, and was voted an unbounded success. Between 700 and 1,000 people attended, and special attractions were provided in the form of a cabaret entertainment by Raymond de Courcy. Film stars attending were Dodo Watts, Phyllis Konstam, Alf. Goddard and Sandy Powell. Among the guests of distinction were the Lord Mayor and Lady Mayoress, Alderman W. W. and Mrs. Saunders, Councillor G. F. and Mrs. MacDonald, Councillor E. and Mrs. Hewitson, Mortimer Dent and others.

The Big Leather Ball

The latest enterprise of the staff of the Hewitson theatres is the formation of two football teams, which will function under the title of Hewitson's Theatres F.C. A ground has been acquired at Birches Farm, Quinton, where the maiden match took place last Wednesday. Teams who desire to meet the new enthusiasts should communicate with the secretary, W. Blackford, Windsor Theatre, Bearwood.



Group of Birmingham film people at the local Cinematograph Trade Benevolent Fund Carnival

Friday Night Pleasure

On Friday evening, the staff of the Birmingham branch of F.N.P. will hold their annual staff dance at the Market Hotel. Dancing will continue from 8 till 2. Judging by the happy associations of this event in past years, a fine evening's enjoyment is assured.

Out for a Record

It is interesting to note, in view of the Special Cinema Hospital Sunday, when the Birmingham and district halls open and give the proceeds of the evening's entertainment to the cause of the hospitals, that in the past 12 years the Birmingham and District Cinema Hospital Fund has been able to distribute over £27,000 to local hospitals. With the additional cinemas that have been opened in the Birmingham area during the past year it is hoped to set up a record with this year's undertaking.

Permission Granted

Application was made on Saturday last by Mr. Harold Roberts at the Birmingham Police Court for permission to open the cinemas of the city on Sunday, October 18th, from 6 p.m. until 10.30p.m.,for music, singing and films exhibitions on the occasion of Cinema Hospital Sunday. "You will be aware," said Mr. Roberts, "that your worships could not have listened to me had it not been for the statute which received the Royal Assent only this week." Councillor G. F. McDonald, president of the Cinema Hospital Sunday Fund, supported the application, which was granted, the fees being remitted.

Largest in Birmingham

The Wylde Green Pavilion—the largest cinema in the area over which the Birmingham magistrates have jurisdiction—opened on Saturday evening, the ceremony being performed by the Mayoress of Sutton Coldfield. The house has a seating accommodation for 2,500 patrons. Sound is by Western Electric, and there is a Magnascope screen. F. S. Sandover, who for a number of years was in the managerial chair of the Empress, Sutton Coldfield, has been appointed manager, while on the directorate are such well-known exhibitors as Sir Percival Bower, Elijah Strong and Joseph Cohen. The plans were prepared by Harold Scott, of Colmore Row, Birmingham. A full description of the Pavilion will appear in the next issue of The Bioscope.

Prince George at Wolverhampton

Prince George paid a visit to the Queen's, Wolverhampton, last Friday, and was received by the manager, Lloyd Davies. His Royal Highness, who expressed enjoyment of the programme, had the distinction of seeing and hearing himself in a "talkie," the newsreel including shots of his visit to Barking to present the borough with its charter. This is the first visit of Royalty to the Queen's.

Leeds and District

(Representative: H. S. Pitts, "Yorkshire Evening Post," Leeds, or Leyburn Grove, Bingley)

A Fox Housewarming

On the occasion of the opening of their new offices at 54, Aire Street, M. Lawrence and the Fox staff were favoured with a visit from Sutton Dawes, general sales manager, and Roy Simmonds, the press and publicity manager. They were favoured, too, with visits from exhibitors from all over the Yorkshire territory, who were liberally entertained to the hospitality of a running buffet. Such was the "housewarming" at the new Fox offices.

A "Talkie" Reaction

A. E. S. Barker, of West Hartlepool, in his presidential address at the annual conference of the National Operatic and Dramatic Association at Harrogate, said he believed a reaction had begun against "talkies," and he predicted that in the course of time the film, instead of being the predominant feature of the entertainment world, would share an equal place with a rejuvenated and better stage.

Found Dead in his Cinema

"Suicide by coal-gas poisoning, there being no evidence to show the state of his mind," was the verdict returned at a Leeds inquest on George Harry Broughton Booth, licensee of the Electra, Leeds, who was found lying dead in the staff room, last Monday, shortly before the evening performance.

The widow told the Court that she last saw her husband alive on Monday morning. He was not depressed. John William Atkinson, partner in the cinema, said he understood that some bills appertaining to the cinema were found in the office drawers and they had not been paid. So far as he knew Booth had not been depressed.

Film Exhibitions for Scholars

The suggestion that the organised film exhibitions for elementary school children arranged in connection with Leeds Health Week should be followed by greater use of the screen as an educational factor has been received sympathetically by the Leeds education officials.

A programme is being carried out this week, involving ten shows—two each day for five days in various district cinemas.

A leading authority in Leeds educational circles declares the idea well worthy of consideration. "Nothing leaves a greater impression on the minds of children than the pictorial medium," he pointed out.

Doncaster and District

(Representative: F. Lyons, 111, Palmer Street, Doncaster)

Goole Charity Show

An ambitious and very successful charity concert on behalf of the N.U.R. Local Widows' and Orphans' Fund was staged by the management of the Tower, Goole, on Sunday. The York British Legion Military Band topped the bill, and the many notable artists who supported included Harry Wray, of "The White Guards," and George Clay, the boy ventriloquist.

In a Few Lines——

Many improvements have recently been made at the Princess, Rawmarsh, most notable of which is a new and up-to-date heating installation, while the management of the new Regal have provided a private car park for their motoring patrons.

The mid-week change of programme at the Grand, Wath, is being made on Wednesdays instead of Thursdays as an experiment, and the management are offering Monday and Tuesday patrons cheap tickets for Wednesday's show. Patrons taking advantage of the offer save 3d. on any seat in the house.

Stoke-on-Trent

Hanley's Roxy

Dodo Watts, the British star, reopened the New Roxy, Hanley, on Monday. Since the Imperial—as it was originally known—was purchased by Regal Cinemas (Warrington), Ltd., little more than a month ago, remarkable alterations have taken place. Gangs of workmen have been engaged on redecorating the interior and the lighting effects have been rearranged. There has also been a partial reroofing, to give better acoustic properties to the hall, which has been installed with a Western Electric sound apparatus. The New Roxy is one of the largest cinemas in North Staffordshire.

Going "Talkie"

At the Grand (Variety) Theatre, Hanley, wiring work is in progress. H. J. Crane, the manager, told me he was unable to state whether it was the intention of the proprietors that the theatre should "go talkie." Wiring work of the same nature is being carried out at all the theatres controlled by Moss Empires, Ltd.

South Wales

Despite the strong opposition of the local Free Church Council, which claimed to represent 6,000 people in the district, the Gellygaer (Glam.) U.D.C. has, by fourteen votes to five, renewed the seven-days dramatic licence of the New Hall Theatre, Bargoed. This decision means that A. Withers, the owner of the New Hall, will be able to run Sunday shows in the house. The New Hall has long enjoyed this privilege, and is the only house in Wales giving Sunday shows.

The Chief Constable of Llanelly, West Wales, Supt. J. E. Jones, at the town's annual Licensing Sessions, held last week, paid a glowing tribute to the manner in which local exhibitors conducted their houses during the year. Every cinema in the town, he declared, was visited four or five times a week by the police throughout the year, and on no occasion had there been the slightest grounds for complaint against any one of them.

The death at Deal, Kent, last week of Mrs. Winn Stone was heard with real regret in South Wales especially in the Glamorgan coalfield area. Mr. and Mrs. Stone until quite recently controlled a number of cinemas in Glamorgan.

The owners of the Albert Hall, Swansea, through the manager, W. J. Vaughan, last Friday entertained the deaf and dumb children of the town at the cinema.

The proprietors of the Gaiety Cinema, Roath, Cardiff, have acquired control of a private house next to the cinema, and are converting it and the garden attached into a car park for patrons. It will hold about a score of cars and will be free

Irish Free State

(Representative: Joseph P. Sandes, 43, St. Joseph's Place, Dorset Street, Dublin)

I understand negotiations are being made between Mr. Silverstone, the European representative of United Artists, and the chairman of a British film company for the production of an Irish national film. The idea is, not only to give an indication of the industries in Northern and Southern Ireland, but more especially to reveal something of the beauties of Irish scenery. I believe Rex Ingram is to be asked to direct the film.

The East Avenue Picture House, Killarney, which was recently burnt to the ground, is to be rebuilt and opened as a "talkie" house early in the new year. The old building was quite unsuited for a picture theatre.

The Cashel Theatre, which was also destroyed by fire, is now being rebuilt for "talkies."

Northern Ireland

(Representative: George Gray, Fort Garry, Cregagh Park, Belfast)

Comedians

In these days of gloom comedians are welcome. The Belfast Outpost of the Loyalty League (whatever that may be) woke up to the fact that they ought to pass a resolution, and send it to the powers that be, protesting against the Sunday Opening of Cinemas Bill after it had passed Parliament! Funnily enough, cinemas are opening this year once again in different parts of Northern Ireland, and still funnier, the Bill does not apply to Northern Ireland at all, so why the protest?

Open Again

All good wishes to Paddy Pounds and J. Y. Moore and their fellow directors on the reopening of the Mountpottinger Picturedrome, Belfast. The house has been closed all summer, following a fire, which necessitated rather extensive repairs. The directors decided to have the house brought up to date and have spent a large sum in this direction. Many a house in Great Britain will have its work cut out to equal the Mountpottinger.

The Club Meeting

Beyond stating that they were quite prepared to defend the trade's point of view when film censorship comes before the Police Committee, there was little to do at the October meeting of the White Cinema Club. Arrangements were made for the annual meeting and for the appointment of a special committee to arrange the annual cinema dance and carnival.

Staff Dance

The first staff dance of the season is that of the Classic, Belfast, which is to be held at the Plaza. It bids fair to be a success as usual.

Back Again

After an absence of several years, Chick Ellis has paid a visit to Northern Ireland and was cordially welcomed. He is now manager for all Ireland for First National Pathé.

Paramount

It is authoritatively stated that Paramount's super cinema will be further postponed.

Postponed

It is stated that Belfast Police Committee will not start to go into the matter of film censorship for another three or four weeks.

Modern Cinema Technique

Technical News and Notes

Judging Best Sound

The best talking pictures ever assembled in one theatre were shown last week before the most critical and exclusive audience in Hollywood. The pictures were samples of the best work in sound recording for the past year from the various studios. The audience were fifty members of the Sound Section of the Academy of Motion Picture Arts and Sciences. As a result of the exhibition one or two studios have been nominated for the Academy Award for Best Sound Recording of 1930-31. The technicians judge the general effectiveness of the samples submitted and the technical points of uniformity of level, frequency characteristic, freedom from objectionable overloads, acoustic fidelity and ground noise. The final decision will be made later by vote of the entire membership of the Academy at an exhibition of the nominated samples before a special meeting. The name of the studio winning the Sound Recording Award will be announced at the annual banquet on November 4th, together with the winners of the other awards for the best performance by an actor and actress and the best achievements in directing, cinematography, art direction, production, original story, adapted story and scientific development.

Embarrassing !

I heard rather an amusing story last week anent the amateur versus professional. A certain commercial group sent a professional cameraman abroad to make a film. One of the group, who accompanied the tour as manager, had never touched a camera in his life, but at the last moment was lent a well-known spring-driven hand-model, more as a toy than anything else. He amused himself (and, incidentally, his austere professional companion) by shooting away with the thing on every silly occasion, irrespective of whether the light was good or whether he had a reasonable view-point. It got a bit boring toward the end, but nobody liked to interefere with him. When his stuff was developed, it was found to be unexpectedly good. He had secured topical snaps where the professional would not have had time, and would not have bothered, to set up his outfit. Result, in the finished film nearly half the shots have been taken from the negative of the silly amateur !

Go Thou and . . .

Talking of hand automatics, reminds me of an exhibitor friend who had one left in his charge for a week-end and suddenly decided he would play with it. He rigged up lights in his basement and took pot-shots all over the place. Some of it was badly under-exposed, but some of it was so good that he decided to repeat the performance at the next opportunity. He did so, and the result was a capital little "trailer" showing all the "innards" of his cinema—the heating and ventilating plant, the organ works, the roof, the pumping plant, a flexible joint in an outdoor ventilating shaft and a hundred odd scraps. He joined them together as a "trailer" and made a running commentary into a mike, and ran it with success until he was sick of seeing it. He still has requests for it to be repeated.

New Technical Devices

What is claimed in Prague technical circles to be a revolutionary improvement on existing patent devices had just been invented by a Czecho-Slovakian cinema technician named Knotek. By his apparatus the sound is electrically recorded on the film on two different tracks and can be reproduced immediately without any complications. This apparatus will cost only from £50 to £60. The same worker is also said to be perfecting a camera which can be used as a projection apparatus, by means of which unperforated film can be projected. The invention is apparently in the hands of a Berlin financial group.

H.T. from 6-Volt Supply

Readers who have trouble with their auxiliary high tension batteries for radio or gramophone amplification may be interested to hear of something both novel and practical. I am assuming that a Mains Unit is impractical either because of electricity supply or hum. I mentioned last week a device by S. G. Brown to give high tension from the 2-volt supply. The new battery I have in mind falls in a somewhat similar specification. It can be secured up to 500 volts, is a nickel hydrate (not a lead-acid) battery, and is wired up internally so that on throwing over a switch, instead of all the cells being in series, they are grouped in series-parallel, in sets of four cells. With the switch in this position they can be charged from a 6 volt accumulator until the voltage of the charged cells balances the voltage of the charging 6-volt cell. At that point equilibrium is established and charging ends. Flicking over the switch puts the battery in series again for high tension operation. When not in use, the battery can be left permanently on charge without injury, the electrical balance automatically bringing charging to a stop when the current used the previous day has been restored. I have been using one of these for some months, and it is cheap, compact, practical and quite noiseless.

Acid-Resisting Metal

Every user of lead acid accumulators has at some time or other experienced trouble with corrosion of terminals. Some metals are, of course, more liable to corrosion than others, but even the least affected give trouble sooner or later. At least that was the position until Batterium metal made its appearance. Batterium is an alloy of copper, aluminium and nickel, and it is of British origin. It has considerable tensile strength and toughness and is guaranteed to resist corrosion and erosion of alkalies and virulent chemicals. It can be machined and welded with ordinary tools and can be supplied in sheets and seamless cold drawn tubes to all standard gauges and sizes.

Comparative tests at the Royal Technical College, Salford, revealed some striking facts. Copper immersed in cold 30 per cent. sulphuric acid lost 0.35 grammes in weight in four weeks. Under similar conditions Batterium was not attacked. With the acid solution warmed to 80 deg. C. copper lost 18.5 grammes in weight in four weeks. Batterium lost only 0.21 grammes ! Hydrochloric acid 40 per cent. proved the most destructive reagent to Batterium, causing losses of 33 grammes in four weeks when cold and 133 grammes over the same period when warm. The figures for copper under

TARIFFS DON'T BOTHER SHIP CARBONS

these conditions were 28 and 190 grammes respectively.

Acid solutions of 40 per cent. strength are hardly ever met with under ordinary conditions, and the behaviour of Batterium in such a solution should not be stressed unduly. In 10 per cent. hydrochloric acid (cold) Batterium lost only 0.21 grammes in a week, whereas copper in a similar solution lost 21.75 grammes.

In every test Batterium presented marked acid-resisting qualities, and in almost every one it showed a marked superiority over other acid-resisting metals. Since Batterium is an excellent conductor of electricity its advantages for use in lead acid accumulators, and for other uses where the metal may be subject to attacks from acid or acid fumes, are well worth studying.

New Gate "Turret"

Bell & Howell are marketing a new sound printing device for 35 mm. stock. It is an attachment consisting of 5 apertures cut in a 220° drum and indexed to facilitate operation by releasing the correct aperture for sound or picture printing as may be required. There is one full aperture, one each for sound and picture printing for operating the negative forward or reverse, and there is a lever and pin which move the drum to the suitable aperture. The whole arrangement is extremely simple and efficient.



This booth represents a model installation of the Western Electric Sound System. It is the Erpi Theatre in the Fisk Building, and both theatre and portable equipments are installed

300,000 16-mm. Projectors

Over 300,000 projectors of the 16-mm. class have been sold in the U.S., exclusive of another 100,000 of smaller type movie machines that are termed toys and also use shorter lengths of 16-mm. films, according to A. D. V. Story, executive secretary of the 16-mm. Motion Picture Board of Trade, which has just held its first National Convention. Pictures are now offered on the 16-mm. market by leading producers, including Paramount, Universal, Pathé, Columbia, Fitzpatrick and others, says Story. There are at present more than 1,000 productions in silent 16-mm. film for use on the home or non-theatrical projectors. These pictures are reduced versions of productions previously seen in theatres and include almost all screen favourites. Talking pictures available for the 16 mm. market already total more than 400, ranging from one to seven reels and also including leading stars. About 15,000 radio dealers are arranging to handle 16-mm. "talkie" machines.

Item for Glossary

Q.—What is a moving picture production unit?

A.—A body of expert workmen completely surrounded by red tape. F. F.

ASK YOURSELF - - - - -

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EDGING NEARER !

Exhibitors' Problems of the Near Future

The normal development of our trade, exciting enough, in all conscience, before the recent financial smash, is now something calculated to excite the liveliest curiosity in any imaginative onlooker. It may be asked in what way the financial trouble has had any specific effect on technical development. The effects are admittedly indirect. American firms who have engaged themselves in financial programmes calling for the weekly or monthly sending to America of instalment sums received on this side have been badly hit. These English branches are often very small, with no financial reserves. They are sometimes merely a British office of a big American organisation, acting largely in the capacity of a collecting and distributing concern. They have to buy for dollars from their parent organisation equipment or films for which they are being paid in pounds. Their supply of further goods, essential for development, depends on prompt and regular remittance, and at the present time those remittances involve a loss of five shillings on the pound. It is a neat problem, and not all the companies have yet found a key to it.

The Equipment Makers' Plight

Indirectly this situation has forced a halt in certain lines of development. Programmes which would have been pushed now must wait for easier financial circumstances, and as the American financial situation itself is far from rosy, the effect is multiplied. Staffs are being reduced, research work suspended and a "tread-water" policy has become inevitable. The watchword is caution.

But the utmost caution in these days cannot solve the problem of some of the large equipment and manufacturing concerns. There is still a fairly ready sale of equipment to the smaller cinemas in this country. The saturation point so long prophesied is not yet here, but is nearer. It has taken longer to supply all the British needs than was expected. But one can now mark a calendar pretty definitely for a date on which modernising orders will have finished, and after which the sole business will be with new houses and replacements. Orders thereafter cannot be of such a volume as to keep the immense sums of manufacturers' capital profitably employed. The works cannot be scrapped ; some fresh angle must and will be developed. Either a new field must be sought or else something developed necessitating the present apparatus in cinemas being replaced by apparatus of a new or better type. In all probability both these courses will be developed.

Changes Manufacturers Will Favour

As the need is urgent, the situation will not be allowed to develop according to the haphazard luck of inventors. The pace will be forced, and there will be a concentrated drive on new cinema developments. They may take the form of television, of wide film, of stereoscopy or of fresh sound developments, and the manufacturers will inevitably favour these changes which will involve the most new apparatus. There will be little rest for the projectionist, and he may safely count on his work becoming increasingly technical and arduous. Let us hope he will see to it that it is increasingly well paid.

But the most inviting prospects for the manufacturers at the moment are in the non-theatrical field. The possibilities for industrial and semi-educational films are only just being uncovered, and those who have uncovered them furthest have been surprised the most. But the work here is so new, the course of development so uncertain, that the big manufacturers are having to walk very warily. A premature commercial drive into this field might easily result in the loss of millions of dollars and check normal growth there for years. The industrial field is gigantic—probably much greater than the theatrical field ; but the possibilities for exploitation blunders are correspondingly great.

Competition With the Exhibitor

What is to be the *size* for these new films ? At first glance one would instantly reply 35 mm. ; but there are sometimes considerations of portability and cost which may make the sub-standard film more attractive. The quality of results obtained from some of the 16-mm. machines is surprising, and one can easily understand a business executive saying that they are quite good enough for him. Makers will have to be sure on this point before they start on a manufacturing campaign, and, more particularly, before they start preparation of films on a large scale.

If the films are to be 35 mm. the exhibitor is certainly going to be interested, because these industrial films will be made as entertaining as possible and, if necessary, recognised film stars will be employed. The best of these films to date are so well done that they rival entertainment films in entertainment value. Whether these films are shown in cinemas or not (and that question is not yet settled), they will constitute a rival series of programmes. If our patrons can see, away from the cinema and free of charge, regular weekly shows of entertaining films, they will be less inclined to pay to see films not a very great deal better in the cinema.

Standard Releases on 16mm. Now !

Let there be no mistake about it, the new industrial films will not be "advertising" films. In most cases they will be films which might, on their merits, be put on any cinema programme with an odd second or two—no more—of very subtly suggested advertisement. There will be advertising films of a more direct type, of course ; but even they will do their share towards satisfying the desire of our normal patrons to "see Pictures."

Nor is the situation much better if the 16-mm. gauge is selected. These projectors are now cheap enough to be an ordinary domestic luxury, like wireless, and already many film producing concerns are prepared to issue reduced 16-mm. versions of their standard releases.

Here is an obvious opening for enterprising advertisers : they will inevitably supply our patrons in their homes with programmes, either free or very cheap, containing an assortment of *bona fide* entertainment films and one or two advertising films nearly as entertaining. An alternative will be to "road-show" these films or to arrange for their regular local exhibition.

Taking the Edge off Patrons' Appetite

The possibilities implicit in all this development should need no emphasis for the intelligent exhibitor. If our patrons are going to see cheap and good films free of charge in their homes, in the church, in the school, in hotels and after social functions, what sort of appetite are they likely to have left for films in the cinema ? It is at this point someone usually starts talking about the visit to the cinema as a "valued social function." But the social atmosphere of the cinema is not equivalent to the excited noisy atmosphere of the music hall or even of the theatre. Every exhibitor must try to decide for himself how far the attractions he offers would counteract the effect of endless free programmes of pictures elsewhere.

Television shows no sign of helping us. People who should know what they are talking about tell us it is very near, and, if so, it will become an indispensable part of cinema entertainment. It is not likely in its early stages to bring the public, the manager or the projectionist much joy ; but its inauguration would naturally be attractive to the big electrical manufacturers, whose orders are slowing down. Their industrial and educational equipment would have to be forced in most cases on to unconvinced customers ; but theatre equipment is a necessity and does not need intensive selling in the same way.

Probable Servicing Developments

Mention of the electrical concerns recalls the problem of servicing contracts. These contracts are for a specified period, and some of these periods are already expiring. Generally the terms have been high, though any profits which may have accrued are probably regarded as relatively negligible by the big organisations, which would probably welcome a change that would transfer this service-work into other competent hands.

In the next few years we shall probably see several strong and *financially sound* organisations of experienced servicing engineers take over this servicing work at reduced charges. These men will probably work to some extent on the Chinese doctors' principle of no payment if there is any trouble. But, in any case, they would end the present farcical system in which four different men travel 50 or 100 miles to service four installations in the same street ! As theatre installations become more and more complicated, the need for thoroughly expert "vetting" will increase.

Wide film may come, but the financial crisis has distinctly lessened its imminent probability. It involves a good deal of expense for producer and exhibitor without commensurate benefit, and while its benefits are in some instances indisputable, they are not startling enough to force rapid action. In any case, exhibitor and projectionist will have plenty to think about in the next 12 months without worrying unduly about wide film.

How is this Room Lit ?



This remarkable illustration is reproduced by courtesy of Benjamin Electric, Ltd., from their handbook on Scientific Decorative Illumination. Note particularly the absence of shade under chairs and tables and the absolutely even illumination in every part. Architects will not fail to notice how the eye at once falls on the architectural features of the room. Take any similar photograph with visible lighting features and, even in a photograph, the eye is at once drawn to those projections from walls and ceilings. When the light is turned on they obstruct every glance into the room even more markedly. In this case one looks at the room, its decorations and furniture without distraction. Future interior lighting must inevitably follow these effective lines.

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Revolutionary Motors

The other morning I listened quietly for three hours while the directors of Supra Electra Motors told me of their latest developments. As readers may remember, I said something several months ago about the revolutionary new principles on which these Supra Motors work. They are, to the best of my belief, the only really new thing in electric motor design that has come to the surface in the past 10 years. I am more convinced now than ever that they represent the electric motor of the future, and that, under one name or another, they will be world famous in a few years.

Supra Motors are a law to themselves, and only now are the experts in the organisation beginning to discover what makes the wheels go round so oddly. I saw a 1-h.p. motor switched on without a starting regulator and there was no perceptible spark at the commutator. The load was steadily increased by brakes till the armature was seized, at about seven or eight times normal full load, but no harm resulted.

Then the pulley and brake drum belt were locked together with a hand vice, so that the armature could not turn. Full current again turned on. Then stepped current was applied, and long after saturation point would have been reached in an ordinary motor, the dial went on registering increasing torque with the locked armature.

A 6 h.p. Tram Motor !

A small 6-h.p. motor developed under test something like 50 h.p.—an ideal motor for transport work where heavy initial starting power is necessary, but low running load. Fancy fitting a two-decker tram or bus with a "6-h.p." motor less than a foot cube ! I saw curves and charts that showed how thoroughly this new motor principle has been explored and mastered. A Supra Motor running at 25 r.p.m. can be built *smaller*—and infinitely more efficient and powerful—than a standard motor of similar rated power at 700 r.p.m.

The sparklessness of commutation is simply uncanny, and now, thanks to months of research, the company's engineers know why. They know things about back E.M.F. and armature reaction, and the transformer effect of their motor winding, which conventional professors ridicule at first and then slowly admit. Watch out for Supra Motors, they will be the big thing in the electro-mechanical world. A limited licence has just been signed with one of the major engineering concerns for the manufacture of just one size and type for their own requirements. The specification calls for a small ¾-h.p. motor to run at 25 r.p.m. Turn up any motor price lists beside you and see how you could meet such an order. F.

Brockliss Extension

In the few weeks which have elapsed since the Sperry Gyroscope Co. commenced the manufacture in this country of the Hall & Connolly high intensity arc—on which they hold material patents—there has been a marked advance in sales. J. Frank Brockliss admit that already more than fifty of these lamps have been sold. Of course, £95 is a very low price for a quality lamp like the Hall & Connolly Sperry H.I., and exhibitors are not being slow to take advantage of it. Incidentally, Brockliss have found it necessary to still further extend their premises, and have taken over another basement in property adjoining their Great Marlborough Street offices.

Brilliant Foyer Novelties

Signs with that "Different" Touch



Fig. 1

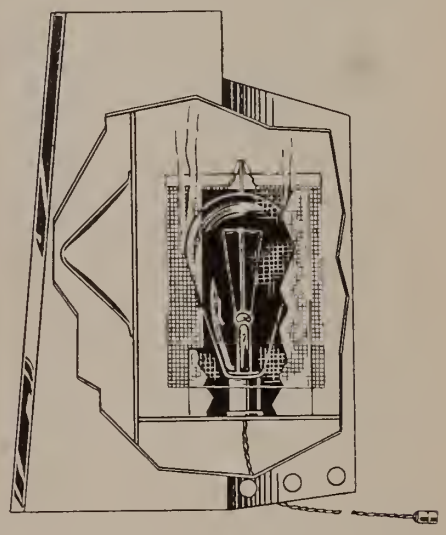


Fig. 2

A month or two ago we commented on certain Foyer novelties which were unusual, arresting and cheap. Since then the company has made great strides. The novelties we described have been taken up eagerly, and one can hardly walk a hundred yards in the business district of London without meeting one or more examples. Our prophecy of their success has been amply fulfilled, and, in fact, the makers, B.B.T., Ltd., have been compelled this month to move into larger quarters at 52, High Holborn, W.C.1.

The makers are about to announce two new additions to their range, and these additions promise to be even more successful than the original items. The first is an interchangeable sign, illustrated in Fig. 1. There are several novel features. The outer frame is of heavy plated metal. The inner frame is of vari-coloured glass, and the sign itself has all the B.B.T. proven advantages. The bands are curved, the letters themselves are transparent and can be set up literally in seconds.

Flushes of Changing Colour

The transparent bands on which they are mounted can be of coloured material, but the real colour effect comes from the lighting source, shown in Fig. 2. A cylinder of vari-coloured transparent material is mounted on a needle point over the single lamp and rotates continuously by the heat currents rising from the bulb. In this way constantly varying colour falls on the sign lettering.

But this is only half the device. Between the lamp and the sign is a cleverly shaped glass diffusing cone. The effect of this cone is to cut out all suggestion of movement from the sign and to illuminate it evenly. Instead of the light travelling across the sign, as in other similar arrangements the light appears to remain stationary, but flushes in and out in a most startling and effective way.

This unusual feature catches the eye from any distance, even against a blaze of light, and is emphasised by the transparent surround itself changing colour, as its own colours are changed by combination with the different coloured lights passing through it. This sign will dominate the attention in the most brilliant surroundings, and we cannot imagine any addition that would make this astonishing gadget more arresting. It is about 13 in. wide by 18 in. high, and is priced at 59s. 6d., which includes about 400 letters ! Truly, a remarkable bargain !

Neon Effect in Small Letters

The other sign novelty, not illustrated, is slightly more expensive, but has great appeal for high class sign work. It consists of a heavy metal frame about 16 in. by 12 in., backed by a large reflector case which contains one red and one green lamp. These lamps are controlled by individual automatic flashers, but owing to persistence of colour in the eye the apparent changes as these lamps fade in and out cover a wide range of colours.

It is rather difficult to describe this strange effect, which is heightened by the original type of letters. The frame consists of seven lines of type, which can be of two sizes in any desired combination. Not only is the type changeable, but the type frames are adjustable. The letters are on opaque bases which overlap, the letters themselves being raised and modelled in a translucent material.

The general effect is that of a small Neon sign, with the colours constantly changing, and the words stand out from their black background with a warm vividness of changing colour that is indescribably charming. The price of this model is not yet fixed, but will probably be between 3 and 4 guineas, including about 120 moulded letters.

These two items seems likely to overshadow in popularity even their brilliant predecessors, and every sign user should investigate them. Colour novelties of this kind cannot really be described—they must be seen.

ALHAMBRA THEATRE, PARIS

Triumphant Fusion of Modern Architecture, Luxury and Good Taste

The Alhambra, Paris, owned by Alhambra, Paris, Ltd., a subsidiary of the General Theatres Corporation, was opened a few days ago and has been acclaimed as an architectural triumph. It is a combination of the extremely practical and the strikingly beautiful, due in turn to the combination of George Black and his theatre experience, with the architectural skill of Messrs. Gray & Evans, of Liverpool. This "Golden Theatre" is vast without being overpowering, impressive yet intimate and strictly modern without offending the canons of good taste and architecture.

It has introduced a new tempo into Parisian entertainment, for it runs variety with the slickness of London Palladium practice and pictures as they are shown in the London West End houses, all much to the approval of Paris patrons.

A competent critic, who has seen every important theatre on the Continent, assures us that the Alhambra is, in design and decoration, unquestionably now the finest theatre in Europe.

This new-born Alhambra is a superb building, a triumph of theatre architecture, built on the site of the old Alhambra Music Hall, destroyed by fire five years ago.

The front facade is situated in Rue de Malte, adjacent to the historic Place de la Republique. It has been carefully studied from the modern standpoint of English architecture, expressive of what it stands for, without falling into the trap of over-expression and exaggeration of theatrical feeling, thereby mutilating architecture from all angles.

The entire facade is encased in marble. From the ground line to the marquise is covered with black Italian marble, and from the balcony line to the parapet walls with highly polished mural marble. The main entrance is composed of twelve pairs of swing doors in metal.

Ten Tons Water in One Minute !

The lighting of the marquise is unique, in that it is a total departure from the usual decorated soffit and pip lighting. Instead is wonderfully designed glass work fixed in a metal frame, which echoes the mezzanine balcony above in shape and contour. During the day the brilliant colours in the glass give life to the front entrance, and the electrical engineers have ingeniously concealed their method of lighting so as to obtain at night the best results out of this unique glass. The main facade above has been outlined with neon tubing of various colours.

The whole of the main structure behind this elegantly polished surface is composed of reinforced concrete. This, naturally, offers greater difficulties to the architects in the way of ventilation, decoration and lighting, but all these difficulties have been wonderfully overcome.

Every precaution has been taken against fire by the employment of expensive fire hydrant systems concealed on stage, auditorium and in dressing rooms, with specially designed machinery to create abnormal water pressure in case of emergency. The stage can be flooded with ten tons of water in less than one minute.

Gold and Wine Combination

The main entrance hall measures 100 feet wide. The floor has been carried out in flexophone terazzo of a futuristic design, unique in design and colour. White metal strips run in all directions; these are superimposed in the floor, and under artificial light give a wonderfully glittering effect. From this point no less than five staircases can be observed, leading to all parts of the theatre. The centre grand staircase measures 40 feet in width and leads up to a spacious landing, from which four other staircases lead to the first foyer and boxes of the first gallery.

A special note must be made of the design and material of the magnificent entrance doors leading to the auditorium and promenades. No mouldings whatsoever appear on the vestibule frame work or the doors themselves, which strike one with their simplicity. The wonderful wine colour is due to a timber called ameranth, little known in this country, and of prohibitive costliness.

Marvellous Decorative Glass

The first foyer has rich wall and ceiling textures and colours of gold, blacks and greens. The ceiling is entirely gold, and the great pilasters and columns are finished ebonite black with gold fluted modern capping and chromium plated bases. The skirting of the whole of this foyer is composed of chromium plated metal. The wall panelling is of modern character, with settings of a Basque or Spanish feeling, most ingeniously carried out by low relief work in addition to the excellently conceived colouring.

The glass work in the huge centre windows of this foyer is nothing short of marvellous, and, up to the present, nothing has been seen in any theatre in Europe or the States to surpass it. The richness of colour and the uniqueness of design simply cannot be conveyed by description.

No Visible Lighting Point

The bars are well fitted, carefully designed, and are situated in the first and second foyers. A small bar is also situated in the first gallery and is called the English Bar. This is much admired by patrons, but we must admit it is somewhat of an advancement on the bars we have frequented up and down the country at home.

The second foyer has been well considered with its modern floor design in rubber and its vaulted ceilings all in gold and bright apple-green doors. All the fittings here again are chromium plated.

Once in the auditorium we are compelled to admit that it is the most beautifully conceived theatre that it has been our pleasure to visit. The wall textures, proscenium arch design and main celing are magnificent in form and colour, and are emphasised by the concealed diffused lighting. Not a single shade or chandelier can be observed, all the lighting being deflected from concealed caverns and troughings. The entire lighting can be worked and interchanged into four different colours with dual control from stage and switch-room at the back of the theatre.

One is struck with the ingenious planning of this auditorium and the close proximity of the two galleries to the stage, which in these modern times is so little considered. In this theatre one has a feeling of close association with the stage, in spite of the vast auditorium which surrounds one. The sight lines are well thought out, as the back corners of the stage can be observed from every seat in the theatre, of which there are 2,500. There are promenades for a further 1,000, a popular feature in France. The seats are luxurious, the space between the rows roomy and the gangways extraordinarily wide, giving a feeling of space and comfort.

We are accustomed to boxes adjacent to the stage, but in this instance the architects have reversed the order, and the thirty-six boxes are situated at the rear of the auditorium and the first gallery.

Shell-Shaped Main Ceiling

The loading of the balcony, always a problem, has been well tackled. The first five rows in each balcony are served from the four vomitory staircases, and the remainder of the seats are served from the back promenades of each balcony. Therefore the patrons are well distributed and cause the least inconvenience to one another in their coming and going.

The decoration scheme in the auditorium is carried out by means of beautiful textures of a modern design on the main walls, and every inch of the gallery ceilings and domes have been carried out with combed textures and finished in gold leaf. The main ceiling is designed in three semi-circular tiers, which gives an impression of a delightfully shaped sea-shell, and the colourings are gold with autumn browns, terra cotta and straw colours.

Black Rubber Skirting Boards !

The colourings of the carpets are wine background, greys and blacks. The seats are delicate rose-tinted, with gold gilt standards. The fittings throughout the theatre are chromium plated. The architects have taken precaution that where the cleaning of the theatre is frequent, such as the main staircases, all the skirtings have been finished in black rubber to prevent discolouration.

The firing of the boilers is done by oil fuel, automatically controlled, and an engineer can control the entire temperature in any part of the theatre by observing the registration boards in the heating chambers.

Four Miles of Carpet

The main metal chandelier in the first foyer over the grand staircase weighs three-quarters of a ton. The luxurious carpeting of this theatre has been specially designed and woven, and amounts to four miles at 27 inches wide.

The projection box has been given meticulous care. The British Acoustic machines have been installed; the acoustic properties of the building are superb, and the quality of sound reproduction has been generally praised.

The stage equipment and setting are of the most modern type, designed for very high-speed variety shows, carried out to the requirements and arrangements of Mr. George Black. Lavish dressing-room accommodation is provided.

The architects for this wonderful theatre are the well-known firm of Messrs. Gray & Evans, of London and Liverpool, assisted by Mr. G. Gumpel, Paris.

Glances at the New Paris Alhambra



(1) Front elevation on the rue de Malte, (2) General view of proscenium arch, (3) View of bar in 1st foyer with Jazz Band balcony above, (4) English bar on 1st balcony, (5) Ground staircase 40 ft. wide in entrance hall, (6) one of the low relief Basque panels 30 ft. by 25 ft. in 1st foyer. The architects were Gray and Evans, of London and Liverpool

Kidderminster's Aptly-Named "Central"

1,500 Seater in the Heart of the Town

In their acquisition of so central and convenient a site, the directors of the Central Theatre, Oxford Street, Kidderminster (which opened on Monday, October 5th), are distinctly fortunate, for it is not often easy to find in the centre of a town sufficient area to meet the demands of the modern cinema. Besides the building itself there is also a car park with room for over 100 cars.

The front elevation is symmetrically arranged, and is constructed in white reconstructed stone, with shop accommodation on both sides. The central entrance is protected with a built-in canopy, extending the whole width of the pavement, over which are a set of ornamental leaded light windows. Three sets of wide double doors lead into an imposing crush hall of ample proportions, the pay-box being arranged against the back wall facing the main doors, with an advance booking kiosk and patrons' telephone box on the right and a chocolate and sweet shop on the left.

Fan-Shaped Auditorium

Turning to the left one approaches the back stalls through a spacious foyer, with semi-circular furnished lounges, and to the balcony by a wide carpeted staircase, leading to a large landing and foyer. A separate entrance and pay box for the front of the house is planned on the right-hand end of the site, where is arranged a long covered waiting space.

The house provides seats for 1,500 patrons —500 in the balcony and 1,000 in the stalls. A feature of the Central is that the balcony stairway lands patrons at a level half-way up the balcony rake, thus saving the exertion necessary in many theatres of first climbing to the highest stage and then descending to the balcony seats.

The auditorium in plan is fan-shaped—a recognised ideal, both acoustically and from the seating point of view, accommodating the greatest number of people at the best distance from the picture, each having a clear unobstructed and undistorted view of the screen. Decorations in the auditorium are carried out in light tones, while towards the proscenium on each side are two sets of decorative grilles, Gothic in style, with elaborate decorative plaster design on a blue background.

Exits on Three Sides

Over the proscenium is a further grille, running the whole length of the stage. The front of this is ornamented with a design in tongues of flame and circles of from 1 in. to 3 in. in diameter in vivid blue, further enhanced by a concealed system of lighting, which, projected through the flame and blue glass of the grille, provides a very cosy and warm atmosphere.

Tip-up seats are provided throughout, liberally spaced, and giving ample leg room, with the chairs in the balcony also equipped with hat holders under the seats. Seating in the auditorium is arranged in three blocks, with two wide carpeted gangways and ample exits.

In this respect it is interesting to note that, from the point of view of safety, the total width of the exit doors amounts to approximately 50 ft.—considerably more than the width of Oxford Street, where the theatre stands—while the exits discharge on three of the four sides of the site, thus reducing to the minimum any risk of congestion.

Heating is by low-pressure hot water, from a boiler situated in a special chamber at the rear of the stage. Ventilation is on the most modern lines, with silent electrically-driven fans in the roof and under the balcony.

A special feature has been made of the lighting installation, which is on the three-colour system. In the centre of the ceiling of the auditorium is a large multi-coloured lantern, while towards the front are round hanging lanterns in vivid flame colour. Over the balcony section are a series of vari-coloured circular lights in pillar formation, and, in addition to concealed lighting around the walls of the auditorium, are opal lanterns and large decorative lights under the balcony.

Kalee Machines With W.E.

When the stage lighting is thrown on, the curtains, which normally are of a light self colour with simple ornamentation in a serrated design, take on a delightful series of delicate pastel shades. Organ interludes are provided by means of the Christie organ —the first installation of this instrument in the Midlands—the console of which is built upon an hydraulic lift.

The operating department is well equipped, having sound system by Western Electric, which functions in conjunction with the latest Kalee rear shutter projectors and their high intensity arc lamps.

The Central Cinema has been sponsored by "Kidderminster Central Theatre Co., Ltd.," a private company with a capital of £30,000, of which Alderman F. J. Ballard, deputy Mayor of Dudley, is the chairman. The architects responsible for the scheme, including all details and decorations, are Webb & Gray, LL.R.I.B.A., of Dudley and Stourbridge, who were the architects of the Central Cinema, Stourbridge. A. J. Crump & Sons, Ltd., Dudley, were the builders and main contractors, and the sub-contractors included :—

Structural steelwork, Gibbons Bros., Dudley; fibrous plaster, J. Mallin & Co., Ltd., West Bromwich; heating, H. E. Pritchard & Son, Kidderminster; electrical work, B. French, Ltd., Kidderminster; ventilation, Thos. Ash & Co., Ltd., Birmingham; seating and carpets, W. W. Turner & Co., Birmingham, the carpet made in Kidderminster by Brintons; terrazzo flooring, Jaconello, Ltd., Birmingham; ironmongery, Parker, Winder & Achurch, Ltd., Birmingham; internal plumbing and decorating, S. Perkins, Dudley; electric light fittings, J. A. Hunt, Birmingham; canopy, Morris Singer & Co., London; leaded light windows, T. W. Camm, Smethwick; organ, Hill, Norman & Beard, London; organ console lift, Henry Miller & Co., London; sound system, Western Electric, London; projectors and operating room equipment, E. A. Langrish & Co., Birmingham; uniforms, H. Attwood, Ltd., Kidderminster.

O. F. J.

New Cinema for Worksop

Building operations are shortly to commence on a new cinema on a prominent position in Worksop, a township which recently attained borough status, 15 miles from Doncaster. The theatre will be equipped for sound and is being constructed to designs prepared by Harold Shepherd, of Sheffield. It will seat nearly 1,500 people.

Cinema Ready for Television

Huddersfield House Planned With Foresight

Great foresight has been shown by the proprietors of the new Waterloo Picture House, which was opened on Monday at the Moldgreen side of Huddersfield. Not only is it equipped with the very latest in "talkie" equipment and a wide screen, if wanted, but there is a stage for variety, complete with dressing-rooms, **and most novel of all, there is a room set apart for the housing of television equipment.**

The new cinema, which lies near the Waterloo tram terminus, and is intended to serve the new suburb that has sprung up beyond Moldgreen, stands on its own, and is of simple but dignified design. It presents to the main road a pleasing cubiform façade without any extraneous ornament, but depending for its effect purely on the massing of the different details of the frontage. The absence of ornament and the simplicity of design make for an appearance of dignity and repose which can hardly deteriorate so long as the building stands.

Hand-made Plaster Preferred

On either side of the entrance are shop premises, and in the centre the doors leading to the foyer—a square room with a domed ceiling. Oak panelling rises above a floor of delicate green, and the upper part of the walls, and the roof is illuminated by coloured lights concealed in the cornice.

Like all the ornamental lights in the building these will be controlled from one room.

In the main hall the proscenium first attracts attention; the screen and the stage are surrounded by square flutings, which can be lit by concealed lights in hundreds of colour schemes. Above, there are other unusual lighting effects, three great lanterns of hand-painted parchment hang from the ceiling, and their light is augmented by smaller lights on the walls.

Acoustically, the hall should be as perfect as knowledge can make it, for the design has been carried out to the specification of the Western Electric Company's engineers. On their advice, peculiar sweeping curves have been given to the balcony that crosses the back of the hall, and old-fashioned hand-made plaster has been used instead of quick drying plaster. Hand-made plaster is somewhat softer and does not echo so much.

Built by Local Firms

Most generous room has been given over to the operators' quarters, and in addition, there is a room from which gramophone music will be transmitted during the intervals.

Seating accommodation is for over 1,000, and a free car park for patrons is one of the additional amenities.

All the contracts, except one or two minor ones for specialised work, have been executed by local firms, and the Western Electric sound installation is the only equipment that is not British.

The architects, who have had a free hand in planning the style of the cinema, are C. F. Mallinson & Son, of Huddersfield.

The manager is C. A. Mallinson, who has had previous experience at a Huddersfield picture house. "Beau Ideal" was the opening attraction.

Performances are to be given in the evenings only, except on Saturdays, when there will be matinees.

H. S. P.

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BRITISH MOHAIR ASSOCIATION

An East End Improvement

New Museum, Bethnal Green

Reopening of the New Museum Cinema, Bethnal Green, London, E., marks the completion of an interesting reconstruction scheme, whereby a very minor hall has been converted into one of the most attractive in its district. The theatre was taken over earlier in the year by D. J. James, a former director of the Astoria group, and alterations were immediately put in hand to bring the cinema into line with modern standards.

Plans were prepared by Leslie H. Kemp, A.R.I.B.A., who has made a speciality of work of this nature, and he has shown his grasp of this type of work by creating an atmosphere of warmth and comfort in a homely little cinema, whose virtue is compactness in every department.

Old Exits Replaced

The auditorium, a long low hall tapering slightly towards the screen end, has been treated in what is loosely termed the modern French style, with panels of plain, warm colour on the walls, framed in harmonious and equally appealing hues. Two exits at the side of the auditorium have been filled in, and new exits placed at the sides of the proscenium opening. To allow for a wide screen, the stage curtains are carried on a return rail, that takes them directly round the sides of the Westone screen. A Holophane footlight is placed at the front of the shallow stage.

New seats have been installed throughout, these being Lazarus's "Lazie" type in a warm deep red finish. A range of artistic lighting fittings illuminate the hall and the vestibule. Rubber flooring of a harmonious design has been laid in the vestibule and along the gangways by Shepherd & Pritchard.

The vestibule has been enlarged, a paybox placed in the middle, with a rail to mark the exit way from the rear of the hall, the space under being filled with small radiators. A pleasing decorative treatment marks the walls of the vestibule, the hand-roughed surface being gilded, and the lower part tiled with green glazed units.

Over the vestibule a new projection room has been built, a spacious chamber, easy of access. Equipment comprises two Ernemann III machines on W.E. sound bases, switchgear, dimmers and so forth. The projectors, supplied by Walturdaw, were positioned by Strand Electric, who carried out the whole of the installation and lighting work.

Girosign Display Frames

The plenum heating and ventilating plant stands at the stage end of the building, cleaned and heated air being introduced over the two exits and induced in a straight flow through the auditorium, to be drawn out through two grilles at the back.

The exterior of the theatre has been freshened up by the provision of a small illuminated canopy at the entrance, with a vertical sign above it, while the whole length of the elevation is designed to carry posters, with two recesses (where the old exits were) to house Girosign display frames. The existing notice running the length of the theatre is livened by an Ionlite Neon system, which also frames the sign above the canopy. To protect waiting patrons a system of roller blinds has been introduced along the elevation.

The general contractors were H. Fairweather & Co., of London, W.C., and they were assisted by the following specialist firms :—

H. Young & Co., steelwork ; Strand Electric, lighting installation ; Garton & Thorne, canopy and balustrading ; S. Mulliner, Ltd., heating and ventilating ; Hall & Dixon, curtain ; Clark & Fenn, fibrous plaster work ; Holophane, Ltd., footlight ; Hewittic Electric, rectifier ; H. Lazarus & Son, seating ; Ionlite, Neon signs ; Shepherd & Pritchard, rubber flooring ; W. Leech & Son, tiling ; Falk, Stadelmann, lighting fittings ; Walturdaw, projectors ; Western Electric, sound system ; Automaticket, ticket issuing machines ; Girosign, still frames ; Merryweather & Co., fire extinguishers.

Price Reductions

At a time when most prices are rising, Cinema Traders, Ltd., with characteristic enterprise, announce a 5 per cent. reduction on all prices in their catalogue.

The company has always had a desirable reputation for quality combined with low prices, and this further 5 per cent. reduction will make exhibitors turn first to Cinema Traders catalogue before ordering renewals or spares. The company lists practically every requirement for the theatre on the accessory side and has a particularly interesting range of flood equipments. They tell us that there has been a real spurt in floodlighting since the recent demonstrations, and exhibitors all over the country are trying to get this kind of front illumination installed so as to be first in their locality. There are only one or two "controlled" articles, such as lamps to which this additional discount does not apply.

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Organists at Didsbury

On Sunday, September 27th, 200 members of the Manchester Organists' Association paid an official visit to the Capitol to hear and inspect the fine three-manual Christie Organ. Dr. G. Tootell, F.R.C.O., organist at the Pavilion, Marble Arch, who is one of the greatest authorities and exponents of the unit organ, gave a most interesting lecture and excellent demonstration which showed to advantage the qualities and possibilities of the Christie Organ. Dr. Tootell's demonstration definitely proved, to the surprise of those members of the Association not so well acquainted with the unit organ, that apart from the type of music usually associated with the cinema, genuine classical organ music can be rendered with distinction on the Christie Organ.

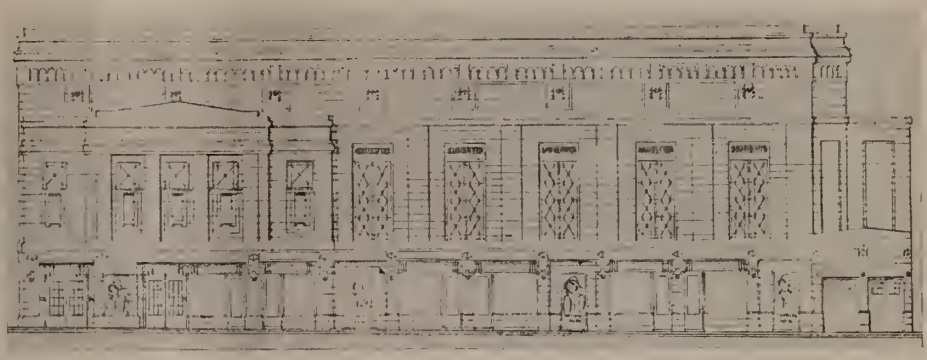
W. H. Ellis, F.R.C.O., treasurer of the Association, thanked Messrs. Hill, Norman & Beard, Dr. Tootell and Mr. R. C. Roy, managing director of the theatre, and Mr. Hayes-Jones replied on behalf of the builders of the Christie Organ.

New "Ship" Prices

Chas. H. Champion & Co. have just issued a neat pocket list of Ship Carbons with revised prices. The list gives compact details of H.I., Special H.I. Standard Kino, Ship Hilo, Special Mirror, White Flame and Stage Arc Carbons, and emphasis is justifiably laid on the fact that Ship products are made throughout in a British factory by British labour to meet the special needs of British projectionists. A feature of the list is a guarantee that, either in the Ship laboratories or in your own theatre, with any equipment provided and under any conditions laid down by exhibitor or projectionist, Ship Carbons can be shown to produce better results than those secured with any competitive carbons worked under the same comparative conditions. The company will gladly send free testing samples to anyone not at present using "Ship," on application to 14, Wells Street, London, W.1.

Change of Address

The Electric Equipment & Carbon Co., Ltd., asks us to mention that their London warehouse has now been changed to 7, Galen Place, London, W.C.1, and all goods and empties must be sent to that address only.



Elevation of a cinema to be built in Biggate, Shipley, for the Shipley Picture House Co. The theatre, reports on which have appeared in "The Bioscope" recently, was designed by Ernest Dawson, L.R.I.B.A., of Manchester

The Automatic Theatre

America's Latest in Entertainment

After the news theatre, what ?

Perhaps the answer lies in a new form of entertainment hall just opened by Howard Hughes interests in Los Angeles, whose Studio Theatre consists of a unique "automat" house. Extremely small in seating capacity, with decorations and trappings at a minimum, and with staffs so small as to be almost negligible, this house demonstrates the motion picture theatre in an original light.

The Howard-Franklin circuit, which operates this theatre, is to open up similar properties in other towns, depending, of course, on the reaction of the public to this experiment. Possibly it will be watched by interests in this country, so that our next novelty may be on similar lines.

Intended for presentation of feature pictures, the Studio Theatre is like this :

The entire front is of structural glass construction, executed in black and grey, with an illuminated glass ceiling and base. This adoption of modernistic motifs and the new materials is continued throughout the architectural and decorative scheme of the entire house.

Bulletin frames are of automatic changing type, carrying three different messages, and assisted with talking copy that whispers out through a grille in connection with the poster frame. The front street exit doors are also utilised as poster frames, giving a maximum display, even though a small frontage. A portion of the frontage is used for a soft drink concession that opens into the foyer, serving both locations.

The box-office has disappearing glass sides to be used only in inclement weather. At other times the girl is seated at close contact with the patron at a glass counter. No tickets are used. The cashier on making change operates a turnstile control. Change is dispensed by a remotely controlled change machine, and appears on the counter automatically from the wall.

After entering through the turnstile, the patron comes into a vestibule and approaches a door that opens electrically before it is reached, and remains open until passed, then closes. The foyer thus entered is lighted with modernistic strips in the ceiling, and is rather spacious in feeling.

The commercial side is played up in this foyer by having two sweet machines designed to fit the architecture of the foyer. A penny weighing machine is also included in the foyer equipment, while a drinking fountain in the foyer is operated by the new electric eye principle—when you bend over to drink, the water flows automatically from the faucet, your shadow having accordingly affected a photo-electric cell mechanism.

A chromium-plated handrail marks the stairs to a lounge and rest-room on the second floor. Here is an ultra-modernistic little room with sweets, gum and cigarette machines, and also an automatic photographing machine.

The auditorium, with a capacity of 300, has only two aisles. The floor is bowl-shaped. Lighting comes from fixtures flush with the walls and ceiling surfaces. A system for refrigerated air is located in the basement, under the sidewalk. It is completely automatic in operation, and a glass panel in the sidewalk gives the public a chance to view the machinery as a novel exploitation stunt.

The Studio's 300 seats are entirely of the loge type. Because of the narrowness of the house, they are located directly in front of the screen. Spacing from back to back is 36 inches instead of the usual 32 or 34.

There are no ushers. In their place is a hostess, who never obtrudes her services, but only volunteers them when she feels they are wanted. The formal idea in theatre service is entirely eliminated.



Arranged by the publicity department of Charles H. Champion & Co., in the Wardour Street window of E. A. Langrish & Co., this display illustrates the bright methods being adopted to sell Ship Carbons

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SHOWMANSHIP ACTIVITIES

of Exhibitors and Renters



This effective window display for Radio's "Cimarron" was arranged by George Weaver of Bispham, Blackpool, for A. R. Harrison, of the Hippodrome, Blackpool. Mr. Weaver is a practical hand at this sort of thing and it is little wonder that it was referred to in the local press in connection with a "hold up" in Church Street

For
TONS OF MONEY
(W. & F.)

Patrons of the Queen's Hall, Newcastle-on-Tyne, had cause for wonder when, stepping into the vestibule, they found themselves confronted with a 3-ton safe, the door gaping carelessly open. A leather bag stood in front of the safe, and loose gold coins and £5 bags of silver were lying about in confusion both inside and outside the safe. The patrons even found themselves treading on wealth.

Closer scrutiny proved, however, that the house had not been the subject of a disturbed raid, the coins proving artificial and a large cut-out revealing the "stunt" engineered by ingenious Manager J. Radbourne. He had to thank the Ratner Safe Company for their co-operation both in this and in a further tie-up on his throwaways. The message of the latter was: "Save! Save! Save!——a day——to see 'Tons of Money' at the Queen's Hall. Secured by Ratner Safes—the only safe that Tom Walls and Ralph Lynn could not 'Plunder.'"

* * *

Dummy sacks of coin were heaped on the porticos of the Nottingham Hippodrome for this picture. Above the entrance was a streamer, "We've got Tons of Money inside"—a sentiment Manager Frank N. Burbury hoped would be prophetic. Finally, high up on the clock tower was a huge cardboard model of a shilling, with the circular inscription, "Spend this inside next week," and the title of the film "Tons of Money" twice repeated.

For
DRACULA
(Universal)

Mrs. Gifford, manageress of the Electra, Nottingham, a G.B. house, earned great praise from both the circuit and the area managers for her efforts. The usual electric bulbs outside the Electra were replaced with red and green bulbs. On each side of the entrance was a poster of Dracula, with a weird green light shining on to the face, and, immediately above the pay box, a big cut-out head of the Vampire Count was placed behind an imitation spider's web. The eyes were cut out and a concealed electric globe caused a baleful red glare to shine through the empty eye sockets. At night the mingled green and red lighting gave a most eerie effect.

FEET FIRST
(Paramount)

Manager E. W. Marlow, of the King's Picture Theatre, Leyton, arranged a tie-up with eleven of the local footwear emporiums as advance publicity for "Feet First." Each shop reserved a portion of their window space for a large blackboard and easel, affixed to which was a cut-out representing Harold Lloyd "fitting" a corpulent member of the fair sex, while in large white letters on the blackboard were the words: "Have your FEET fitted here FIRST, and then see 'Feet First' at the King's."

Effective work this.



Manager H. J. Cowlrick, of the Queen's, Cricklewood, was the instigator of this remarkably fine display for "Hell's Angels" (United Artists). The display was visible from the junction of two main roads and was floodlit at night. The "plane" was painted aluminium and the effect can well be imagined



The tray held by this life-size figure of Chevalier folds back and will support a throwaway or even a whisky and soda—that is if any exhibitor dare leave one about! This cut-out is available from Paramount's Publicity Department, and seems to be self explanatory!

For
ANIMAL CRACKERS
(Paramount)

The vestibule of the Walthamstow Granada announced the arrival of the Four Marx Brothers in "Animal Crackers." Effective cut-outs over 2 ft. in height of their respective heads were placed in such strategical positions that they could not possibly be missed by the least observant patron. Two coyly peeped from behind the pay-box grilles. In the centre, at the entrance and in the middle of the foyer, were two large gaily painted representations of treasure chests, filled with multi-coloured balloons, and out of which peeped the same widely known features. Effective showcards executed in brilliant colours completed the display.

For
DERELICT
(Paramount)

For some time past the management of the Carlton, Essex Road, Islington, have been making capital out of the top and sides of their island pay-box as a medium for cut-outs. To publicise George Bancroft's "Derelict" a particularly good display was used.

Around the edge of the box, which is completely isolated, was positioned a realistic series of waves, surmounted by the words: "George Bancroft in 'Derelict.'" Rising above this was a further series of storm-tossed waves, upon which was the highly-coloured representation of a sinking boat, with a 4-ft. cut-out of George Bancroft at the helm surmounting the whole.

Brilliantly lit by a large flood, this ocean scena attracted the greatest attention.

WORDS OF WISDOM

"The heart of the Picture Business always has been and always will be SHOWMANSHIP. Without showmanship the picture business becomes a cut-and-dried process of manufacturing and distribution, of little importance to the public and of little profit to the Industry."

—MARTIN QUIGLEY (*"Motion Picture Herald" of America*)

CANOPY MEASURES

An original method of announcing forthcoming attractions is being worked at the Carlton, Essex Road, Islington. On the side of the large canopy, facing the waiting queues, has been erected a small screen about 6 ft. square. During the day, and at night by dimming the floods on that side of the theatre (which incidentally enhances the effect), on this screen are projected full particulars of forthcoming attractions.

MORE EFFECTIVE P.D.C. PUBLICITY

"Don't blot a good programme by using inferior shorts." That wise remark is printed on a remarkably neat and useful little blotter just issued by P.D.C. The blotter also draws attention to the merits of the short product available from P.D.C.

Another neat effort emanating from P.D.C.'s publicity department is a small booklet in which lay and trade Press criticisms of eight P.D.C. features are presented. The lay-out of this booklet is above the average. Cut-out illustrations of the stars are included on each page, and plenty of white space has been utilised. This publication might well be used as a model by exhibitors puzzled to find an effective method of treating their house organs.

We need hardly add that Fred Cobb is the man responsible for these efforts. He always seems to be bringing out some reminders about P.D.C., and almost invariably that reminder is so neatly planned and so well produced that it cannot help achieving its object.

For SCREENS THAT ARE BRIGHTER

(Liverpool)

The Olympia, Liverpool, which is quite a modern establishment, is one of the largest in South-West Lancashire, and here A. J. Hope, the manager, has made a pleasing innovation by erecting scenery depicting trees, the branches of which form a surround or border to the projected picture. The stage curtains are between the scenery and the screen, and are drawn immediately on completion of the picture. At each side of the stage a pretty garden setting with a lamp standard in the centre is arranged, whilst through the lattice work over the orchestra well, a complementary setting in scenery is visible.

The Olympia was formerly a variety theatre, the boxes of which, at the side of the proscenium opening, are now used to advertise forthcoming attractions. On a background of blue cloth, silver tinselled letters, forming the title of the following week's attractions, are fixed. These catch and reflect the light and are plainly discernible without being too aggressive, from every part of the vast theatre.

FOUR FOR CHARITY

At the Southgate Jubilee Carnival in aid of local hospitals and charities, no fewer than four of the local cinemas entered, each undertaking to supply a decorated vehicle.

That of the Palmadium, Palmers Green (Manager Robinson), was a flat open horse wagon, on each corner of which were gaily decorated poles carrying cut-outs for "Tons of Money," while on the sides were gigantic cheques, drawn on the Bank of Entertainment un-Limited, and endorsed by "Ralph Lynn." The wagon itself was loaded with large dummy sacks of bullion, and small replicas of the cheques were handed out to the crowds by the wagoners.

The Queens, Palmers Green, entered an open touring car, which was plentifully decorated with slogans bearing on the fact that the 4 Marx Brothers would be "curing all ills" at that theatre during the forthcoming week. Large cut-outs for "East Lynne" and "The Woman Between" told the message from the van of the Capitol, Winchmore Hill, while the Empire, Wood Green, banked on a smart display featuring Charlie Chaplin in "City Lights," which would shortly be coming to that theatre.



It would seem that Rio De Janeiro likes M-G-M pictures. Anyway, here are photos of some of the recent exploitation efforts of exhibitors over there in connection with M-G-M releases. Ideas are always worth noting, and the showmen of Rio may provide the basis for some effective displays in this country

Telephone: Gerrard 1192. *Telegrams: "Lennocks, London."*

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COMING TRADE SHOWS

LONDON

WEDNESDAY, OCTOBER 14, 1931
Range Feud.....United Artists.....New Gallery, 11 a.m.
THURSDAY, OCTOBER 15, 1931
Six Shorts.....P.D.C.....Own Theatre, 3 p.m.
Pagan Lady.....United Artists.....Phoenix, 3 p.m.
FRIDAY, OCTOBER 16, 1931
Bad Company.....P.D.C.....London Hippodrome, 3 p.m.
Shanghaied Love.....United Artists.....Phoenix, 3 p.m.
Reckless Living.....Universal.....Rialto, 11 a.m.; Own Theatre, 2.30 p.m.
MONDAY, OCTOBER 19, 1931
Sidewalks of New York.....M.-G.-M.....Phoenix, 3 p.m.
The Never Never Land.....International Prods.....Rialto, 11 a.m.
Five Shorts.....Ideal.....Gaumont Theatre, Film House, 11 a.m.
The Calendar.....W. & F.....Capitol, 8.30 p.m.
The Wickham Mystery.....United Artists.....New Gallery, 11 a.m.
TUESDAY, OCTOBER 20, 1931
The Guardsman.....M.-G.-M.....Phoenix, 8.45 p.m.
A Dangerous Affair.....United Artists.....Phoenix, 3 p.m.
Stamboul.....Paramount.....Carlton, 10.30 a.m.
WEDNESDAY, OCTOBER 21, 1931
Get Rich Quick Wallingford.....M.-G.-M.....Phoenix, 8.45 p.m.
The Great Gay Road.....Butchers.....Phoenix, 3 p.m.

BRISTOL

FRIDAY, OCTOBER 16, 1931
Two's Company.....Gaumont.....Regent, 11 a.m.
TUESDAY, OCTOBER 20, 1931
In Strange Company.....Gaumont.....Regent, 11 a.m.
WEDNESDAY, OCTOBER 21, 1931
Hindle Wakes.....Gaumont.....Regent, 11 a.m.

BELFAST

FRIDAY, OCTOBER 16, 1931
The Happy Ending.....Gaumont.....Classic, 10.45 a.m.
TUESDAY, OCTOBER 20, 1931
The Conquering Horde.....Paramount.....Royal Avenue P.H., 10.45 a.m.
WEDNESDAY, OCTOBER 21, 1931
Hell Bent for 'Frisco.....Gaumont.....Imperial, 10.45 a.m.

BIRMINGHAM

THURSDAY, OCTOBER 15, 1931
The Unholy Garden.....United Artists.....Forum, 10.30 a.m.
FRIDAY, OCTOBER 16, 1931
Two's Company.....Gaumont.....West End, 10.30 a.m.
Honeymoon Lane.....Paramount.....Futurist, 10.45 a.m.
Branded.....United Artists.....Forum, 10.30 a.m.
TUESDAY, OCTOBER 20, 1931
Penrod and Sam.....F.N.P.....Forum, 10.30 a.m.
Murder at Midnight.....Gaumont.....West End, 10.30 a.m.
WEDNESDAY, OCTOBER 21, 1931
Stranglehold.....Warner.....Scala, 10.45 a.m.
The Calendar.....W. & F.....West End, 10.30 a.m.
Monkey Business.....Paramount.....Futurist, 10.45 a.m.
The Virtuous Wife.....United Artists.....Forum, 10.30 a.m.
THURSDAY, OCTOBER 22, 1931
Fifty Fathoms Deep.....United Artists.....Forum, 10.30 a.m.
The Great Gay Road.....Butchers.....Scala, 10.30 a.m.

CARDIFF

THURSDAY, OCTOBER 15, 1931
The Unholy Garden.....United Artists.....Queen's, 10.45 a.m.
FRIDAY, OCTOBER 16, 1931
Murder By the Clock.....Paramount.....Capitol, 11 a.m.
Penrod and Sam.....F.N.P.....Queen's, 11 a.m.
The Happy Ending.....Gaumont.....New Imperial, 11 a.m.
Hell Bent for 'Frisco.....Gaumout.....Own Theatre, 3 p.m.
TUESDAY, OCTOBER 20, 1931
Side Show.....Warner.....Queen's, 11 a.m.
Hindle Wakes.....Gaumont.....New Imperial, 11 a.m.
The Guest House.....Gaumont.....Own Theatre, 3 p.m.
The Magnificent Lie.....Paramount.....Capitol, 11 a.m.
WEDNESDAY, OCTOBER 21, 1931
The Calendar.....W. & F.....New Theatre, 11 a.m.
Branded.....United Artists.....Queen's, 10.45 a.m.
The Great Gay Road.....Butchers.....Park Hall, 11 a.m.
THURSDAY, OCTOBER 22, 1931
The Virtuous Wife.....United Artists.....Queen's, 10.45 a.m.

GLASGOW

THURSDAY, OCTOBER 15, 1931
Branded.....United Artists.....Regal, 10.45 a.m.
Penrod and Sam.....F.N.P.....Coliseum, 11 a.m.
Two's Company.....Gaumont.....Picture House, 11 a.m.; O.T., 2.30 p.m.
FRIDAY, OCTOBER 16, 1931
The Virtuous Wife.....United Artists.....Regal, 10.45 a.m.
The Mad Genius.....Warner.....Coliseum, 11 a.m.
The Magnificent Lie.....Paramount.....Green's, 11 a.m.
Hindle Wakes.....Gaumont.....Picture House, 11 a.m.; O.T., 2.30 p.m.
MONDAY, OCTOBER 19, 1931
The Unholy Garden.....United Artists.....Regal, 10.45 a.m.
TUESDAY, OCTOBER 20, 1931
Skyline.....Fox.....Picture House, 10.45 a.m.

GLASGOW—(*continued*)

WEDNESDAY, OCTOBER 21, 1931
The Calendar.....W. & F.....Picture House, 11 a.m.
Murder by the Clock.....Paramount.....Green's, 11 a.m.
The Great Gay Road.....Butchers.....La Scala, 11 a.m.
THURSDAY, OCTOBER 22, 1931
Fifty Fathoms Deep.....United Artists.....Regal, 10.45 a.m.

LEEDS

THURSDAY, OCTOBER 15, 1931
Hard Hombre.....Universal.....Rialto, 10.45 a.m.
FRIDAY, OCTOBER 16, 1931
Two's Compauy.....Gaumont.....Majestic, 11 a.m.
Alexander Hamilton.....Warner.....Tower P.H., 11 a.m.
Skyline.....Fox.....Rialto, 11 a.m.
TUESDAY, OCTOBER 20, 1931
Honeymoon Lane.....Paramount.....Rialto, 10.45 a.m.
Murder at Midnight.....Gaumont.....Majestic, 11 a.m.
WEDNESDAY, OCTOBER 21, 1931
The Great Gay Road.....Butchers.....Scala, 11 a.m.

LIVERPOOL

THURSDAY, OCTOBER 15, 1931
Alexander Hamilton.....Warner.....Forum, 10.45 a.m.
Two's Company.....Gaumont.....Palais-de-Luxe, 11 a.m.
The Bells.....P.D.C.....Trocadero, 10.45 a.m.
FRIDAY, OCTOBER 16, 1931
Murder by the Clock.....Paramount.....Futurist, 10.45 a.m.
Branded.....United Artists.....Forum, 10.45 a.m.
TUESDAY, OCTOBER 20, 1931
The Unholy Garden.....United Artists.....Forum, 10.45 a.m.
WEDNESDAY, OCTOBER 21, 1931
The Virtuous Wife.....United Artists.....Forum, 10.45 a.m.
Hell Bent for 'Frisco.....Gaumont.....Palais-de-Luxe, 11 a.m.
The Great Gay Road.....Butchers.....Scala, 11 a.m.
THURSDAY, OCTOBER 22, 1931
Murder at Midnight.....Gaumout.....Trocadero, 11 a.m.
Fifty Fathoms Deep.....United Artists.....Forum, 10.45 a.m.

MANCHESTER

THURSDAY, OCTOBER 15, 1931
Stranglehold.....Warner.....Theatre Royal, 11 a.m.
FRIDAY, OCTOBER 16, 1931
Tabu.....Paramount.....Paramount Theatre, 10.45 a.m.
Side Show.....Warner.....Theatre Royal, 11 a.m.
Two's Company.....Gaumont.....Market Street P.H., 11 a.m.
TUESDAY, OCTOBER 20, 1931
Murder at Midnight.....Gaumout.....Market Street P.H., 11 a.m.
Honeymoou Lane.....Paramouut.....Paramount Theatre, 10.45 a.m.
Penrod and Sam.....F.N.P.....Theatre Royal, 11 a.m.
WEDNESDAY, OCTOBER 21, 1931
The Unholy Garden.....United Artists.....Theatre Royal, 10.45 a.m.
The Great Gay Road.....Butchers.....Piccadilly, 11 a.m.
THURSDAY, OCTOBER 22, 1931
Branded.....United Artists.....Theatre Royal, 10.45 a.m.
The Calendar.....W. & F.....Piccadilly, 10.45 a.m.

NEWCASTLE

THURSDAY, OCTOBER 15, 1931
Skyline.....Fox.....Queen's, 10.30 a.m.
FRIDAY, OCTOBER 16, 1931
In Strange Compauy.....Gaumont.....Queen's, 10.30 a.m.; O.T., 2.30 p.m.
Monkey Business.....Paramount.....Paramount Theatre, 10.30 a.m.
Penrod and Sam.....F.N.P.....Grainger, 11 a.m.
TUESDAY, OCTOBER 20, 1931
The Lady From Nowhere.....Butchers.....Stoll, 10.30 a.m.
The Magnificent Lie.....Paramount.....Paramount Theatre, 10.30 a.m.
The Guest House.....Gaumont.....Queen's, 10.30 a.m.; O.T., 2.30 p.m.
WEDNESDAY, OCTOBER 21, 1931
Two's Company.....Gaumout.....Queen's, 10.30 a.m.; O.T., 3.20 p.m.
Graft.....Universal.....Grainger, 10.45 a.m.
THURSDAY, OCTOBER 22, 1931
The Calendar.....W. & F.....Queen's, 10.45 a.m.

NOTTINGHAM

TUESDAY, OCTOBER 20, 1931
The Magnificent Lie.....Paramount.....Elite, 10.45 a.m.

SHEFFIELD

THURSDAY, OCTOBER 15, 1931
Two's Company.....Gaumont.....Regent, 11 a.m.
The Mad Genius.....Warner.....Union Street P.H., 11 a.m.
FRIDAY, OCTOBER 16, 1931
Tabu.....Paramount.....Central, 10.45 a.m.
The Lady From Nowhere.....Butchers.....Regent, 11 a.m.
Side Show.....Warner.....Union Street Picture House, 11 a.m.
TUESDAY, OCTOBER 20, 1931
Alexander Hamilton.....Warner.....Central, 11 a.m.
Murder by the Clock.....Paramount.....Regent, 10.45 a.m.
Graft.....Universal.....Union Street Picture House, 10.45 a.m.
WEDNESDAY, OCTOBER 21, 1931
The Great Gay Road.....Butchers.....Regent, 11 a.m.
THURSDAY, OCTOBER 22, 1931
Penrod and Sam.....F.N.P.....Union Street Picture House, 10.45 a.m.

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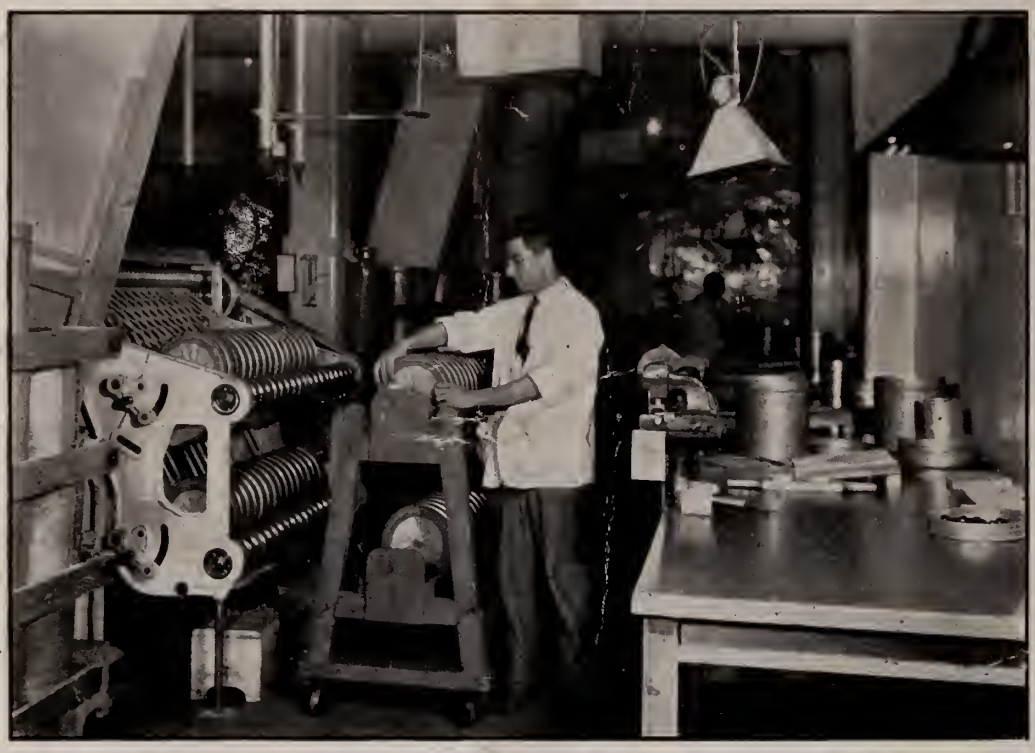
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OCTOBER 21, 1931
No. 1307
Vol. LXXXIX
Founded 1908

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TRADE SHOWS

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Regal Cinema, Glasgow,
Oct. 30th, at 10.45 a.m.
Forum Cinema, Birmingham,
Nov. 5th, at 10.30 a.m.
New Cinema, Cardiff,
Nov. 10th, at 10.45 a.m.
Scala Cinema, Liverpool,
Nov. 11th, at 10.45 a.m.
Scala Cinema, Leeds,
Nov. 12th, at 10.45 a.m.
Queen's Cinema, Newcastle,
Nov. 13th, at 10.30 a.m.
Piccadilly Cinema, Manchester,
Nov. 17th, at 10.45 a.m.

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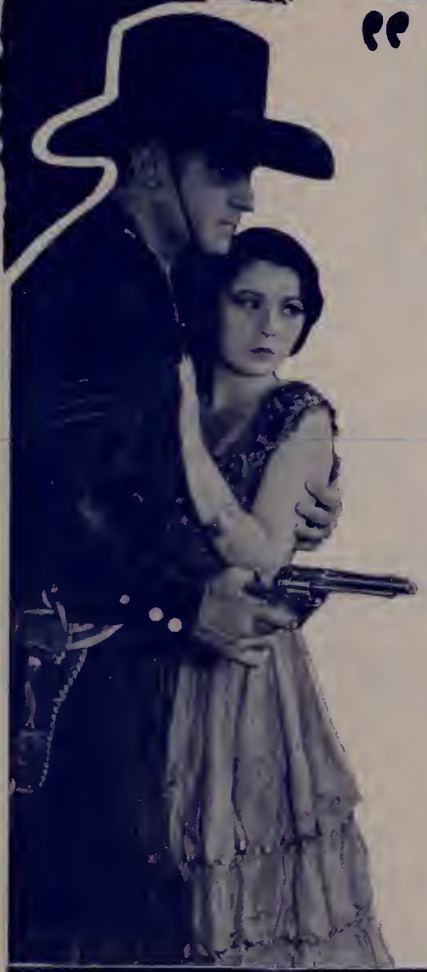
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TRADE SHOWS:

Forum Cinema, Birmingham, Oct. 23rd, at 10.30 a.m.
Regal Cinema, Glasgow, Oct. 23rd. at 10.45 a.m.
Forum Cinema, Liverpool, Oct. 27th, at 10.45 a.m.
Queen's Cinema, Cardiff, Oct. 28th, at 10.45 a.m.
Theatre Royal, Manchester, Oct. 29th, at 10.45 a.m.
Scala Cinema, Leeds, Nov. 3rd, at 10.45 a.m.
Queen's Cinema, Newcastle, Nov. 5th, at 10.30 a.m.

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Telephone:
Temple Bar
7921, 7922.

Telegrams:
"Gainsaid, Westrand
London."

No. 1307. Vol. LXXXIX. OCTOBER 21, 1931 PRICE 6d.

In Brief

A FORECAST of the statement to be issued to-day (Wednesday) by S. L. Rothafel—"Roxy"—suggests that he is visualising a huge centre of world entertainment in New York. *Page 11*

FOLLOWING an exclusive announcement in the "Bioscope" last week, Eric Hakim announces that Margaret Bannerman and Claude Allister have been cast for his next M-G-M picture, "Two White Arms." *Page 15*

FIVE cars are to house the exhibit of the film industry in the Lord Mayor's Show. The display is described by Simon Rowson, president K.R.S., who are handling it. *Page 10*

A RE-AFFIRMATION of its policy not to trade with exhibitors' booking combines has been issued by the K.R.S. in reply to movements among exhibitors to this end. *Page 10*

FULL reports of the week's C.E.A. meetings. *Pages 26-30*

REPRESENTATIVES of 100 charitable institutions benefiting by Sunday opening of cinemas pledged themselves yesterday (Tuesday) to assist the C.E.A. in agitation for a Parliamentary measure to place Sunday performances on a permanent legal basis. *Page 11*

BY 28 votes to 24 a full meeting of Liverpool magistrates last week refused to remove the ban on children seeing "A" films. *Page 10*

MARY NEWCOMB will star in Julius Hagen's new Twickenham production, "Frail Women." *Page 15*

TWO sentences of six months imprisonment for offences of obtaining money by false pretences were imposed on Thomas Baker,, who posed among exhibitors as a representative of the "Bioscope." *Page 11*

FILE your "Bioscope" Film Reviews and Analyses of the week's output. *Pages 17—23*

U.S. *Will* "Reciprocate"!

"Why ask whether America prefers Reciprocity or Tariffs when the attitude of American concerns has shown consistently that the word reciprocity is omitted from the American vocabulary?"

This is the gist of comment aroused by a BIOSCOPE article last week when we drew attention to a *Motion Picture Herald* forecast that through the fall in the £, American motion picture producers were to suffer a reduction of 25 per cent. in their income from Great Britain. The same forecast suggested that the effect of going off the gold standard would reduce U.S.A.'s total film income by $1\frac{1}{4}$ per cent.

Simon Rowson, of Ideal, sets that percentage at a much higher figure and is supported by other statisticians in a computation of roughly 15 per cent.

That America will have to "reciprocate" whether or not the strong possibility of an imports tariff becomes a certainty, grows more and more apparent as the leading British production combine presents success upon success.

Leading American distributor executives in this country have acknowledged that America cannot turn down British films such as "The Ghost Train," "Hindle Wakes," "The Happy Ending," and "The Calendar," without betraying definite anti-British bias, and if U.S.A. would welcome a heavy import tariff that is the one means by which she can be certain of getting it.

The question emerges at this stage: In the event of a tariff against American motion pictures, will British producers set aside temptations which the restriction of competition might create; will they realise that they have most to gain by fostering the marked preference which large sections of exhibitors are now showing for British films of approved quality?

There are on record numerous instances of exhibitors exceeding their quota obligations by showing two, three, and even four times the British footage specified by law.

Then again there are heartening signs that, led by the Gaumont renting affiliates, British distributors have inculcated a new spirit of showmanship into the British film business and recent trade presentations have revealed that British executives have at last plumbed the depths of subtlety in motion picture propaganda.

We are convinced that America will reciprocate: it will not pay her to do otherwise.

Film Industry in Lord Mayor's Show

Five Tableaux Approved

Powerful Publicity Drive By B.K.S.

A group of five vans, illustrating the contributions of science to the development of the cinematograph industry, from the time when the illusion of motion first became practical in a child's toy to the magnificent "all-talkie" cinemas of to-day, will be the industry's contribution to the Lord Mayor's Show of 1931.

Following a paragraph in THE BIOSCOPE a few weeks ago, when it was suggested that an exhibit showing the evolution of the film industry might be included in the Show, the matter was taken up by the C.E.A., which approached Simon Rowson, president of the B.K.S., asking if that body would undertake the staging of an exhibit. This the Society agreed to do, and yesterday (Tuesday), Mr. Rowson outlined to a BIOSCOPE representative the scheme that has been developed and which has been accepted without alteration by the City Remembrancer.

Of the five vans, the first will be devoted to a symbolical representation of the sciences contributing to the success of the film industry—photography, chemistry, engineering, optics, architecture and so forth—with suitably dressed figures to portray each science. Panels on the van will contain the names of scientists who have made contributions.

The second van, indicative of the birth of cinematography, will contain a gigantic working model of the Zoetrope, and the third will express the progress of the industry in a series of projectors and cameras, from the Prestwich camera of 30 years ago to the biggest sound-head projector of the present day. Panels on these vans will give honour to the pioneers of the industry and will also show the development of the modern motion picture palace, in stages beginning with the insignificant halls of the earliest days.

Van No. 4 will carry the representation of a film studio at work, with all the paraphernalia, artists, assistants and so on, that one might normally see, while the last van will be a daylight travelling cinema, with a screen at the back on which a cartoon or some such film will be continuously projected, while loud speakers on the van will tell the story of the cinema.

The job is in the hands of Leslie Eveleigh, secretary of the B.K.S., and it is understood that the total outlay will be not more than £300. The London Branch of the C.E.A. is to make a useful contribution, and the Society will be glad to receive further help.

Gaumont-British have, however, guaranteed to the Society that they will make good any deficit that may be realised. Actually the firms called in to assist with equipment are co-operating as far as possible to keep down the cost. The actual work of preparing the exhibits is being executed by Cinema Signs, while the L.C.C. Barrett Street Training School is assisting in the design of costumes and supply of "artists."

Mr. Rowson is hoping that the industry's exhibit may be detached from the Show after its tour and planted in Soho Square, so that members of the trade may see it at their leisure.

Liverpool Leads "A" Way

Justices Uphold Ban

By a majority of four votes (28 to 24), the full meeting of Liverpool magistrates on Thursday decided not to allow children to visit theatres showing "A" films.

That, in a nutshell, is the effect of the rejection of the recommendation of the Theatres and Public Entertainments Committee, "that pending the establishment of a National Censorship the resolution of the justices prohibiting admission of persons under sixteen to 'A' category films be rescinded, and that the proviso enabling such persons to be admitted to see 'A' films, if accompanied by a parent or bona fide adult guardian, be restored."

A deputation of C.F.A. chiefs, with T. Ormiston as spokesman, was in attendance, but the meeting decided by 33 votes to 17 not to receive it, nor the deputation which came to advance an opposite view.

The Chairman of the Committee, R. Rutherford, said the tendency now was for the Board of Film Censors to make more "U" than "A" films. Children had witnessed "A" films, but this was not the fault of the cinema proprietors. Why should there not be "A" films that were fit to be shown to children? If they were not fit to be shown to children they should not be shown to their parents. The magistrates had been informed exhibitors could not get as many "U" films as they wanted. Liverpool was the only town in the country to pass a resolution such as that now in operation.

That it was possible for drunken or dissolute parents to take their children into cinemas regardless of what happened to them was argued by one magistrate.

"I have seen 'A' films that were completely innocuous and 'U' films that ought never to have been shown," said Ald. Luke Hogan.

In one week in July, 29,000 people had to be refused admission to ten cinemas in the Liverpool central area because they were not allowed to take their children with them. The 67 cinemas in Liverpool paid about £50,000 a year in local rates, and a larger sum in entertainments tax.

Directors in New Role

Maurice Elvey, Sinclair Hill, Norman Lee, Victor Saville and Captain Norman Walker have a difficult task before them on November 3rd, when the Royal Opera House, Covent Garden, will be the scene of the Cinematograph Trade Benevolent Fund Carnival.

To them will fall the task of selecting the best-waved head of hair, the best complexion and the trimmest ankle. Prizes to the value of £30 are being given to the winners. Jack Buchanan will present the prizes.

The price of tickets is 5s.

K.R.S. and Co-operative Booking

Threat to Projected Schemes?

From the headquarters of the Kinematograph Renters Society the following official statement has been issued:—

"The Council of the K.R.S. has had its attention drawn to attempts on the part of certain exhibitors in various parts of the country to make arrangements whereby films may be booked or secured for hire on a collective basis.

"The Society has on previous occasions, whenever the situation has warranted such a course, taken the necessary steps to protect its members' interests against booking combines or other associations of exhibitors having for their object the restriction of competition.

"The Society once again desires to make its attitude on such matters known as widely as possible and repeats the statement that was sent to the Trade Press on November 29, 1927, namely:—

> "'**The settled policy of the Society representing renters controlling over 90 per cent. of the films exhibited is to refuse to do business with such combinations, believing that both from the point of view of public service and general business interest there is more to be gained by free development and open competition.**'

"In pursuance of this policy the Council of the K.R.S. acting on behalf of its members will not hesitate to take the necessary steps to give effect to this policy whenever any instance is brought to its notice and where the circumstances of the case require such steps in order to protect the interest of the renters and the trade.

"Further, the Society will investigate and require to be satisfied that the booking of films for any cinema is consequent upon the acquisition of a bona fide substantial financial interest in the cinema concerned before its members will entertain any contracts for the hire of films thereto."



Belle Chrystall and Edmund Gwenn, father and daughter millhands, in Gaumont's "Hindle Wakes," just concluded a sensationally successful show run at the New Gallery

Charitable Contributions to Continue

Hospital Representatives Meet C.E.A.

A meeting of representatives of over 100 charitable institutions receiving moneys from Sunday cinematograph performances, convened by the London and Home Counties Branch of the C.E.A., was held yesterday (Tuesday).

The present position in regard to the Sunday opening of cinemas was fully outlined by Reginald V. Crow, President, and Major A. J. Gale, after which many representatives of the charitable institutions acknowledged how necessary these contributions were for the continuance of their work and how grateful they were to the cinematograph proprietors of London.

Reference was specially made to the fact that, although there was no legal obligation upon cinematograph proprietors to continue their charity contributions, the resolution of the Association binding its members to make regular payments had been rigidly adhered to. The Association was congratulated in very glowing terms by many of the representatives present.

The representatives passed a resolution pledging themselves to do all in their power, both during the General Election and afterwards, to help forward a request for Parliamentary time for a measure to place the Sunday opening position on a reasonable and permanent basis.

Bogus "Bioscope" Representative Sentenced

A sequel to the hoaxing of many Yorkshire exhibitors by a man representing himself as an agent of THE BIOSCOPE was forthcoming in the Halifax Police Court last Wednesday, when Thomas Baker (26), of no fixed abode, was charged with obtaining money by false pretences from two cinema proprietors. He had obtained 5s. 6d. from the two exhibitors as an annual subscription to THE BIOSCOPE, but neither receipt nor papers were received, it being made clear that Baker was wholly unauthorised.

Prisoner asked that 94 other similar offences and 17 of attempting to obtain money by false pretences should be considered. The total amount was £32. He was sentenced to six months' imprisonment, with a further six months' hard labour, the sentences to run concurrently.

Ten More R.C.A. for India

Within the past month R.C.A. Photophone, Inc., has received orders for ten complete units of equipment from Madan Theatres Ltd., and Alex Hague, authorised distributors for Photophone in Bombay, and to these orders may be added seventy-four units which have been installed in theatres in different parts of India since last May.

Madan Theatres, Ltd., has been producing sound pictures for the past six months, having purchased recording apparatus from R.C.A. during Fram J. Madan's visit to New York at the beginning of the year.

Roxy's Message to Britain To-day

Does America Seek World Domination?

Vision of Great New York Radio-Television Centre

(Based on an Interview by Georges Clarriere)

"Roxy's" message to be delivered to Britain at the Carlton this (Wednesday (afternoon is forecast in that which he delivered to France last Wednesday.

It is that the idea—once regarded as wildly Utopian—of a great generating centre of world entertainment is nearing realisation. The great Radio City of which he has dreamt now occupies his mind as a vital, constructive and practicable scheme, upon the achievement of which he begins a work which others may have to complete.

But clearly he visualises the certainty of a Radio City in New York, from which the whole world may some day draw, by means of radio and television, its film, theatre, ballet and concert entertainment. What, then, is to become of the individual cinema, to say nothing of vast industries now engaged not only in U.S.A., but in other parts of the world, in providing public relaxation?

Is "Roxy's" dream really that of entire world domination by a huge American entertainment caucus, and if so, is it, after all, the wild dream of an ambitious U.S. showman or the challenge of a mighty American financial machine to the entertainment industries of every other nation—first among which is Britain?

S. L. Rothafel ("Roxy") has given Paris a foretaste of his elaborate plans, which he will unfold to London this (Wednesday) midday at the Carlton luncheon. At a "Roxy" lunch in Paris prominent guests included Charles Delac, Marcel Vandal, Edgard Costil, Carlo Bavetta, Jean Chataigner, J. Rousseau and members of the American Chamber of Commerce, including Mr. Canty.

The essence of Mr. Rothafel's speech was that he is searching Europe in quest of inspiration, looking for ideas, and inciting prominent workers in all branches of art, music and entertainment to go to New York to help in the scheme which, he firmly believes, will eventually be of world-wide importance.

"Roxy" said that he himself will never live to see the entire fulfilment of his dream; but will be content if he could carry it so far that there would be no possibility of it perishing.

Radio City was not, he said, a mere amusement centre, but the practical expression of an idea, to be spread world-wide. The world must be impressed with the idea, and afterwards initiated into the different branches of the scheme. Music, he said, was the international language of the world, and all forms of artistic display, in which music played the foremost part, would have first attention of those directing Radio City. To get this international language heard everywhere, broadcasting was of the utmost importance: but television is well on its way, he said, and this would revolutionise the whole scheme.

In itself, Radio City would be a huge permanent institution, containing broadcasting studios and stations, schools of music and dramatic art, cinemas, theatres, an opera and an international music-hall. Side by side with this would be the lesser and merely local attractions, such as shops, cafes, restaurants, tennis courts, swimming baths and other facilities for healthy recreation and entertainment.

Every form of entertainment and attraction is to be the best of its kind, leading up to the central idea of culture, *perfectly irrespective of nationality.*

Radio City would be a community in itself, with its own police, fire brigade, sanitary and medical staffs, and the rest; and every morning there would be a parade, indirectly modelled on the Guards' Parade, London. Daily and hourly the Radio City broadcasting stations would be sending out its message to the world.

As far as the citizens of New York are concerned, it is expected that Radio City will receive as many as 250,000 visitors per day.

"Art," said "Roxy," "must be treated commercially." It will not reach the hearts of the people unless the best is given, and in the best possible way. America is considered as "the land of jazz" by those in Europe who know no better; but the patrons of the Roxy Theatre actually clamoured, not for jazz, but for the "Bolero," by Ravel, perfectly played by an orchestra of one hundred and fifty musicians. To know the public of to-day, said "Roxy," one must understand that the lad of 16 years of age knows more of life and things than did his grandfather when 35 years of age. Adults forget this when they cater for youth with the idea of what youth was for them. Radio City is to remedy all this, and is to play up to, and not down to, the instincts and desires of the public.

Finally, Mr. Rothafel paid tribute to the generosity of Mr. Rockefeller and Owen D. Young, who had placed unlimited money at the disposal of the organisers of Radio City. They had shown their faith in the spirit of the public by making it possible to offer to this public the greatest centre of its kind the world will ever have known.

Second Pre-release for "Rebound"

Owing to the success of P.D.C.'s "Rebound" at the Leicester Square Theatre, it has been secured by Gaumont British for the Marble Arch Pavilion, which will permit of an extended West End run for this comedy, in which Ina Claire made such a hit.

"Rebound" will go to the Marble Arch Pavilion in about four weeks' time.

TALK OF THE TRADE

Kindly Reconsider Same?—Liverpool "A" Way—That C.E.A. Journal Report—Westenditis—Honest Film Travellers—Buy Right : Buy Now

Faraday House,
October 21, 1931

K.R.S. Attitude To Booking Combines

The latest K.R.S. pronouncement — I almost said ultimatum—expressing the attitude of the renters towards exhibitor booking combines, is a reiteratiou of a statement issued to the Trade Press as far back as November, 1927. Many tides have passed under Brooklyn Bridge since then, and much red ink has been used by British exhibitors as well as by sundry producers. The Films Act has come into operation ; the " talkie " has made its appearance ; the sharing terms contract has come into existence and producer-distributors have strengthened their hold directly and indirectly upon theatres. Established theories ; well-worn practices, have been thrown overboard by the score, because they had outlived the time of their usefulness. The K.R.S. may see no reason why it should depart from the principle it laid down as long ago as 1927, but if it would offer any logical reason for its continued resistance to Co-operative Film Booking, that reason must be one which goes a little further than the mere reiteration of the 1927 plea that there is a general business interest to be gained " by free development and open competition." This industry seems definitely to have passed the stages of " free development " and " open competition."

C.E.A. Efforts In Liverpool

The latest Liverpool " A " films decision leaves the cause of exhibitors rather limp. It is quite obvious that the Liverpool authorities are bent upon inflicting the hardship upon Liverpool theatre owners that juveniles, whether accompanied by their parents or otherwise, must not see " A " films. It is quite clear that the best possible case has been put up by the C.E.A. Thomas Ormiston actually left his electioneering in Motherwell to journey specially to Liverpool in order to argue the case for the theatres. That he was not given an opportunity does no discredit to him. There is a growing feeling among the rank aud file of the C.E.A. that the General Council should at once prepare to put up a big fight, going, if necessary, as far as the House of Lords. It may be remembered that earlier this year the C.E.A. spent upwards of £1,000 on legal advice and Appeal Court expenses in order to decide how best to have set aside this decision of the Liverpool justices and so combat the dangers to which this precedent exposes exhibitors in other parts. They sought the advice of one of England's most eminent Counsel, who gave them very little hope of success, even had they been prepared to go as far as the House of Lords.

Fight for Limitation of Local Licensing Powers

It is quite obvious that any money or energy to be expended in this direction must be aimed rather at the limitation of powers presently vested in Local Licensing Authorities, and this can only be achieved by extensive and intensive effort expressed through Parliamentary agencies. It is quite clear that local licensing bodies, many of which include in their membership men and women who are frankly hostile to all forms of public entertainment, do, in fact, possess far wider powers than any Government should have been allowed to depute to them. They can not only override the present film censorship, but can even usurp parental control and, if they choose, restrict private enterprise by refusing cinema licences.

Help Trade Candidates !

All exhibitors and others associated with the industry should on Polling Day offer their practical assistance by loaning cars, etc., to Parliamentary Candidates with a special interest in the trade. Put practical issues before Politics !

The following candidates fully merit such assistance :—

Thos. Ormiston, Motherwell.
James Welsh, Paisley.
George Archibald, Birmingham (Sparkbrook).
Edgar Wallace, Blackpool.
W. J. Womersley, Grimsby.
Geoffrey Mander, Wolverhampton (E.).
H. T. Muggeridge, Romford.

Frank Ditcham Improving

Pleased to report that Frank Ditcham, Universal chief, is making good progress, after an appendicitis operation. Mr. Ditcham was, to all appearances, a fit man only a few days ago, but a sudden chill revealed the major trouble, and immediate surgical aid became essential. Even in such circumstances—less than a week towards recovery —S.F. still puts business first, my information being that he is " only allowed to see one company executive."

Penley Reports For Duty

And on my way to inquire about another " sick man," I came face to face with a very substantial Charlie Penley, who I had anticipated was still feeling very sorry for himself in a nursing home. Charlie was compelled to " go down " recently for a few days, as the result of some affection of the throat, but, though not yet quite his normal self, is now about again.

What Does C.E.A. Committee Want ?

Exhibitors—particularly those in the C.E.A.—will probably be considerably exercised in mind as to the meaning of the latest report submitted to the General Council by the Management Committee of the *Cinematograph Times*. There is a vague reference to " sacrifiicing the existing revenue that comes from the renters " ; to " altering the make-up of the paper to produce the same amount of information, news and advice as heretofore only on stronger lines," and to the fact that " the Committee wants to feel that it has the support of the General Council in the continuation of the publication of the *Cinematograph Times*." Among exhibitors the report will doubtless create an impression that its point would be easier to arrive at if it either contained something which is not there or omitted something that is. Presumably, though a good deal of criticism has been expressed by C.E.A. members against the principle of an official exhibitor organ operated on legitimate trade journal lines, and seeking to make profit out of renters' advertisements, the Management Committee has never lacked the support of the General Council. It is difficult, therefore, to appreciate the necessity for an expression, at this particular moment, of the General Council's confidence in the C. T. Management Committee, or its acquiescence in any policy which the C.E.A. organ might adopt. What exactly is it that the Committee had in mind when making the Report, full details of which are on page 27.

Is it anxious to obtain General Council permission to drop renters' advertisements, as a step which C.E.A. spokesmen have often claimed is essential to complete journalistic independence, or is it concerned with securing General Council sanction for a remoulding of policy calculated to induce more renters to advertise in the *Cinematograph Times* ? Some day we may have the privilege of publishing answers to these questions.

" West End Complex " Going West ?

E. T. Hinge, managing director of the Stanley Rogers Circuit, makes further reference to our recent conversations and to an article in The Bioscope in which it was argued that film producers too often based their production policies on the tastes of West-End audiences. Mr. Hinge points out that The Bioscope has a journalistic champion in Stuart Jackson, film critic of the *Evening World*, published in the North Country. Mr. Jackson recognises, however, that " Hindle Wakes," " The Ghost Train " and " The Happy Ending," three recent Gaumont productions, provide a welcome indication that British producers are at last alive to the demands of proviucial audiences. " When I first began to write about films up here," says Mr. Jackson, " I found that film-men in London looked upon Newcastle-on-Tyne as a sort of place somewhere near Scotland, which had not really altered much since the days when the Picts came across the border. They went on producing films which suffered badly from a West-End complex. Picture-makers and distributors remained obstinately blind to the fact that the North, as well as other large provincial areas, does not care two hoots what the West-End may think of a film. Now there are signs that they are realising that it is the provinces to which they must look for their money, and to get that financial return they must make pictures which the provinces will like." The Bioscope has so frequently sensed this attitude through direct touch with provincial exhibitors, that I have no doubt as to how widely Mr. Jackson's remarks will be endorsed.

British Producers Note !

The new stage show for the R.K.O. Theatre, Leicester Square, which started on Friday last, promises to sustain the wide public interest created in the first Jack Hulbert variety show which, a short time ago, converted this theatre to the 50-50 policy. At the invitation of Billie Bristow and Manager W. H. Thornton, I was present at the first house, when the theatre was moderately well filled with a highly appreciative audience. I am glad to know that the R.K.O. management is retaining Florence Desmond as one of the main attractions

among the stage items. Her impersonations of well-known stage and film celebrities are amusing, and I think this young lady offers tremendous possibilities as the star in an original British "talkie." When will some producer with ideas give her a chance to show on the screen her real genius for mimicry, a foretaste only of which she was allowed to give in "Sally in Our Alley"?

The Key to R-Key-O

A great deal of clever exploitation is being accomplished nowadays for the R.K.O. Theatre for the current P.D.C. attraction, "Bad Company." Manager Thornton, as stated in last week's BIOSCOPE, has installed in the vestibule a lifelike model of an electric chair, which, he assures me, is a working model. I am not going to contradict him. Then again, a clever idea has been hit upon in a new issue of Press passes to this theatre. When I left on Friday evening I was presented with an envelope containing an innocent looking Yale key, the envelope being inscribed: "The key to a delightful evening's entertainment." I can just imagine what some pressmen will say about this R.K.O. pass when they mistake it for the latchkey to the flat at about 4 a.m.

New Zealand-Irish Showman-Exhibitor

With me on Friday I had W. C. Robinson, proprietor of the Town Hall Talkies, Dundalk, Ireland. Mr. Robinson has popped over to view a few films and to look "around the street" generally and had also arranged to meet his young son, Paul, who has just returned from South Africa. Robinson, Jr., has a record for travelling which will beat most of we seniors. Although only 13½, he has travelled practically all over the Eastern Hemisphere with the Westminster Glee Singers, whom he joined in New Zealand, when his father was a theatre owner there. When the Glee Singers were billed at Robinson's New Zealand theatre, they were so struck by the rich voice of Paul Robinson that they immediately took him in hand, and he joined them on tour, visiting China, Japan, Egypt, South Africa and other places.

American Product In Irish Free State

Now his voice is breaking, so he is joining his father in Dundalk, where doubtless he will speedily become endeared to Irish audiences. Robinson, Sr., is blazing a big trail in Dundalk, where he has put over several original exploitation schemes. Incidentally, Mr. Robinson is finding that of the American films shown in this country, a large and increasing percentage is unsuitable for exhibition in the Irish Free State. "This," he adds, "makes my BIOSCOPE all the more useful, because I am able to rely upon your reviews as a definite indication of suitability or otherwise of each film for my particular public. Out in New Zealand, I could rely definitely upon the statements of film salesmen, who, in those parts, make a point of never misleading an exhibitor customer. I soon found when I came to Ireland," he added, "that film salesmen in these parts are not the same, and my confidence cost me rather a lot in the first few months I was operating there. Now, however, when I am unable to see the films myself—which is pretty often—I turn to THE BIOSCOPE reviews."

Campaign Means Rewards

Fox sales for next year are far in advance of last year, says James R. Grainger, sales executive. This he ascribes to high ranking product and the "Buy Right—Buy Now" campaign sponsored by the Quigley Publications.

OBSERVER

EDISON

Reminiscences by Terry Ramsaye

(Editor Motion Picture Herald)

The death of Thomas Alva Edison, the Father of Inventions, has brought from the pen of Terry Ramsaye, editor of the *Motion Picture Herald*, an appreciation, from which we make a few extracts. Mr. Ramsaye's history of the evolution of the motion picture, in which he gives virtually sole credit to Edison, has already been violently challenged from many sources; but his personal reminiscences are full of interest. "Edison," says Mr. Ramsaye, "was in very truth an engineer of a new civilisation. In sum he gave to the world the first efficient dynamo, the incandescent light, the carbon transmitter, the multiplex telegraph, the system of alignment which makes the typewriter upon which these words are sadly written to-day an instrument of accuracy and precision, the phonograph, the motion picture, the radio valve, and an endless array of inventions, refinements and betterments of processes in metallurgy, industrial chemistry, cement manufacture—world without end in science and industry.

■ ■ ■

"Through all this amazing lifetime of labour, Mr. Edison was a happy, strenuously interested, eternally optimistic philosopher, with a ready wit and a kindly sense of humour and a tremendous tolerance."

Edison started work on the cinematograph in 1887, his first concept being to make pictorial records in tiny spirals on a cylinder like his phonograph records and to view the pictures through a microscope. He abandoned this in favour of some device which would handle rows of pictures made on strips or tapes. He made films of sheets of collodion varnish dried on plate glass, but they were too fragile. When Edison heard in August of 1889 that Eastman had solved the problem of roller photography with a flexible picture base, he sent his assistant, Dickson, post haste to Rochester for a sample. That first purchase was of a roll of film 1 in. wide and 50 ft. long. On September 2, 1889, as the Eastman records show, the Edison Laboratories remitted $2.50 in payment of that first great film purchase.

When Dickson showed the material to Edison, the inventor was excited:

"That's it, now work like hell!"

■ ■ ■

It was Sunday morning, October 6, 1889, when he returned from a European trip. He was in hot haste to see the new machine, which had been assembled in his absence.

Dickson snapped on the light and Edison peered through the peephole in Kinetoscope No. 1. It worked. There was a living picture in it of Mr. Dickson tipping his hat.

Edison never made pretence of being a business man, despite the billions that his work added to the wealth of the world. When the Brooklyn Edison Company was organised investors called to ask him to permit the use of his name. They offered him $100,000. "That will be all right," he responded, "but don't give me all that money at once, because I'd just go spend it. Give me five thousand a year for twenty years."

"It was a good many years afterwards that I woke up and discovered I could have had the $100,000 and collected the $5,000 a year in interest," Mr. Edison observed.

He often counselled patience. "You can't give it to them too fast," he said. "Remember it was five years after the typewriter was a perfected instrument before anyone wanted to write on it. It was about that long before anyone wanted to talk on the telephone.

"The first big order I got for lamps was from a liquor rectifier in New York. He wanted a hundred lamps. He had discovered that an incandescent lamp hung in a barrel of raw whisky put age on it rapidly!"

■ ■ ■

But perhaps the most telling story Mr. Ramsaye narrates concerned not Edison, but Edison's famous secretary-assistant, Meadowcroft, who spent a self-effacing lifetime in Edison's shadow. On only one occasion did Meadowcroft stray from Edison's fold and that was for a two-year period when he was developing an idea of his own. Meadowcroft hit on "the altogether fanciful notion" that an interesting use might be made of the newly-invented incandescent lamps by mounting them to spell out letters of light on signs and billboards. He made such a sign and organised a company; but the company came to grief.

Only a few months ago Edison and Meadowcroft were driving down Broadway, now, of course, ablaze with theatre signs, marquee lights and flashing bulletins. Edison nudged his companion in the ribs: "Maybe there was something to that fool notion of yours about light signs, after all," he said. Only Meadowcroft could tell what it feels like to get so close to a big financial success and yet fail with it.

■ ■ ■

Concerning Edison's relation to the invention of the cinematograph, Will Day writes to point out that it is not claimed for Edison that he invented his Kinetoscope, which was his first application of Kinematography, until 1891. This is the date Meadowcroft himself gives for the "invention of the motion picture camera." But the late William Friese Greene in June, 1889, applied for his first provisional patent No. 10301. After the Chester Convention of 1890, when pictures of Hyde Park were shown, the Press and science journals of the period, including the "British Journal of Photography," the "Scientific American," and the "Optical Magic Lantern Journal," gave a full account of the wonders of cinematography.



Benita Hume, here seen in Gaumont's "The Happy Ending," has signed a 3-year contract to play for R.K.O. in Hollywood

America Organising Trade Education

S.M.P.E. More Active

(By Our New York Representative, Ernest A. Rovelstad)

Organised education on matters pertaining to the motion picture industry is one of the projects about to be launched by the Society of Motion Picture Engineers. A phase of this development is a plan to establish fellowships in motion picture engineering in co-operation with Massachusetts School of Technology and other universities, said J. I. Crabtree, research director for Eastman Kodak Company. After two years as president of the S.M.P.E., Crabtree declined nomination this time.

Standardising of product was emphasised as an urgent need by Crabtree in his address. Problems requiring solution, he said, include "standardisation of screen brightness, the density characteristics of projection positives, the sizes of camera and projector apertures, the desirable gammas in the processing of film, the measurement of light intensity in the studio, so that when the negative is developed to a definite gamma the print will give the artistic effect desired."

Exhibitors Fail To Agree

Now comes the decision of national distributors not to participate in any joint negotiations with exhibitors for the purpose of establishing uniform zoning until a suit pending and attacking the legality of the plan is settled.

This comes at a time when a number of individnal exhibitors have appealed to the Hays Office for uniform protection systems in their territories. The legality of the uniform protection and zoning plan recommended by the exhibitors in the Omaha territory has been attacked by exhibitors' organisations in certain other localities.

All of which places the situation right back where it was before the Motion Picture Producers and Distributors announced that it was about to undertake settlement of the protection problem in territories where conditions were particularly chaotic.

Warner Anti-Trust Action

A date for the trial of the Clayton anti-trust action brought against Warner Bros. by the Department of Justice is now being sought by John H. Amen, special assistant prosecuting attorney general of the United States, and the counsel for the company. The charges followed the acquisition of First National by Warner Bros.

Theatre Decentralisation Success

Net income of $883,354 is reported by General Theatres Equipment, parent company of Fox Film, and subsidiaries for the six months ended June 30th. Income from dividends of Fox Film Class A and B stocks amounted to $2,193,672 in the half-year.

Fox Film Corporation and its subsidiaries, on a gross of $47,870,373, earned $102,152 for the same six months, before deduction for federal income taxes. This compares with $6,785,897 for the same period in 1930. The company explains that the decline in net earnings was largely due to a reduction in theatre receipts and film rentals. Income from these sources was $45,749,867 compared with $50,973,848 for the first half of last year.

Officials say that the decentralisation plan in operation of the Fox theatres is saving the circuit thousands of dollars every week. Operating overhead has been cut down radically, with the home office staff eliminated entirely.

* * *

Sol Lesser, who recently resigned as personal assistant to Carl Laemmle, is understood to be joining Walter Futter, producer of "Curiosities," and will produce "Peck's Bad Boy" independently.

* * *

Charles Rogers, of the English firm of Hall & Rogers, making "Hopping Off," their first comedy for Hal Roach, suffered a broken wrist and a wrenched back when a wing fell from the plane under which he was working.

Elizabeth Allan to Marry

W. J. O'Bryan "Cast"

The most interesting film trade engagement of this year comes to light with the announcement that Elizabeth Allan, who in one year



W. J. O'Bryan



Elizabeth Allan

has reached the forefront of British film stars, is to marry W. J. O'Bryan, the well-known manager and production adviser, who is associated with the Albemarle Service. Miss Allan was introduced to Mr. O'Bryan by Herbert Marshall, who was impressed by her fine features and personality, and she was given parts in several Twickenham films, including "Alibi." Her work in these early films resulted in a big role for her in "Michael and Mary," a Gainsborough picture in which Herbert Marshall and Edna Best are starred, and which Ideal will show to the trade very shortly. This was followed immediately by a still more important part in "The Head Waiter," Alexander Korda's current Paramount production in which she is now playing lead opposite Leslie Howard. Miss Allan, in addition to her film work, has had considerable stage experience, and she is regarded as one of the few British female stars with prospects of a really big future.

Mr. O'Bryan has been associated for many years with the theatrical and film industries, in which he has had a unique experience. He has probably done more than any other independent personality associated with the British film industry to help mould the production policies of British companies, for, in addition to assisting with the selection of stories and the engagement of suitable film writers, he has been responsible for the casting of a big majority of leading parts in recent British pictures.

Under his management at the present time are many of the principal British film-stage stars. His host of friends will join THE BIOSCOPE in offering congratulations and best wishes for long life and happiness.

R.K.O.-Pathe and Tobis Agree

Exchange of Product Arranged

An international agreement has just been concluded by T. S. Delehanty, general manager of the R.K.O.-Pathé Export Corporation, and Dr. George Deutsch, foreign manager of the German Tobis organisation, on behalf of their respective companies.

The agreement involves international reciprocity between these two great corporations, for the distribution of American pictures in Germany and of German pictures in the United States, and follows an announcement, published in THE BIOSCOPE last week, that a similar arrangement had been concluded between R.K.O.-Pathé and the French Pathé-Natan group.

Tobis, one of the major European companies, will distribute all R.K.O.-Pathé product in Germany. R.K.O.-Pathé, in addition to handling the German Tobis product, will produce pictures in Berlin for European distribution.

This agreement, which is in accord with the forward policy adopted by R.K.O.-Pathé, is the fruit of lengthy negotiations by Mr. Delehanty, who recently returned to London from New York to conclude them.

Together with the previously made announcement, it places R.K.O.-Pathé in a strong position as regards the Continental markets, and means, presumably, that the product of the Culver City studios will enjoy world-wide release.

Movietone and Education

The News Theatre, Shaftesbury Avenue, W., is to give away 100 tickets each week to the head masters of London County Council schools for distribution to the pupils.

This scheme marks a definite step forward in utilising sound news as an educational medium, and British Movietone News and the L.C.C. are co-operating.

"On the Other Side"

"On the Other Side," the German version of R. C. Sherriff's world-famous play, "Journey's End," had just been shown for the first time. Conrad Veidt plays the part of Capt. Stanhope. The picture has made a great impression on the German Press.

British Studios To-day

Eric Hakim's M-G-M Plans—"Frail Women" for Hagen—McGann Finishing— Gilmer Out of F.A.G.—"Still" Exhibition



Mary Newcomb, to make her first "talkie" at Twickenham

Hakim Signs Magaret Bannerman

My exclusive story on page 14 of THE BIOSCOPE last week appears to have peeved some of the trade gossips. I am sorry, but when I learn that Sam Eckman, of Metro-Goldwyn-Mayer, has decided that his company's British films shall be produced under the ægis of Eric Hakim I recognise a first-rate news item because Eric Hakim is taken seriously in the trade as a producer with ideas and ideals based not upon dreams, but upon a confident knowledge of box office. To my story of last week when I told you that the first of three Hakim pictures to be made for M.-G.-M. reference will be Harold Dearden's play, "Two White Arms," I can now add that Margaret Bannerman has been cast to play the lead, with Claude Allister playing opposite. The film will be shot in the A.S.F.I. studio at Wembley and will be completed early in December. Heading the supporting cast will be Gordon Harker, who has just crowned his previous British film achievements with an amazing character study in "The Calendar."

Claude Allister's Fine Record

This will be Miss Bannerman's first British "talkie," and I understand that tests which have been made have proved that both from a photographic and recording point of view this famous stage artist is likely to prove one of the greatest screen revelations since "talkies" arrived. Claude Allister, who is an Englishman, entered pictures in 1929, his first memorable performances being in "Monte Carlo," "Charming Sinners," "Such Men Are Dangerous," and "The Czar of Broadway." Mr. Hakim has signed Farkas to take charge of the photography.

World Outlet through M.-G.-M.

Miss Bannerman and Allister will appear also in two other Hakim pictures, the first of which will be based on an original story which Harold Dearden is at present writing. The films are guaranteed an outlet both in this country and in America through the M.-G.-M. organisation, which has secured world-wide distribution for Mr. Hakim's initial British film success, "The Outsider." The second and third of the new Hakim pictures will be made at British and Dominions Studios, Elstree.

"Frail Women" for Hagen

"Frail Women," an original story by Michael Barringer, is to go into immediate production at Twickenham under the direction of Maurice Elvey.

Mary Newcomb, the famous actress, will make her "talkie" debut in this picture, in which she will co-star with Owen Nares. A supporting cast has been chosen to support the stars, and leading parts will be played by Edmund Gwenn, Athole Stewart, Herbert Lomas, John Batten, Jane Welsh and Margaret Vines, the latter a newcomer of whom Mr. Hagen expects big things.

I understand that Maurice Elvey may direct other product at the Twickenham Studios, where no fewer than nine pictures are due for completion within the next three months. Night and day shifts will have to be worked.

Elvey broke recently with A.R.P., owing, it is understood, to differences of opinion with Basil Dean.

Epsom Racecourse at Cricklewood

During the past week-end the racing sequences in Mutual Films' serial "talkie," "Lloyd of the C.I.D.," were concluded in the Stoll studios at Cricklewood.

An exact replica of the Epsom grand stand, including part of Tattersall's ring—one of the largest settings in any British studio was erected for the scene. The stand was crowded with racing enthusiasts in summer attire. Flimsy dresses, parasols, frock coats, silk hats, bowler hats, young and old, lords and ladies, bookmakers and touts, created a typical racing atmosphere.

Suddenly a bell rang. "They're off!" screamed the crowd. "Come on, June Bird," yelled a dozen voices. "There goes Gordon," screamed the supporters of a well-known jockey. "Come on, Steve," yelled others. "Ten to one bar Camelot," a bookie's voice boomed. "Camelot wins," yelled the crowd. "Camelot wins!" Camelot had won.

"Fine," remarked Henry MacRae, the director, afterwards. "No need for a retake, it's easily seen that you Britishers are not only cricket enthusiasts. We'll shoot the actual race next week!"

Night Work on "The Old Man"

At the British Lion Studios, Beaconsfield, Manning Haynes is putting the finishing touches to "The Old Man."

Work went on throughout the week-end and shooting did not conclude on the night exteriors until 6 a.m. Sunday morning.

An enormous set representing The Coat of Arms Hotel was erected in the studio grounds by Art Director Norman Arnold, and an old-world atmosphere was created by the presence of a number of rustics and village gossips.

Work this week will be centred on Maisie Gay's big comedy scene, where she tells me she has to get thoroughly intoxicated on seven pints of—ginger ale!

Warners' "Murder" Finished

The residents of Teddington had a great treat on Friday last, when the final scenes from "Murder on the Second Floor" were "shot" outside an ironmonger's shop in the High Street.

The scenes depicted Ben Field, as Mr. Armitage, pacing up and down, and finally coming to rest outside an ironmonger's shop, in the window of which was a particularly vicious-looking knife.

Great difficulty was experienced by the police in controlling the crowds. "Murder on the Second Floor," directed by William McGann, is the first production of Warner Bros. First National at their Teddington studios. Five different sets have been used and exteriors have been made from the top of an L.C.C. tramway car, on the Embankment, at Victoria Station, in Mecklenburgh Street, Bloomsbury, and High Street, Teddington.

Film Artists' Guild Changes

I hear that at a special General Meeting of the Film Artists' Guild, held recently at the Guild headquarters, 43-44, Great Windmill Street, there were scenes reminiscent of an Oswald Mosley electioneering meeting. I have not been told how many chairs were broken, nor whether a vote of confidence in the whole of the personnel of the Guild was passed. Unofficially I have heard sufficient to appreciate that the appointment of Miss Mary Pitcairn as interim President and Chairman of the Guild, to hold office until the next General Meeting, is the most strategic move that could possibly have been made. Miss Pitcairn's pacific influence, coupled with her tremendous enthusiasm for the real welfare of artist members of the Guild, will, I feel, tide over a minor crisis in the affairs of this useful organisation. A. Coulson Gilmer was formerly the President of the Guild, and it is understood that differences of opinion among members have followed upon a so-called "star-finding" competition run by the Guild at Hawley recently and criticised adversely in THE BIOSCOPE at the time.

Film "Stills" Exhibition

Paul Rotha, author of "The Film Till Now" and its sequel, "Celluloid: The Film To-day," just published, is arranging an international exhibition of film stills representative of the productions of six different countries.

This exhibition will be held at the Zwemmer Galleries, 76-78, Charing Cross Road, from October 22nd to November 5th, and should prove of tremendous interest to intelligent members of the British film producing industry, though I tremble to think how far British stills will measure up to competitive exhibits from other countries.

I acknowledge that during the past year two or three British still men have been responsible for some exceptional very fine work, but unfortunately a large percentage of British stills is still very far below the Continental and American standards. Renting houses also "duplicate" too frequently in the production of press stills, often with disastrous results, which indicate false economy.

W.H.M.

"Bioscope" Readers' Forum

Open Platform To All in the Trade

READERS of THE BIOSCOPE have frequently expressed a desire for the recommencement of our "Readers' Forum," for many years an interesting feature of this journal.

The Editor will be pleased, therefore, to receive from any member of the film industry, or anyone actively interested in its welfare, contributions, however controversial, to this feature.

All letters intended for publication MUST be accompanied by the name and address of the writer and, unless expressly requested to withhold, the Editor will consider himself at liberty to publish names and addresses. If requested, however, a pseudonym only will be used, and the name and address will be treated in strict confidence. Letters should be reasonably brief and, if possible, confined to one specific subject.

FILE SYSTEM FOR BIOSCOPE REVIEWS

THE EDITOR,
THE BIOSCOPE.

DEAR SIR,

If you cannot see your way clear to print your film reviews horizontally across the paper so that these can be extracted for filing in convenient form, I suggest you can at least arrange to have each page of reviews backed by some kind of printed matter so that we exhibitors can cut out the reviews and paste them on to loose leaf reference files.

We do not care whether your reviews are run in continuous form; the majority buy your paper for TRUE and ACCURATE REPORTS of FILMS and these WE ALL OF US WISH TO FILE.

Surely you can find a one side print somehow. What it means to your paper you do not realise.

Yours faithfully,
A. PARKER.

Crown Electric Theatre,
Scotswood Road,
Newcastle-on-Tyne,
October 17, 1931.

We have had so many similar requests that we have decided in future whenever possible to arrange publication of our film reviews so that these can be cut from the paper and filed for reference without mutilation.—EDITOR.

AMERICA SHOULD HAVE NO CHOICE

THE EDITOR
THE BIOSCOPE.

DEAR SIR,

I protest emphatically against your article of last week, "Reciprocity or Tariffs, which does America prefer?" As an exhibitor booking for eight halls, and a regular reader of THE BIOSCOPE from its very earliest days, I am sorry to see you getting such an American bias. Why ask which America prefers, Reciprocity or Tariffs, when you know that the answer is that she prefers neither? America does not want reciprocity nor tariffs, but if the old British lion is half awake she will get tariffs now—and how!

I think the C.E.A. should have tried to get all exhibitors to give their help during the coming election—on the quiet if necessary—to help candidates pledged to protect us against this constant bleeding by big American film companies. The country is getting soaked with American propaganda through these films, and if you do not like to take my word for it, just study how many exhibitors are now showing about two or three times the amount of British films which they are compelled to do under the quota. I know a lot who are booking between 30 and 40 per cent of British pictures, and in another year, if things go on as they are now, they will be booking over 50 per cent. The reason is British exhibitors are getting wise. I wish British producers would realise more than they do how very nearly they have got a stranglehold on the Americans, then they would bring down their prices a little, so that exhibitors could show more and more till we send Americans back home, crying their eyes out.

Now, BIOSCOPE, let us have some more of your pro-British articles. You always used to stick up for the British, and if you let us down now we shall have to believe it when somebody says that you are ruled by the big American advertisers in your paper and dare not offend them.

Let us have a heavy tariff on foreign films. That will help to find employment for our own people and it will keep the screen true to the English language. America has had plenty of time for reciprocity, but in the American dictionary that word is missed out.

The Americans want all the money all the time and we British exhibitors have got to keep on giving it to them unless we can get a Government that is strong enough to throw overboard the weak-kneed old free trade idea and keep Uncle Sam's fingers out of John Bull's pockets.

Yours faithfully,
LANCS. EXHIBITOR.

October 16, 1931.

By urging reciprocity in preference to an Imports Tariff on films, THE BIOSCOPE *aimed to serve the interests of the trade as a whole and was in no way influenced by considerations of advertising. In view of the insinuation a signature would have been preferable to the pseudonym, though as evidence of our good faith we publish this letter.*

We are not unmindful of the danger, apparently sensed by our correspondent, that British producers in the absence of foreign competition might be guilty of the human failing of taking advantage to force up their prices.—EDITOR.

CAN YOU BEAT 28%?

THE EDITOR,
THE BIOSCOPE.

DEAR SIR,

It may interest you and your readers to know that, having just compiled our Quota return for the purpose of forwarding same to the Board of Trade, our accountants have worked out that our percentage of British pictures shown at this cinema for the past 12 months has been 28 per cent. of the total.

Yours faithfully,
ALFRED LEVER.

Gresham Theatres, Ltd.,
Grand Palace Theatre,
St. Albans.
October 14, 1931.

"TAX AMERICAN PICTURES AND STARS!"

THE EDITOR,
THE BIOSCOPE.

DEAR SIR,

May I make the following suggestion? That you either put a paragraph in a noticeable position or, preferably, a slip in every copy of THE BIOSCOPE for the *next three weeks,* begging every artist or member of staff in the film world to send on December 10th next a letter to his Member of Parliament at the House, stating the present position of the film industry and asking him to forward our right to protection by tariff—for we are not on the dole—to beg that all American film is taxed on footage and all American artists have their salaries taxed. It would make a vast difference to us. It is the right moment for concerted action.

Yours faithfully,
EDWARD O'NEILL.

6, *The Barons,*
St. Margarets,
Twickenham.
November 18, 1931.

There is already a discrimination against the employment of foreign film artists in British films, and all American stars played in British pictures are subject to Income-tax in common with others. Whether this is the moment to carry matters farther in this direction is at present in the hands of the Electorate.—EDITOR.

PROJECTIONISTS NOT NEGLECTED

TO THE EDITOR,
THE BIOSCOPE.

DEAR SIR,

Surely no one has given more publicity to the projectionists' cause than our old friend David Robson, who to my knowledge has not only "glorified" the man in the box through the medium of THE BIOSCOPE, but also in the daily Press. Can we not look to him to supply the answer that is called for by Mr. Richardson and Mr. Maclaren, and also, for that matter, by every projectionist?

Yours faithfully,
J. EVANS.

*Sydenham, S.E.*26,
October 10, 1931.



Kay Hammond as a barmaid gives Alf Goddard a sipping instinct in the Gaumont-Welsh-Pearson version of W. W. Jacob's "The Third String"

BOX OFFICE FILM REVIEWS

✶"The Calendar"

(W. and F.)

Popular Subject Well Treated

There is probably no form of dramatic entertainment more certain of popular appeal to a British audience than the drama of the turf.

In the construction of this type, Edgar Wallace is a past master, and his play "The Calendar," which has proved so successful on the stage, will extend enormously its appeal on the screen.

The story is not one of striking originality, for all is in the telling. Garry Anson is the conventional hero, direct descendant from Charles Surface, up to his ears in debt and depending on his horse, Rangemore, to put him right by winning the Ascot Stakes.

On the advice of his trainer, Garry decides to instruct his jockey not to win and so improve his price for a forthcoming race. With a fatuity that must be accepted as permissible in the hero of a sporting drama, Garry admits this in a note which he writes to Lady Panniford, a married woman with whom he is having a mild flirtation.

When John Dory, a bookmaker, points out that the "pulling" of a favourite is not up to his usual code, Garry sends another message to Lady Panniford, written on the back of a £100 note, explaining that his previous note was only a joke and that his horse is going out to win.

Rangemore loses by a short head, and Garry, financially embarrassed, asks Lady Panniford to return £20,000 which he had given her to keep for him. Lady Panniford refuses, asserting that the £20,000 was a gift. When Garry's horse is declared winner, owing to a disqualification, she sends Garry's first note to the Jockey Club, with the result that an inquiry is held and Garry is "warned off."

Garry can only prove his innocence by the production of the £100 note containing his second message, which Lady Panniford denies having received. But Garry has a valet, an ex-burglar with a remarkable memory for details, who remembers that Garry wrote the note with an indelible pencil. With the assistance of the honest bookmaker and the ex-burglar, Garry rifles Lady Panniford's safe, and not only regains the proof of his innocence, but discovers evidence which justifies him in breaking with Lady Panniford. He then appreciates the loyalty of her sister-in-law, whose love he realises for the first time.

Edgar Wallace has treated his subject with such ingenious novelty and has so skilfully drawn characters which are perfectly represented by an exceptionally strong cast that the result is entertainment of an entirely satisfying kind. The construction is such as to carry the story on to a very effective climax.

Herbert Marshall plays Garry with such charm of manner that one loses sight of the fact that his intelligence is hardly in excess of his ideas of sportsmanship. Edna Best plays an ingenue part so delightfully that one cannot help regretting that she has not been given something to do, and Anne Grey plays Lady Panniford with great distinction. Gordon Harker is an "artistic highlight" in a part full of humour, and outstanding performances are given by Alfred Drayton, Allan Aynesworth and W. J. Warrington.

Here is a typical picture of British sport, and it is not easy to understand why the Film Censor has awarded it an "A" certificate.

Suitability: Strong attraction for any class of audience.

ANALYSIS

Story and Dialogue	15%	*out of*	20%
Direction	17½%	,,	20%
Acting	18%	,,	20%
Recording and Photography	17%	,,	20%
General Appeal	18%	,,	20%
	85½%	,,	100%

THE CAST

Garry Anson	Herbert Marshall
Jill Panniford	Edna Best
Hillcott	Gordon Harker
Lady Panniford	Anne Grey
Sir William Panniford	Nigel Bruce
John Dory	Alfred Drayton
Edmund Parth	Allan Aynesworth
Wave	Melville Cooper

Offered by: *W. & F.* **Produced by:** *Gaumont British P.C.* **Directed by:** *T. Hayes Hunter.* **Length:** *7,015 feet.* **Release Date:** *February 8, 1932.* **Certificate:** *A.* **Recording:** *R.C.A. on Film.*

J. H. B.

✶ Denotes Registered British Film.

✶"A Safe Affair"

(M-G-M)

Langham Productions' First

The one redeeming feature of this, the first effort of Langham Productions, is the portrayal of Franklin Dyall in the leading role, a part which even so is unlikely to add to his reputation.

Developed mainly on comedy lines, the story is thin, and development consequently slow. The elimination of certain scenes having little bearing on the story might distinctly improve matters.

Rupert Gay, a facetiously inclined millionaire, owns certain Morovian oil concessions which have more than once nearly cost him his life. Otto Crann wishes to obtain them, and this gentleman apparently stops at nothing to gain his ends. Gay, however, is impervious to all his subtleties, secure in the knowledge that he commands the services of the best of valets.

He, however, falls for the wiles of a woman engaged by Crann to ensnare him, and when everything seems lost he produces his trump card, in the person of the valet, and everything ends happily.

There is an artificiality about the story, and neither the dramatic moments nor the lighter comedy stuff counts for much. The more easily pleased will find some amusement in the stony-faced behaviour of the valet, a part quite well played by John H. Roberts. He and Franklin Dyall are, however, the only two to make any pretence at acting, the rest of the cast making a poor show of their respective parts.

Suitability: Fair average programme filler only.

ANALYSIS

Story and Dialogue	8%	*out of*	20%
Direction	12%	,,	20%
Acting	12%	,,	20%
Recording and Photography	13%	,,	20%
General Appeal	10%	,,	20%
	55%	,,	100%

THE CAST

Rupert Gay	Franklin Dyall
Judd	John H. Roberts
Countess Olga	Jeanne Stuart
Mary Bolton	Nancy Welford
Otto Crann	J. Neil More
Jim	George Turner
Tom	James Knight

Offered by: *M.-G.-M.* **Produced by:** *Langham Productions.* **Directed by:** *Herbert Wynne.* **Length:** *4,758 feet.* **Release Date:** *Not fixed.* **Certificate:** *U.* **Recording:** *R.C.A. on Film.*

H. M.

"New Adventures of Get-Rich-Quick Wallingford"

(M-G-M)

Sparkling Comedy

Described as the new adventures of the plausible but very likeable humbug, Wallingford, this film will be found to differ very little in story essentials from a previous silent production dealing with this same gentleman.

It may be said at once that it offers entertainment as snappy and bright as to capture the goodwill of all audiences, who cannot but feel the maximum amount of sympathy for the leading characters, rogues though they may be. In this department the film is delightfully served, and Sam Wood, who directed, is never at a loss in his appreciation of the merits of good hearty laughter, nor his ability lacking in acquiring it.

J. Rufus Wallingford and his two pals, Schnozzle and Blackie Daw, work the confidence trick with amazing coolness and success, and early on we witness the screamingly funny methods they adopt to relieve a victim of a cheque for 20,000 dollars.

A difficulty is presented in changing it, but by sheer cheek Wallingford interests himself in a girl whose parents are being pressed to part with some real estate. In prevailing upon the parents to refuse the offer, he hands them the cheque as security for his bona fides, and after carefully instructing them not to pay it in, starts to develop the piece of land.

With all the confidence in the world he makes himself known to the townsfolk, to whom he professes to be a member of a firm of big financiers and whom he leads to believe that gold deposits have been found on the land. A company is formed, the girl's father is made resident, and money rolls in from various sources. Everything goes swimmingly until Wallingford's conscience pricks him, mainly through love for the girl, and he decides to go straight.

This is the signal for Blackie Daw to quit with the cash, but the reliable Schnozzle brings him back and saves Wallingford from a crowd of irate stockholders.

The land turns out to be extremely valuable, but Wallingford has to answer a charge of fraud in connection with the cheque, which has reached the hands of the police. Blackie takes the blame and is leaving on the train, but the light-fingered Schnozzle relieves the detective of the cheque, and the end is a happy one.

Wm. Haines is ideally cast in the role of Wallingford and invests the part with just that amount of sympathy which is so essential to the film's success. A notable feature is the appearance of Jimmy Durante in the role of Schnozzle. He is a perfect type of comedian, and his sleight-of-hand methods are a joy to watch. Ernest Torrence is excellent as Blackie, and Leila Hyams is most appealing as the girl. Good performances are also put up by Guy Kibbee, Hale Hamilton and Robert McWade.

Suitability: Sound booking almost anywhere.

ANALYSIS

Story and Dialogue	17%	*out of*	20%
Direction	17%	,,	20%
Acting	18%	,,	20%
Recording and Photography	17%	,,	20%
General Appeal	15%	,,	20%
	84%	,,	100%

THE CAST

Wallingford	Wm. Haines
Schnozzle	Jimmy Durante
Blackie Daw	Ernest Torrence
Dorothy	Leila Hyams
McGonigal	Guy Kibbee
Charles Harper	Hale Hamilton
Mr. Tuttle	Robert McWade
Mrs. Layton	Clara Blandick
Mr. Layton	Walter Walker

Offered by: *M.-G.-M.* **Produced by:** *M.-G.-M.* **Directed by:** *Sam Wood.* **Length:** *8,460 feet.* **Release Date:** *Not fixed.* **Certificate:** *U.* **Recording:** *Western Electric on Film.*

H. M.

"Range Feud"

(United Artists)

Buck Jones Astride

Buck Jones is again the efficient sheriff in "Range Feud," though by way of a change is involved in no love affair other than the interest he takes in that of two young friends. The story is a familiar one with the hero suspected of treachery by his best friends, and having to deal warily with those who wish to see his downfall.

Plenty of action is supplied chiefly in equestrian races against time, and a colourful climax comes with the saving of an innocent man from the rope and the subsequent exposure of the real crooks.

Opening rather absurdly with Buck Gordon, the sheriff, laying down the law from the pulpit the story goes on to tell of the bitter quarrel between two neighbouring ranch-owners, Turner and Walton. Sympathy lies from the first with the sheriff, who appears to take sides against

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SPEAKING PERSONALLY

J. Houlihan has just taken over the management of the Shakespeare Theatre, Lavender Hill, S.W. He is well known in South London, having been connected with the Kennington Theatre, the Broadway, Deptford, and the Woolwich Hippodrome. He was one of the original managers for United Picture Theatres.

T. C. Lapthorne, who has now been appointed relief manager for E. Hakim's London circuit, can lay claim to an extensive knowledge of both sides of the trade. Starting off on the exhibiting side he then went as cameraman with Phil Ross, of British Filmcraft, and was actively engaged with that unit on several productions. Later he was for some time acting manager at the Grand, Edgware Road, W., and at the Regal, Grays, Essex.

Robert Crooks, manager of the Stamford Hill Super Cinema, has been ordered a complete rest, owing to nervous disability. His place has been taken temporarily by C. Cawood, relief manager for P.C.T.

R. E. Fox, now installed as manager of the Regent, Stamford Hill, London, N., although only in the trade for the past three years, already possesses a record as a smart showman. He has had service at the Dalston Picture House, Finsbury Park Rink, and the Marlborough Theatre, his last position. Previous to that he had been assistant at his present house.

George Hazeldine Barker, who, as reported in THE BIOSCOPE recently, has acted throughout the season as relief manager on the A.B.C. chain, has now been given an appointment as manager at the Scala Cinema, Birkenhead, where he takes over his duties officially on October 26. Mr. Barker will carry with him the good wishes of his many trade friends, to whose number he will doubtless add speedily at this well-known A.B.C theatre.

A. R. J. Pulleyn, proprietor of the Grand Picture House, York, has gradually improved this theatre during the last few months and plans still further refinements. He designed and built the whole building over 12 years ago, since when he has retained a real interest in the theatre. His daughter, Sylvia C. Pulleyn, conducts the secretarial affairs and his two sons, J. R. Pulleyn and W. J. Pulleyn, who are connected with the firm of R. J. Pulleyn & Sons, builders, etc., assist him in the management.

W. A. Sandover has been appointed manager of Birmingham's largest cinema—The Wylde Green Pavilion. Mr. Sandover has for the past year managed the Derby Turn Picture House, Burton-on-Trent, previous to which he was for a considerable period manager of the Empress, Sutton Coldfield.

Gilbert Dowell, licensee of the Salters Hall Cinema, Droitwich, was recently invited to become hon. musical director of the Droitwich Amateur Operatic Society, which is now busily engaged in rehearsals for the production of "My Lady Mary." Mr. Dowell's wide experience in the musical field is proving a valuable asset to the society.

Perci Leonard, booking manager with Northern Theatres Co., Ltd., who own theatres and cinemas in Yorkshire and Lancashire, is relinquishing that appointment to join Terence Byron in running repertory companies.

Arthur Herts, general manager of the Mihaly Universal Tonefilm Syndicate, Ltd., has just completed a three weeks' tour of Scotland for the purpose of establishing the company's business in the North. Mr. Herts opened a permanent office for Mihaly at 8, Burnside Buildings, Burnside Street, Glasgow. W. A. Saxby, an engineer of long experience with sound equipment, has been placed in charge, with an installation and servicing staff.

Maurice Cheepen is resigning his position as manager of the Savoy, Leyton, to take over the general managership of the Prince of Wales, Lewisham, on November 9th. He is very well known as an astute showman, many of his clever exploitation efforts having been commented on from time to time in THE BIOSCOPE. Entering the trade as manager of the Popular Cinema, Mile End Road, he was the first manager employed by the Hyams Brothers when they entered the exhibiting field. He has also done service at the Broadway, Stratford.



Maurice Cheepen

G. F. Slatter, who was for a number of years manager of the Pavilion Theatre, Lodge Lane, Liverpool, has been appointed manager of the Tivoli Picture House, Liverpool, which reopened on Monday (October 19th).

H. L. Wright, now organist at the Tatler News Theatre, Charing Cross Road, W., has a very lengthy connection with the musical side of the business. As far back as 1913 he was relief organist for the then Davis circuit of Electric Pavilions at Highgate, Clapham, Brixton and Putney. From 1919 onwards he held several important posts in London and the provinces, and for the past five years has been solo organist at the King's Hall, Penge. He has also given his attention to composing, and many of his works have been published.

J. A. Bardsley has been appointed manager of the Gaumont Palace, Coventry. He hails from the Head Office in London, where he controlled one of the divisional publicity departments.

H. Ponchery, who has been appointed chief operator of the Central Theatre, Kidderminster, was one of the first engineers to handle the Western Electric equipment, with which company he was engaged for some time. Before joining the Central staff, he was responsible for the maintenance of talking picture equipment on board the luxury liner *The Empress of Britain.*

George Bell, youngest son of J. C. Bell, chairman of the Northern Branch, C.E.A., has undergone an operation for appendicitis. George, who is 18 years of age, has been serving on the inside staff of Ideal's Newcastle branch for some time past and is a popular young man. His many friends will be pleased to learn that he is making good progress.

Councillor John Grantham, proprietor of the Grand Cinema, Benwell, Newcastle-on-Tyne, was officially adopted as the Moderate and Independent candidate for the Fenham Ward in connection with the forthcoming municipal elections last week. Councillor Grantham has been a member of the Newcastle City Council for 19 years and a few years ago held the office of Sheriff of the city.

Kenneth Poad, formerly of Harrogate and now at the Coliseum, Burslem, has announced his engagement to Miss Joan Mavis Wheeler. Before going to the Potteries 18 months ago, Mr. Poad was at the Lavender Hill Pavilion and at Shepherd's Bush and King's Cross Theatres.

Wilfred Hayes is relinquishing the managership of the Riviera, Cheetham Hill, Manchester.

A. Weeks, who has managed the Original Picture House, Alum Rock, Birmingham, since the acquisition of the premises some little time back by Mihaly, left last week to take charge of their new venture, the Invicta, Strood, Kent. Before going to Birmingham, Mr. Weeks was in charge of the St. James Picture House, Victoria, London, and has also been associated with the Midland Counties Circuit as manager of the Picture House, Kidderminster.

Jack Winter, recently with Butcher's Films and before that for many years with Ideal, on the Sheffield territory, has been appointed South Yorkshire representative of P.D.C., in succession to M. Epstein, who has resigned.

S. Mountford, who has been appointed manager of the Astoria Cinema, Prestwich, was at one time in charge of the Hippodrome, Stockport.

Percy Horsfall has been presented with an oak chiming clock by the staff of the New Oxford Theatre, Manchester, on his appointment as general manager.

John Madin has been appointed resident organist at the Gaumont Palace, Coventry. He has been specially trained for his present appointment by the well-known Gaumont exhibition organist, Leslie James.

Alderman R. T. Dockeray has accepted the unanimous invitation of his colleagues on Barrow Town Council to become Mayor of the Borough for the second year. This is in itself a tribute to the excellent manner in which the Alderman has discharged his duties during the past 12 months. Alderman Dockeray is chairman of the Electric Theatre Co., one of the pioneer cinema companies, in Barrow.

Tom Vaisey, who has been manager of the Llanelly Cinema for the last eight years, has resigned on account of ill-health. He will be succeeded by George Clark, a former manager of the house.

E. C. Colman, late manager of the Rialto, Upper Norwood, has now been appointed manager of the Regal, West Norwood, A.B.C., for whom he has been acting as relief manager for some months past.

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the former, who has brought him up from childhood.

Events take a worse turn for him when Walton is killed and Buck has to arrest young Clint Turner for the shooting, he having threatened Walton in consequence of the man's refusal to sanction his association with Judy Walton.

To the observant spectator the real murderer is pretty apparent, and interest is lessened somewhat on this account. Clint is tried and found guilty, and in Buck's temporary absence is taken out to be hanged.

In a last-minute dash in which suspense values play a big part, young Clint is declared innocent, the guilty parties are named, and friendly relations between Buck and old Turner are renewed.

In a part which calls for more display of emotion than is usual with the cowboy star, Buck Jones puts up quite a creditable show. John Wayne is adequate as Clint and Susan Fleming effective as the girl.

Suitability: Quite good offering of its type.

ANALYSIS

Story and Dialogue	10%	*out of*	20%
Direction	14%	,,	20%
Acting	12%	,,	20%
Recording and Photography	18%	,,	20%
General Appeal	14%	,,	20%
	68%	,,	100%

THE CAST

Buck Gordon	Buck Jones
Clint Turner	John Wayne
Judy Walton	Susan Fleming

Offered by: *United Artists.* **Produced by**: *Columbia Pictures.* **Directed by**: *D. Ross Lederman, from story by Milton Krims.* **Photography by**: *Benjamin Cline.* **Length**: 5,276 *feet.* **Release Date**: *June* 6, 1932. **Certificate**: *U.* **Recording**: *Western Electric on Film.*

"Bad Company"

(P.D.C.)

Colourful Gangster Drama

Helen Twelvetrees gets a break, in this picture, from the sordid type of role which has been her lot in her last few productions. She is here a respectable member of society, although in the closing scenes she shoots a gangster, the eleventh death, by the way, in yet another lurid story of the American underworld.

Opportunities are afforded to discredit the story and the characters taking part in it, particularly perhaps in the director's rather overdrawn gangster chief, though it is hardly within the purview of a British audience to judge the limits to which America's law breakers will go, both on the point of vanity and again in the matter of calculated murder.

Of its type, this is extremely well done, the photography at times is brilliant, and an appealing romance serves as a background for the tensest of situations and powerful suspense, and few will cavil at the quality of the portrayals.

Amid some delightful aquatic scenes, we first meet Helen and her fiance Steve, the latter, unknown to her, a member of a gang of bootleggers under the leadership of the vainglorious Gorio, a specimen who can hand out the thrills by his sheer callousness, and not a few sniggers in his study of a gangster with so delicate a stomach that his servant's cut finger puts him off a meal!

With the realisation of his love for Helen, Steve wishes to break with Gorio, but, discovering that Helen's brother is the head of a rival gang, decides to hang on after their joint assurance that the marriage will see the end of violence. At the most elaborate marriage ceremony yet pictured, Gorio is struck by the beauty of Helen and from then on devises a scheme to be rid of Steve. Steve is sent into a police trap set for Gorio, from which he miraculously escapes with his life, after due attention from the surgeon who tends the serious wounds inflicted on him.

To bring Gorio to book, the police chief informs Helen's brother that Steve was framed with a view to bring the rival gangs into conflict. This has the desired effect, but the brother, togethe r with six of his associates, are shot down by Gorio, who once again turns his attentions to Helen. She accepts his invitation to stay with him with the express intention of taking his life, but, soon after her arrival, an armed force arrives to get Gorio.

A realistic and bloody battle follows, during which Steve, now almost recovered, leaves hospital to protect Helen. He is just in time to see his wife kill Gorio, and she escapes the consequences of the law because of a policeman's disinclination to allow her to take the credit which has eluded him for so long.

Only occasionally does the role of Helen call for real dramatic power, but Helen Twelvetrees is capable of the demands made upon her. The best acting comes from Ricardo Cortez as the conceited and half bestial Gorio, a role which grips the imagination, even though at times it appears to border on the ridiculous. John Garrick is handsome and efficient as Steve, and the rest of a talented cast do well.

The settings are on a par with that ostentatiousness which, we are led to believe, is the hall mark of class in the Chicago gangster.

Suitability: A film which should do well among "popular" audiences.

ANALYSIS

Story and Dialogue	14%	*out of*	20%
Direction	17%	,,	20%
Acting	18%	,,	20%
Recording and Photography	18%	,,	20%
General Appeal	14%	,,	20%
	81%	,,	100%

THE CAST

Helen	Helen Twelvetrees
Goldie Gorio	Ricardo Cortez
Steve	John Garrick
Butler	Paul Hurst
King	Frank Conroy
McBaine	Harry Carey
Doc	Frank McHugh
Emma	Emma Dunn
Henry	Wm. V. Mong

Offered by: *United Artists.* **Produced by**: *Columbia Picturcs.* **Directed by**: *Tay Garnett.* **Photographed by**: *Arthur Miller.* **Length**: 6,577 *feet.* **Certificate**: *A.* **Recording**: *Western Electric on Film.*

H. M.

*"Stamboul"

(Paramount)

Slow Moving Romantic Drama

The name of Stamboul conjures up in one's imagination that Oriental glamour which appeals to so many people, and it is merely on these lines that exhibitors will be able to put over with any success this second production from the Paramount British unit.

The plot, adapted from Claude Ferrere's novel, "L'Homme Qui Assassina," is too niggardly to warrant a feature of this length, and the result is an interminable entertainment in which even the direction of Dimitri Buchowetski fails to arouse more than a sporadic interest. The dialogue is trite, being rather in the nature of a series of statements between sophisticated members of high society than intelligent conversation. The characters for the most part are unreal, and except for one, entirely lacking in sympathy, while the production is devoid of anything in the nature of a laugh.

Throughout a woefully slow opening we are introduced to Colonel Sevigne, a French officer in Stamboul, Baroness Von Strick and her utterly impossible husband, Prince Cernuwicz, his drunken pal, Countess Elsa (Von Strick's fancy) and Mehmed Pasha, chief of the Turkish Intelligence Department.

Sevigne falls in love with the beautiful countess, whose life is made unbearable by a ferocious type of husband who is anxious to be rid of her and is seeking grounds for divorce. To escape from him she has only to accept Sevigne's offer, but the fact that she has a small boy to whom she is devoted, and who she is afraid of losing, prevents this.

Von Strick's shadowing of Sevigne to gain the necessary evidence proves abortive, but this is forthcoming from his own friend, Cernuwicz, who, for some unaccountable reason, breaks into her bedroom and is discovered there by the husband. Sevigne is also secreted nearby and is a witness to Von Strick's triumph in compelling his wife to sign a document declaring Cernuwicz to be her lover and giving him a free hand to depart with his paramour and the boy.

Now we have the most astounding episode of all, for Sevigne kills Von Strick, and to save the exposure of the wife, confesses all to Mehmed Pasha. This gentleman remembers a gallant act on the part of Sevigne, in which the latter had saved his life, and reciprocates by covering up the crime and letting the murderer go scot free to indulge in his long-awaited romance!

The part of Sevigne is surely the most detached which has ever befallen the star artist of any cast, for Warwick Ward, who is responsible for it, is, for the most part, a mere spectator, and is not called upon to speak but the briefest of lines.

Henry Hewitt in the part of the Baron has the hardest work, and performs it most creditably. Rosita Morena looks well as the Baroness, and Margot Grahame has a comparatively easy role as the vamping Elsa.

The settings, executed by Major Rutherford, have caught the Turkish atmosphere, and occasional glimpses of Turkish exteriors add to the reality.

Suitability: For less critical patrons.

ANALYSIS

Story and Dialogue	10%	*out of*	20%
Direction	12%	,,	20%
Acting	13%	,,	20%
Recording and Photography	14%	,,	20%
General Appeal	10%	,,	20%
	59%	,,	100%

THE CAST

Colonel Sevigne	Warwick Ward
Baroness von Strick	Rosita Morena
Baron von Strick	Henry Hewitt
Countess Elsa Talven	Margot Grahame
Mehmed Pasha	Abraham Sofaer
Prince Cernuwicz	Garry Marsh
M. Boucher	Alan Napier
Madame Boucher	Stella Arbenina
Nurse	Annie Esmond
Franz	Eric Pavitt

Offered by: *Paramount.* **Produced by**: *Paramount British Productions.* **Directed by**: *Dimitri Buchowetski.* **Length**: 6,723 *feet.* **Release Date**: *March* 28, 1932. **Certificate**: *A.* **Recording**: *Western Electric on Film.*

H. M.

"Shanghaied Love"

(United Artists)

Stirring Sea Story

The outstanding feature of this picture is its extraordinary realism. The story, though on familiar melodramatic lines, does not violate probability, while the acting is masterly of its type.

Captain Swope has such an evil reputation that his old clipper is known as a "Hell Ship." On reaching port the crew leave immediately and a new one is obtained by shanghai methods. But two sign on willingly—a taciturn man and a youth. The former has been basely treated by Swope, and the latter loves pretty Mary, whom the lying captain pretends is his daughter. The young couple have become acquainted while the girl was on shore shopping, and the youth, to be near her, ignores the risks he is running.

The new hand confronts Swope, who is dismayed, for years previously he had robbed him of wife, fortune and child. After an angry scene the Captain takes his villainous mate into his confidence. Mary is to be forced into a marriage with him, and her father (for such is the newcomer) is to disappear.

Matters reach a crisis when Swope sees Mary and her sailor sweetheart together. He strikes the youth down and nearly kills him. The ill-treated crew become mutinous. Mary's father, accused by Swope of being the ringleader, is handcuffed. A ferocious fight ensues. The mate is dropped overboard, Swope put in irons, Mary finds a father and the sailor boy a bride.

With the exception of a few opening shore scenes, action takes place entirely aboard the old ship, clever camera work introducing many delightful effects of light and shade. Direction is efficient, every situation arising naturally out of the story and providing many exciting moments. Perhaps the most dramatic is his attempt to force a marriage between Mary and the detestable mate; the descent of her sailor boy through the skylight at the opportune moment being an incident certain to arouse applause anywhere. Much humour is introduced by a darkie sailor, one of the shanghaied unfortunates. The picture is based on the story "Then Hell Broke Loose," by Norman Springer.

Noah Beery as the diabolical Swope dominates the picture, his performance holding the spectator enthralled. A splendid foil is provided by the young sailor of Richard Cromwell, who acts with appealing sincerity. Mary is played by

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In the "Royal Enclosure," watching the Ascot Stakes for the Gainsborough-British Lion film "The Calendar," based on Edgar Wallace's play and now presented to the press and the public at a Capitol Theatre premiere run arranged by W. & F., who are distributing

From the "Nineties" to 1920

Romantic Story of "Michael and Mary"

Edna Best and Herbert Marshall are featured in "Michael and Mary," the charming play by A. A. Milne, which Gainsborough have adapted for the screen, and which is to be trade shown by Ideal at the Phoenix Theatre on Thursday, October 29th, at 8.45.

This intriguing picture, which, as a play, ran for a year at the St. James's Theatre, is partly set in London in the 'nineties, in the colourful days of the rubber-tyred hansom and the chop house, the golden sovereign and the ubiquitous "topper"—the London of the Boer War.

This, briefly, is the story: Mary Price is callously deserted by her husband, who, discovering that they are unsuited, drops out of her life, only a brief note indicating that he has gone. Mary meets Michael Rowe, an inspiring young author, who learns her sad story and offers to share his tiny fortune with her.

The two inevitably fall in love, and Michael, attaining to hard-won success, offers his heart to Mary. She agrees to marry him, in spite of the tie that still binds her. But the young man first exacts her promise that the responsibility shall be on his shoulders.

1920 finds Michael a novelist of established reputation, father of a splendid son, David, who is nearing his 21st birthday and is about to become engaged. The long-absent first husband arrives upon the scene, bent upon blackmail. He falls during a heated argument, strikes his head and dies. The verdict is "Heart failure."

Deeply troubled by the episode, they decide to confide the whole story to their son. "David," says the father, "I am in your hands. It is for you to say." Without hesitation the young man rises, joins the hands of his parents, kisses them. David's fiancee smiles happily. She had feared the lad might not have risen to this momentous occasion. But the parents knew otherwise!

"Michael and Mary" is one of those stories with a universal appeal, which should delight the young with its sentiment and re-create for the middle-aged not only their own romantic yearnings, but the times that now seem to be but the fabric of a dream.

So far as historical accuracy is concerned, the producers, anxious to secure the last ounce of effectiveness from the earlier sequences, verified the costumes, sets and properties of the 'nineties from originals in the Victoria and Albert Museum.

"Michael and Mary" was directed by Victor Saville. Leslie Rowson was responsible for the camera work, and Miss Best and Mr. Marshall are supported by Elizabeth Allan, Frank Lawton, Margaret Yarde, Sunday Wilshin, Clarke-Smith and Ben Field.

Miss Best and her husband play the roles assumed by them in the stage play. So, also, do Elizabeth Allan and Frank Lawton, thus maintaining the atmosphere of the original production.

Yorkshire Applauds Lancashire Play

"Hindle Wakes" Topping Records

At the Leeds trade show of "Hindle Wakes," Yorkshire proved to be as enthusiastic over Houghton's great Lancashire play as the "Red Rose" county itself.

At the Majestic, Leeds, where the show was held, Belle Chrystall personally appeared and was warmly welcomed by a record audience. Interest in Victor Saville's Lancashire "discovery" was widespread in Leeds, and the little star of "Hindle Wakes" was delighted when the orchestra at her hotel rendered "She's a Lassie from Lancashire" as a surprise item.

Gaumont's Yorkshire Sales Department reports a rush of business, indicating that "Hindle Wakes" should top record figures throughout the country.

English Atmosphere of "Devotion"

Largely British Cast

"Devotion," the Ann Harding feature of which P.D.C. are giving a special trade presentation on Friday at the Phoenix Theatre at 8.30 p.m., is based on the novel "A Little Flat in the Temple," written by the English authoress, Pamela Wynne. In the course of her seven years as a novelist Pamela Wynne has written fourteen books, the total sale of which runs into about half a million. Her novels have gone through numerous editions.

The locale of the story being London, it was decided that the cast should be as English as possible. All the extras and small part players were English, and several people who play important roles in the picture are also of British birth.

These include Leslie Howard, who plays opposite the star, Doris Lloyd, Allison Skipworth, Joan Carr and Tempe Pigott. Other members of the cast are not English, but have played on the London stage. Among these are O. P. Heggie, Robert Williams, Louise Closser Hale and Ruth Weston.

Though her part in "Devotion" is different from any part she has recently played, Miss Harding, it is stared, fits it to perfection and lends to the charming central character her own particular qualities of wistful atrractiveness and classic beauty. She is lent excellent support, notably from Leslie Howard. The director of "Devotion" was Robert Milton.

Grenadiers in Pathetone

One of the most famous military bands in the world, that of the Grenadier Guards, is seen and heard in the currently released edition of Pathetone Weekly.

The item was taken at Wellington Barracks by special permission, and the martial splendour of the band as it plays its famous slow march is certain to provide a real thrill. The photography and multiplicity of the angles from which the band was shot also has a very definite appeal.

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Sally Blane, who suggests rather the heroine of serial melodrama. Nevertheless, in the emotional scenes she does well. Sidney Bracy as "The Rat" and Edwin J. Brady as the mate do excellent work. Willard Robertson is also good as the much wronged man.

Suitability: For any house where a well-staged and finely acted nautical drama appeals.

ANALYSIS

Story and Dialogue	15%	*out of*	20%
Direction	18%	,,	20%
Acting	18%	,,	20%
Recording and Dialogue	15%	,,	20%
General Appeal	17%	,,	20%
	83%	,,	100%

THE CAST

John	Richard Cromwell
Angus Swope	Noah Beery
Mary	Sally Blane
Newman	Willard Robertson
The Rat	Sidney Bracy
Eric	Dick Alexander
The Mate	Edwin J. Brady
Snowflake	Fred Toomes
Knitting Swede	Lionel Belmore

Offered by: *United Artists.* **Produced by:** *Columbia Pictures.* **Directed by:** *George B. Seitz.* **Photographed by:** *Teddy Tetzlaff.* **Length:** 6,061 *feet.* **Release Date:** *March* 28, 1932. **Certificate:** *A.* **Recording:** *Western Electric Sound on Film.*

I. J.

"A Dangerous Affair"

(United Artists)

Fantastic Crime Story

The farcical adventures of a newspaper man and a police officer, with two mysterious murders, the theft of a necklace and the reading of a will in a ghostly mansion presents absurdities which are camouflaged by rapid succession of exciting but amusing incidents.

Wally Cook, a reporter, and McHenry of the police, are pals. The small town is considered free from crime. McHenry lectures at a ladies' club and the pair make many friends, among them pretty Marjory Randolph.

Purely as a joke, Wally enters the girl's room at night and takes her necklace, but gives it to his friend, telling him he can concoct a story of skilful detective work.

At a weird old house the Randolph family assembles to hear the reading of a deceased relative's will. Marjory is found to be the heiress, provided she still possesses the necklace he had given her. McHenry boasts of having recovered it, but finds it has been stolen from him.

The lawyer of the Randolphs is discovered murdered in the old house. McHenry has the entire family arrested and proceeds to cross-examine. A jeweller, who has been employed by Wally to make a duplicate of the necklace, is also found murdered.

The crimes are baffling mysteries. A portrait of the deceased Randolph falls from the wall, revealing a lever which opens a treasure vault.

Ultimately, the murderer confesses, and Wally wins Marjory's love.

The merit of this wildly improbable story is the skilfully arranged succession of exciting incidents, which leave the spectator no time to analyse.

Jack Holt and Ralph Graves keep the ball rolling in fine style, though inclined to be too boisterous. Sally Blane's part is rather a small one. There are many subordinate parts well filled.

Suitability: Likely to appeal to industrial patrons.

ANALYSIS

Story and Dialogue	10%	*out of*	20%
Direction	14%	,,	20%
Acting	15%	,,	20%
Recording and Photography	14%	,,	20%
General Appeal	16%	,,	20%
	69%	,,	100%

THE CAST

Lieut. McHenry	Jack Holt
Wally Cook	Ralph Graves
Marjory Randolph	Sally Blane
Florence	Susan Fleming
Letty	Blanche Friderici
Lionel	William V. Mong
Tupper	Charles Middleton
Nelson	Edward Brophy

Offered by: *United Artists.* **Produced by:** *Columbia Pictures.* **Directed by:** *Edward Sedgwick.* **Length:** 6,988 *feet.* **Release Date:** *April* 25, 1932. **Certificate:** *U.*

I. J.

"Reckless Living"

(Universal)

Betting Schemes

Meandering story of a weak husband, sorely tried wife and unscrupulous old sweetheart. Much puerile dialogue. Good climax. Happy ending.

Bee, once a hairdresser's assistant, has married Doggie, a poor creature, addicted to gambling. Curly, her old sweetheart, who runs an illegal betting office, schemes to get her back to him. When his place is raided he pretends friendship to the couple, hoping to use them as a cloak for his operations.

Though jealous, Doggie allows himself and wife to be installed in a flat. He steals her savings to back a horse, and she threatens to leave him.

The race is broadcasted and his choice wins, but is disqualified. The police raid their flat. Bee leaves home and husband and again becomes a manicurist. Curly pays Doggie to play scapegoat. He uses the money to set up a petrol station. His wife returns to him.

Most of the characters in this picture are shady, common and unpleasing. All try to be smart in repartee, but their wit is poor stuff. Needless to say, sympathy is concentrated on the young wife, charmingly acted by Mae Clarke. Neither the fool husband (Norman Foster) nor knave lover (Ricardo Cortez) arouse anything but contempt. Slim Summerville has a small part as "a drunk"; his disappearance causes regret. Excitement is provided by two police raids, and an excellent climax is worked up by the broadcasting of the race and the simultaneous anxiety of the listeners, especially Doggie and Curly.

The picture would improve by abbreviation. Though the recording is satisfactory, the male voices are unpleasing.

Suitability: Though unlikely to appeal to cultivated patrons, there is much to please "popular" audiences.

ANALYSIS

Story and Dialogue	12%	*out of*	20%
Direction	14%	,,	20%
Acting	15%	,,	20%
Recording and Photography	10%	,,	20%
General Appeal	10%	,,	20%
	61%	,,	100%

THE CAST

Bee	Mae Clarke
Curly	Ricardo Cortez
Doggie	Norman Foster
Alice	Marie Prevost
The Drunk	Slim Summerville
McManus	Thomas Jackson
Block	Louis Natheaux
Spike	Perry Ivins

Offered by: *Universal.* **Produced by:** *Carl Laemmle, Jun., for Universal.* **Directed by:** *Cyril Gardner.* **Length:** 6,362 *feet.* **Release Date:** *Not fixed.* **Certificate:** *A.* **Recording:** *Western Electric Sound on Film.*

I. J.

*"The Wickham Mystery"

(United Artists)

Theft of Documents

Uninteresting story of attempts to obtain possession of a mysterious packet containing plans and details of a helicopter. Old-fashioned direction. Undistinguished acting.

At a country mansion a burglar succeeds in stealing Mrs. Wickham's pearls and a sealed packet highly prized by her husband. He sends for the police and offers a big reward.

At a nearby cottage the Hamilton family and their guests are much interested in the news of the robbery. The latter consist of the daughter's fiance (Harry) and Beverley, suffering from a severe cold. The young lady is much upset by the late arrival of her lover.

During the night, Harry, irritated by the ticking of a large clock, rises to stop it, and finds the mysterious packet in the case. A man appears, a fierce fight ensues, the packet disappears, also the intruder. Beverley is discovered prostrate in the garden.

Mr. Wickham calls at the cottage and is surprised to meet Harry, for the young man had recently interviewed him and offered to buy the packet, which contains plans of a helicopter. He now accuses him of the theft. Angry scenes ensue, in which Beverley (the facetious man with a cold) and a pretended Scotland Yard inspector take part.

Ultimately, the packet is produced by Beverley and it is arranged that Harry's fiancee shall take it to London for safety. She is pursued by Wickham and narrowly escapes death, but is rescued by her lover, and the packet retrieved by her faithful dog.

Adapted from a story, "Paper Chase," by John McNally, this picture cannot be said to rise above the level of mediocrity. In essence the plot is weak, for it appears to justify theft on the plea of patriotism. Wickham is about to sell the plans and specifications of a perfect helicopter, which would bestow on its possessor mastery of the air, to a foreign Power. Harry endeavours to secure it for Britain by purchase, but he does not scruple to enter into a partnership with Beverley, whom he knows has obtained it by theft. Towards the close, Wickham is made to play a villain's part by seizing the heroine (Joan Hamilton) and tying her to a rock, that she may be drowned by the incoming tide. This allows for the introduction of a very pretty seascape.

There are no performances of outstanding importance. Much feeble humour is introduced by the pseudo-invalid Beverley, suffering from a bad cold and subjected to constant fits of sneezing. John Longden is just satisfactory as Harry and Sam Livesay as a police inspector. Eve Gray plays the sweetheart and Ormonde Wynne Mrs. Hamilton.

The fight is vigorous, but it is incomprehensible that Harry should not recognise Beverley to be his assailant.

Suitability: For unexacting audiences.

ANALYSIS

Story and Dialogue	10%	*out of*	20%
Direction	10%	,,	20%
Acting	15%	,,	20%
Recording and Photography	15%	,,	20%
General Appeal	10%	,,	20%
	60%	,,	100%

THE CAST

Charles Wickham	Lester Matthews
Harry	John Longden
Joan Hamilton	Eve Gray
Mrs. Wickham	Doris Clemence
Edward Hamilton	Wally Bosco
Inspector Cobb	Sam Livesay
George Beverley	Walter Piers
Rose	Elsie Moore

Offered by: *United Artists.* **Directed by:** *G. B. Samuelson.* **Length:** 7,527 *feet.* **Release Date:** *April* 18, 1932. **Certificate:** *A.* **Recording:** *Fidelytone Sound on Film.*

I. J.

"Pagan Lady"

(United Artists)

Sex Melodrama

Those who regard the screen generally as a source of bad influence may seize upon this adaptation from the play by Wm. du Bois to argue their case.

The story is unconvincing and is punctuated with highly spiced dialogue, capable of producing half shamed smirks from certain members of the audience.

A little more delicate handling from the director might have relieved the picture of some of a certain coarseness, though a genius could not have made it uplift as well as entertain.

Dingo Mike, a hard drinking, hard fisted bootlegger, rescues Dot, a barmaid, from the unwelcome attentions of her particularly offensive governor, and takes her off to his diggings in Florida.

Here we meet his landlady, his right hand man, who passes his time bickering with his wife, and an amusing doctor of the beachcomber type (delightfully played by Roland Young and providing the film's brightest spot).

During a prolonged absence on the part of Dingo, a crank missionary and his nephew Ernest, friends of the doctor, arrive. In association with Dot, who lives with Dingo as his wife, Ernest soon becomes conscious of the things he has missed in life by adhering to his rigid principles and avoiding all women.

This state of mind, however, is not arrived at without some very straight talk from the doctor regarding his health, and Ernest, revolting against his narrow life, is soon making love to Dot.

Marooned on a nearby island, the two spend the night together and in the morning prepare to meet the terrible Dingo, who has, in the meantime, returned. Instead of a real set-to, we are treated to the spectacle of the big he man wilting

(*Continued on page* 23)



Herbert Marshall (centre) and Gordon Harker (right) in W. & F.'s New Gainsborough-British Lion success, "The Calendar"

Another British Winner

Edgar Wallace's "The Calendar"

The W. & F. unit of Gaumont-British, following their parent company's decision to give the public "straight-from-the-studio" films, started a premier run of the Gainsborough-British Lion film adaptation of Edgar Wallace's stage play, "The Calendar," at the Capitol on Monday.

The general concensus of opinion was that "The Calendar" represents an addition to the long chain of obvious money-makers which have recently emerged from the Gaumont-British production units and which have already enhanced the company's prestige throughout the motion picture world.

A special feature of the Capitol presentation again takes the form of lobby displays and stage settings which create the atmosphere characteristic of the film. This method was adopted with considerable success in connection with "The Ghost Train," which recently concluded an unusually successful season at this same theatre, and "Hindle Wakes," which met with equal success at the New Gallery.

W. & F. are now specialising in these new showmanship methods with amazingly fruitful results, and they have, in fact, inaugurated a new service to exhibitors booking their product, who, if they care to view these films during West End pre-release, can draw inspiration for their own theatre exploitation.

"The Calendar," which is reviewed fully on another page, is one of the most British of all British films and is marked by amazingly fine performances by Herbert Marshall, Anne Grey and Gordon Harker. It also captures the appealing pageantry of the Ascot Races and provides some of the finest turf thrills ever filmed.

"News about Pictures in Pictures"

The windows of Butcher's Film Service have been attracting considerable attention during the past fortnight, not on account of any elaborate scenic display, but purely by the quality of the stills of "The Great Gay Road."

Columbia Shorts Now 'Featurettes'

Pulling Power of Single Reelers

Because of the prestige which Columbia's short subjects achieved during the past year, Joe Brandt, president, announces that the company's groups of diversified single reels will be known in the future as "Featurettes." Superiority of the group during the past season was further evinced by the bookings from major American circuits with such powerful national chains as R.K.O., Fox, Publix, Loew and Warner.

With Krazy Kat popular as an animated cartoon, with Screen Snapshots maintaining its popularity, and with Curiosities, Bedtime Stories for Grown-ups outstanding in their various fields, Columbia feels that its single reel offerings during the past year, in many cases saved the programme for the exhibitor.

In addition, with its single reels representing as much in production value, story material and star or director name as the long feature, Columbia believes that the short has achieved a new position in the amusement field, where it can no longer be considered as film entertainment selected to round out a programme, but as a pulling power in itself, which can more appropriately be described by the title "Featurette."

To further enhance the diversity of its 1931-32 featurette line-up, comprising Charles Mintz' "Krazy Kat," "Screen Snapshots," Eddie Buzzell's "Bedtime Stories for Grown-ups," and Walter Futter's "Curiosities," Columbia will offer during the coming year three additional and entirely different series; Charles Mintz' "Scrappy," a new cartoon character; Walter Futter's "Travelaughs," featuring John P. Medbury dialogue, and Bryan Foy's "Monkeyshines," a group of animal comedies.

Triumphal Progress of 'East Lynne'

Packed Houses and Record Figures

Fox's "East Lynne" is proving a success wherever it has been shown, and delighted exhibitors from all parts are writing into the Fox branches congratulating them on the magnificence of the production.

In the Leeds area, the picture, opening at the Rialto to the biggest Monday this year, is expected to take more money than any picture shown in 1931. At the Tivoli, Grimsby, and the Tudor House, Huddersfield, the film resulted in one of the biggest weeks ever known. At the Playhouse, Pontefract, "East Lynne" broke the "Common Clay" record, figures which were believed to be unapproachable, and at the Savoy, Bradford, is playing this week to packed houses.

When played at the Penzance Cinema, "East Lynne" exceeded by several pounds the highest figure reached in the past sixteen years. In Blackburn, the picture, with one single exception, took more money at the Theatre Royal than any previous picture, while in Glasgow the picture played to the exceptionally fine attendance of 36,976 in a week at the Coliseum.



W. H. Thornton (left), manager of the R.K.O. Theatre, Leicester Square, gets an official explanation of the operation of "the hot chair" installed in his vestibule to help exploit P.D.C.'s gangster picture, "Bad Company"

(*From page* 21)

under the soft words of the woman and allowing the two to depart. On the way to the station, Ernest hears his uncle praying, and, being assured by Dot that he has reformed her, he decides to take up his missionary work again.

Evelyn Brent plays with some conviction the part of Dot, the lady of easy virtue; Conrad Nagel is not happy in the role of the weak and highly strung Ernest, nor does the part carry with it any degree of sympathy. In a familiar he-man role, Charles Bickford is quite at home, but the real piece of acting comes from the imperturbable Roland Young as the doctor.

Suitability: Fair booking for sophisticated patrons, but not a family house picture.

ANALYSIS

Story and Dialogue	10%	*out of*	20%
Direction	14%	,,	20%
Acting	15%	,,	20%
Recording and Photography	18%	,,	20%
General Appeal	10%	,,	20%
	67%	,,	100%

THE CAST

Dot Hunter	Evelyn Brent
Ernest Todd	Conrad Nagel
Dingo Mike	Charles Bickford
Doctor Heath	Roland Young
Mal Todd	Wm. Farnum
Nellie	Lucille Gleason
Jerry	Leslie Fenton
Gwen	Gwen Lee

Offered by: *United Artists.* **Produced by:** *Columbia Pictures.* **Directed by:** *Jno. Francis Dillon.* **Photographed by:** *Norman Brodin and Gus Petersen.* **Length:** 6,950 *feet.* **Release Date:** *March* 21, 1932. **Certificate:** *A.* **Recording:** *Western Electric on Film.*

H. M.

"The Guardsman"

(M-G-M)

Molnar Comedy

Two new stars break into the film firmament from the legitimate stage in the person of Alfred Lunt and Lynn Fontanne, from the New York Theatre Guild. Their individual performances in this charming satire from the pen of Ferenc Molnar is of that quality which will assure their reappearance on the screen again in the near future.

The production throughout sparkles with delightful wit, though the material is of the type which will appeal essentially to the sophisticated audience.

The subtlety of the humour will, in the main, be lost on the average picturegoer, especially in the provinces.

A particularly conceited actor, newly married to his leading lady, is in fear of losing her affections and with the eccentricities usually associated with the members of his profession he unburdens his soul to a friend of the family.

With an imagination that only he can conjure up, he believes that his wife will fall in love with any garishly attired person—in particular a soldier. To test her, he flirts with her in the guise of a Russian prince, when he is supposed to be absent from home. He receives a rude shock at her reception of his advances.

The appearance of Lunt as the Russian provides striking testimony of his remarkable abilities as an actor and his grand command of make-up.

Throughout several most amusing episodes, the husband's hopes of his wife's loyalty rise and wane again, and on learning ultimately that she had immediately seen through his disguise he suffers a further blow. His pride in his own ability as an actor is slighted.

The truth of his wife's statement is doubly confirmed by a tradesman creditor, who assures him that his make-up is poor disguise.

However, the solace that he still retains her affections overcomes his other scruples.

Lynn Fontanne is perfectly natural in the role of the wife, and Roland Young gives his usually polished performance in the role of a solicitous friend. The part of a "comedy" maid is well handled by Zasu Pitts, and Maude Eburne is amusing as the actress's mother.

Settings which include those of the opera, and a striking opening scene from the play "Elizabeth the Queen," with Essex taking his farewell of Her Majesty, are all beautifully executed.

Suitablity: Excellent comedy though rather above the heads of the average fan.

ANALYSIS

Story and Dialogue	12%	*out of*	20%
Direction	17%	,,	20%
Acting	18%	,,	20%
Recording and Photography	18%	,,	20%
General Appeal	10%	,,	20%
	75%	,,	100%

THE CAST

The Actor	Alfred Lunt
The Actress	Lynn Fontanne
The Critic	Roland Young
Liesl	Zasu Pitts
"Mama"	Maude Eburne
A Creditor	Herman Bing

Offered by: *M.-G.-M.* **Directed by:** *Sidney Franklin.* **Length:** 7,363 *feet.* **Certificate:** *A.* **Release Date:** *Not fixed.* **Recording:** *Western Electric on Film.*

H. M.

Short Product

"**BATTLE ROYAL**" (*P.D.C.*). Comedy. 1,594 feet. Release date: February 15, 1932. Certificate: U. James Gleason. Amusing boxing, several combatants being in the ring at the same time. Good for popular halls.

"**DUMB DICKS**" (*P.D.C.*). Comedy. 1,692 feet. Release date: February 8, 1932. Certificate: U. Benny Rubin, Edgar Kennedy and Harry Gribbon in farcical detective rushabout. Juvenile appeal.

"**LOVE IN A POND**" (*P.D.C.*). Aesop Fable Sound Cartoon. 537 feet. Release date: December 7, 1931. Certificate: U. Eccentric ducks, active frogs and other pond life funniosities.

"**STOP THAT RUN**" (*P.D.C.*). Comedy. 1,649 feet. Release date: February 22, 1932. Certificate: U. L. J. Bartels, Yola d'Avril. Farcical elopement adventures.

"**POISE**" (*P.D.C.*). Grantland Rice Sound Sportlight. 826 feet. Release date: March 28, 1932. Certificate: U. Interesting glimpses of trick golf, archery by girls, javelin throwing, etc. An excellent short.

"**THE BIG GAME**" (*P.D.C.*). Aesop Fable Sound Cartoon. 694 feet. Release date: December 14, 1931. Certificate: U. The hunting of extraordinary creatures on earth, water and in the air.

"**DOOMED TO WIN**" (*P.D.C.*) Comedy. 1,678 feet. Release date: February 1, 1932. Certificate: U. James Gleason. The trials of a mismanaged boxer end when he loses a fight by being knocked out by his own manager. Moderately amusing.

"**GUESTS WANTED**" (*P.D.C.*) Comedy. 1,705 feet. Release date: January 11, 1932. Certificate: U. Benny Rubin. A penniless actor has a hotel bequeathed to him. To attract guests he invents a buried treasure. The guests arrive and tear the place to pieces, but the actor gets the treasure. Good knockabout slapstick fun.

"**BON VOYAGE**" (*P.D.C.*) Comedy. 1,733 feet. Release date: January 18, 1932. Certificate: U. Edgar Kennedy. A family of four are magnets for trouble. They try a sea voyage, but trouble pursues *pater familias* so persistently that they are eventually marooned on a large lifebuoy in mid-ocean. There are good laughs here.

"**SELLING SHORTS**" (*P.D.C.*) Comedy. 1,715 feet. Release date: January 25, 1932. Certificate: U. Louis John Bartels. A dealer in lingerie hops off a train to get a drink. He encounters two sets of bootleggers, both determined to wed him to unprepossessing females. Having been shot at by both he regains the train to find his friend has supplanted him in the affections of a pretty girl. An average attraction.

"**LITTLE BEEZER**" (*United Artists*). 831 feet. Certificate: U. Release date: Not fixed. This is a very amusing burlesque of a gangster drama played entirely by monkeys. They are well trained and intelligent, and the dialogue put into their mouths is most amusingly adapted to their facial grimaces. A subject to please everyone.

"**CURIOSITIES,**" **No. 225** (*United Artists*). 814 feet. Release date: Not fixed. Certificate: U. In this further series of the strange things of life Walter Futter, who is responsible for them, has touched a rather gruesome note in depicting an aeroplane junk yard belonging to one who keeps grim relics of scores of unfortunate aviators. Also included are the Miracle of the Crown of Thorns, rare fish, the secret of the ship in the bottle, proof that Wyoming was once covered by sea, and the world's poorest and richest church.

"**TALKING SCREEN SNAPSHOTS.**" **No. 11** (*United Artists*). 907 feet. Release date: Not fixed. Certificate: A. Another of the shorts showing various screen stars at play, notably David Manners in an outboard motor-boat and Olsen and Johnson doing their stuff. Popular appeal.

"**THE LITTLE PEST**" (*United Artists*). 614 feet. Release date: Not fixed. Certificate: U. Produced by Charles Mintz, this Scrappy cartoon presents an amusing little fellow and a pesty little brother who determines to accompany him on a fishing expedition. The underwater adventures are ingeniously done, original and most amusing. Excellent programme addition anywhere.

A number of short reviews are held over.

Small Heath Scheme Approved

A proposal to build a cinema at Small Heath was sanctioned by the Birmingham licensing justices on Monday, when Harry H. Reynolds, director of the Coronet and Grange Cinemas, Small Heath, applied for provisional approval for a house at the corner of Coventry Road and Kingston Road.

The theatre will have a capacity of 1,886 seats—1,143 in the stalls and 743 in the balcony—and will have a crush hall capable of holding 250 people; a car park, with access from three roads, will be another amenity. Evidence in support of the application was given by Harry H. Reynolds and Ronald H. Satchwell, of Satchwell & Roberts, the architects.

Permission was granted subjected to work being started within three months and carried out with due despatch.

Warners' 'Rising Generation'

On Friday last, at the King's Hall, Great Russell Street, Warner Bros.' Dramatic Society presented "The Rising Generation," part of the proceeds going to the Cinematograph Trades' Benevolent Fund.

The play is an amusing comedy dealing with the struggle of youth for emancipation from its elders. The parents of the young people concerned decide that their children shall make the experiment of fending for themselves, and leave the children with some of their young friends to run the household, with extraordinary results. Eventually, the youngsters admit that complete independence has its drawbacks, and they are reconciled to remaining for a few years longer under parental control.

The cast was uniformly good, but special praise is due to Leonard Andreae's convincing interpretation of Puddifer, the butler. Jean Beart's Sophia Morell and Margaret Squire's Mrs. Doddrell were also particularly natural and amusing.

Trade Presentation to D.C. Dobie

Thirty-five members of the Merseyside cinema trade, representing both exhibiting and renting interests, on Friday last attended a farewell luncheon at the Stork Hotel, Liverpool, to D. C. Dobie, Liverpool branch manager for First National Pathé, Ltd., who has been promoted to an important position at head office. Fred E. Weisker (Cinema Publicity Supply Co.) presided. On behalf of the Merseyside trade, the chairman presented Mr. Dobie with a cocktail set. The luncheon and presentation were organised by C. O. Davies (Clubmoor and New Premier Cinemas, Liverpool, and Palladium, Lancaster) and J. Lewis and — Nicol (F.N.P., Liverpool). Mr. Dobie has been Liverpool branch manager for two years.

Legal and Financial News

"His First Car" Appeal Settlement

Empire to Pay Millie Orpen's Costs

The Court of Appeal, consisting of the Master of the Rolls and Lord Justices Laurence and Romer, heard an appeal from an order of Mr. Justice Luxmoore in the Chancery Division in May last, when he found in favour of the plaintiff in an action brought by Morris Laurence Metzenberg Samuelson, professionally known as Laurie Wylie, claiming an injunction and damages against Producers' Distributing Co., Ltd., of Great Newport Street, London, W.C.2.

Plaintiff was copyright owner of the sketch entitled "The New Car." This was performed in a revue called "Vogues and Vanities" for about six months. It was complained that the defendants passed off a talking film from plaintiff's sketch by substituting the words in the title, "The New Car," to "His First Car."

Defendants denied that there had been any infringement.

At the trial the judge refused to grant an injunction, being of the opinion that such was no longer necessary to protect plaintiff, but directed that there should be an inquiry into damages.

The Master of the Rolls, in his judgment, said plaintiff remained the author of the sketch, whether it was called "Washing the Car" or "The New Car." The defendants had paid £5 into court, and such sum was sufficient to satisfy plaintiff's claim. The defendants had expressed regret. The court came to the conclusion that no order for an inquiry into damages was necessary. Mr. Samuelson was entitled to succeed on the question of copyright, but not as regards an inquiry into amount of damages. Mr. Samuelson would be entitled to two-thirds of the costs of the trial, and there would be no order as to costs of the appeal.

MILLIE ORPEN GETS COSTS

After hearing legal arguments Mr. Justice Rowlatt, in the King's Bench Division, on Monday, ordered that New Empire Theatre, Ltd., should pay the costs in an action brought against them by Millie Orpen, common informer.

His Lordship said nothing that was argued shook his opinion that, had the action been fought, plaintiff would have obtained judgment with costs, providing the evidence was as clear as that offered in the previous case. In the circumstances, as Parliament had by its Act automatically discharged the action, he held that Miss Orpen should have her costs up to October 7th. She would, however, pay the costs incurred by the directors of the company up to the date when the proceedings against them were dropped.

BRISTOL EMPIRE AFFAIRS

After some little argument in the Chancery Division, before Mr. Justice Eve, an order was made for the compulsory winding up of the Bristol Empire, Ltd. The order was made on the petition of G. H. Mason, electric sign manufacturer of Bristol, a creditor for £331. There are seven other creditors for £889, and Messrs. Waring & Gillow creditors for £1,541.

The Bristol Empire was a revue and variety theatre for many years until April of this year, when it went over to "talkies." The "talkie" apparatus in use was supplied by R.C.A.

There was considerable comment among exhibitors when the theatre opened as a cinema owing to the extremely low prices charged for admission. The K.R.S. went into the matter, with the result that first run films were withheld from the Empire.

EXHIBITOR SUES EXHIBITOR

Charles Ogden, proprietor of several Manchester cinemas, and of La Scala, Oldham, at Oldham Police Court last week was summoned for opening La Scala Cinema on Good Friday.

The information was laid by Millar Johnstone McVittie, proprietor of the Picture Cinema, Hollinwood, a rival theatre.

T. M. Backhouse said permission was not given for defendant to open his cinema on Good Friday.

An employee of Mr. McVittie gave evidence of having paid for admission to La Scala on Good Friday. It was denied that any spirit of vindictiveness had entered into the proceedings; it was only desired to clear up the situation. Mr. Ogden was fined 10s. The magistrates declined to allow costs to complainant and ordered each side to bear its own.

NEW COMPANIES

FIRST NATIONAL FILM DISTRIBUTORS, LTD.—Registered as a "private" company on October 15th. Nominal capital £1,000. Objects: To carry on business of film producers, renters, etc. The subscribers (each with one share) are: H. J. Fellows, Nor-Cot, Brampton Grove, Kenton, clerk; and W. Grunmitt, 4, Park Avenue North, Hornsey, N.8, clerk. The first directors (to number not less than two nor more than five) are to be appointed by the subscribers. Solicitors: Denton Hall and Burgin, 3, Gray's Inn Place, W.C.1. The file number is 259,661.

NATIONAL PROVINCIAL PICTURE HOUSES, LTD.—Private company. Registered October 2nd. Capital £5,000. Objects: To carry on the business of theatre, opera house, music, concert and dance hall and cinematograph theatre proprietors and managers, etc. The first directors are to be appointed by the subscribers. Secretary: S. M. Hyman. Solicitors: Warren, Murton, Miller & Foster, 45, Bloomsbury Square, W.C. Registered office: 8, St. Martin's Place, Trafalgar Square, W.C.2.

HERMITAGE CINEMA, LTD.—Private company. Registered September 22nd. Capital £15,000. Objects: To acquire land in Hermitage Road, Hitchin, with the cinema in course of erection thereon, to furnish and equip the same, and to carry on the business of cinematograph and theatre proprietors and managers, etc. The first directors are: E. Simmons, "Scudamore," Letchworth Corner, Letchworth, surveyor and auctioneer, and J. Ray, "Stotfold House," Stotfield, Beds, builder and contractor. Solicitors: H. M. Heckfold, 19, Leys Avenue, Letchworth.

NATIONAL PROVINCIAL PICTURE HOUSES LTD.

HAS been formed to organise a new circuit of Picture Houses under the direction of MR. E. E. LYONS.

The Company will be prepared to consider the acquisition of approved Theatres by Lease or purchase or will undertake the management or booking of Theatres.

The company has also facilities for dealing with approved building projects.

Enquiries are invited and will be treated in confidence.

NATIONAL PROVINCIAL PICTURE HOUSES LTD.

Film House (Third Floor), Wardour Street, London, W.1



Muriel Angelus, starring in the current Mutual production, "Lloyd of the C.I.D."

SHARE PRICES

Messrs. Redway, Mann & Co., Ltd., state that the market closed on the following quotations:—

NAME.	VALUE.	LAST WEEK.	THIS WEEK.
A. P. P. H.	ord. £1	15/6	15/4½
Assoc. Talking Pics.	....	1/3	1/3
Assoc. British Cinemas	....	4/4½	4/7½
Do.	pref. £1 f.pd.	13/3	15/4½
Blunt & McCormack	....	—	—
Brit. Int.	ord. 5/-	4/9	5/1½
Do.	pref. £1	17/9	17/4½
Brit. Instr.	ord. 10/-	2/1½	2/3
Do.	def. 1/-	—	—
Brit. Lion	def. 1/-	-/2	-/2
Do.	pref. £1	3/9	2/9
Brit. Filmcraft	ord. 5/-	—	—
Brit. & Dom.	def. 1/-	-/4½	-/4½
Do.	ord. £1	3/-	3/-
Brit. Screen Prod.	5/-	—	—
Brit. & For.	ord. 5/-	—	—
Brit. Photo-tone	....	—	—
French Do.	....	—	—
Blattner	def. 1/-	—	—
Denman P.H.	£100 7% deb.	80	85
,, Con.	,,	82½	90
Gaumont Brit.	ord. 10/-	9/-	9/-
Do.	7½% £1	15/6	16/9
Gainsborough	ord. £1	7/6	7/6
Do.	def. 1/-	-/6	-/6
Gen. Theatre	pref. £1	7/3	7/6
Do.	6½% deb.	67	66
Met. Cinema....	ord. 10/-	—	—
Do.	def. 1/-	—	—
Movie Colour	....	-/7½	—
Morgan Film Service	....	—	—
Non-Flam.	ord. £1	-/6	-/6
Do.	def. 1/-	-/1½	-/1½
New Era N.P.	ord. £1	—	—
Do.	def. 1/-	—	—
P.C.T. Cons.....	7% £1	16/-	16/6
P.C.T.	"B" £1	17/-	17/-
P.C.T.	7½% pr. or. £1	13/6	14/6
Stoll Th.	ord. 5/-	4/6	4/-
Tussaud's	£1 pref.	25/-	26/-
Do.	def. 1/-	4/4½	4/3
United P.T.	£1	1/1½	1/6
Do.	7% deb.	77½	76
Union Cinema	def. 1/-	—	—
Do.	10% 5/-	1/5½	—
Welsh-P'rson-Elder	8% £1	-/4½	-/4⅞
Do.	ord. 1/-	-/⅜	-/⅜

New Victoria Celebrates its Anniversary

And Another "Trocopera"

It seems very much short of a year since the New Victoria, Victoria, S.W., made its bow, yet this week that most outstanding of Gaumont-British theatres celebrates its anniversary. It was indeed a pleasure to meet again immaculate General Manager Jack Hanbury, who has been responsible for the rearing of the infant, to do homage to the occasion.

The celebrations on Monday evening were certainly worthy of the event, and Stage Director Herbert Mason, Musical Director de Groot and Sidney Firman and his band combined to make it a great success. To compensate for the absence of the traditional cake, the audience was treated to the original spectacle of a stork floating across back stage and depositing its precious "burden" behind a chimney stack.

The great stage spectacle was an undoubted feast of music and colour, with the New Victoria Male Choir deserving a special word of praise for its rendering, in appropriate costume, of the "Soldiers' Chorus" from "Faust." The setting for this item was one of the most amazing splendour.

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Another "occasion" on Monday evening was the Trocadero's second effort at grand opera. Inspired undoubtedly by the great success of their first experiment, when they staged "I Pagliacci," the Hyams Brothers and Major Gale are offering all this week as part of their ordinary programme a complete performance of "Cavalleria Rusticana."

Produced by T. C. Fairbairn, and with the orchestra under the baton of A. Van Damm, the opera proved, at its first showings, a musical treat and a scenic triumph. With its huge chorus admirably controlled, a responsive orchestra and the principals without exception in fine form, it is a production that will vie with Covent Garden's most ambitious effort.

The Trocadero has done it again.

H. C.

Exmouth Licence Granted

Application by C. H. Palmer for a cinematograph licence in respect of the Manor Hall, Exmouth, was granted at the local magisterial sessions on Monday. The application was opposed by Norman Hart, on behalf of W. J. Bayley and Mr. Nicholls, local exhibitors, and the Devon and Cornwall Branch of the C.E.A.

For the applicant, Mr. H. Linford Brown, said the plans for alterations had been before the bench previously and were found to be in conformity with the Cinematograph Act. All the alterations had been carried out in accordance with the plans.

Mr. Hart pointed out that the premises were over a large motor garage, and in case of fire a serious panic might result. The chairman said that matter had been considered when a theatre licence was originally granted.

The licence was granted on condition that a certificate that the Act had been complied with was forthcoming, and that there should be at least one adult to every 20 children at children's performances.

The chairman commented on what he termed the improper course adopted by an outside firm of solicitors, who, representing themselves as speaking for cinema interests, had written direct to the Home Office stating objections to the granting of a licence.

London Trade Show Diary

THURSDAY

"Palmy Days"..... United Artists
London Hippodrome, 3

Eddie Cantor will be presented in the latest Samuel Goldwyn production, "Palmy Days," at the London Hippodrome to-morrow, Thursday, at 3 p.m., when United Artists gives a special screening to the trade. "Palmy Days" has elaborate and intricate dance routines staged by the same master, Busby Berkeley, as presided over "Whoopee." The story is a comic yarn in which Cantor is seen as the unwilling assistant to a gang of fake spiritualists who hire him out as an efficiency expert to wreck a modernistic bakery that might have come out of an Arabian Nights fantasy.

"Wicked" ..... Fox
Phoenix, 8.30

Fox will trade show Elissa Landi's latest picture, "Wicked," at the Phoenix to-morrow, Thursday, 22nd, at 8.30 p.m. In this picture Miss Landi plays the part of a young wife who falls foul of the law when protecting the husband she has discovered is a crook. She is sent to prison, is allowed to go into an outside hospital when about to become a mother, and finds later that the State claims her child. This is the beginning of a tensely dramatic episode which furnishes the climax of this picture.

Victor McLaglen has the leading male role supported by Theodore von Eltz, Allan Dinehart and Una Merkel.

The picture will be preceded by the screen version of Zane Grey's western romance, "Riders of the Purple Sage," in which George O'Brien shares the honours with Marguerite Churchill.

FRIDAY

"Devotion" ..... P.D.C.
Phoenix, 8.30

Shirley Mortimer (Ann Harding) is the Cinderella of her family, and is always kept in the background. One day she is introduced to Trent (Leslie Howard), a brilliant young barrister, who is a friend of her father, very much in the public eye at the moment on account of the fact that he is conducting the defence of a famous painter, Harrington (Robert Williams) on a murder charge. Shirley falls in love at sight. She makes up as a middle-aged governess and applies for the job of looking after Trent's young son in his flat in the Temple. All goes well, and she has the chance to be near Trent and "mother" him undisturbed, until one day Harrington, who has been acquitted, comes to see Trent and pierces Shirley's disguise. It is not long before Trent, too, discovers her identity. The development shows how the two come together.

TUESDAY

"Huckleberry Finn"..... Paramount
Carlton, 10.30

"Huckleberry Finn," which Paramount will trade show at the Carlton on Tuesday, October 27th, at 10.30 a.m., is a faithful film translation of Mark Twain's world-famous story of boyhood adventure. Paramount have followed the success of "Tom Sawyer" with another story from the immortal Mark Twain with the same band of youthful actors, the same intriguing old South setting, with a fresh and even more appealing plot.

Jackie Coogan is again seen in the role of Tom Sawyer, Junior Durkin is Huckleberry Finn, Mitzi Green plays Becky Thatcher and Jackie Searl gets into his brother's bad books again as Sid Sawyer.



Edwina Booth stars in "The Vanishing Legion," Ideal's new "talkie" serial. She is supported by Harry Carey, who played with her in "Trader Horn," and by Wm. Desmond and Frankie Darro. London trade show, Astoria, Charing Cross Road, October 29th, at 10.45 a.m.

WEDNESDAY

"Susan Lenox, Her Fall and Rise" M.-G.-M.
Phoenix, 8.45

On Wednesday next, October 28th, at the Phoenix at 8.45 p.m., M.-G.-M. is presenting Greta Garbo's newest and most sensational subject, "Susan Lenox, Her Fall and Rise." The picture is a screen version of the celebrated novel of the same name, and was directed by Robert Z. Leonard. For this subject M.-G.-M. assembled one of the strongest casts Garbo has yet had appear in support of her. Clark Gable is her leading man, Jean Hersholt has a strong role, Alan Hale appears as "Susan's" husband, Hobart Bosworth, John Miljan, Hale Hamilton and Cecil Cunningham also appear.

Board of Trade Evidence

Clause 32 of the Films Act provides that trade shows of films to be registered must be announced to exhibitors or their agents at least seven days before showing.

WEDNESDAY, OCTOBER 28
Susan Lenox, Her Fall And Rise (M.-G.-M.), Phoenix.

THURSDAY, OCTOBER 29
Michael and Mary (Ideal), Phoenix.
The Cannonball, Playful Pan and The Vanishing Legion (Eps. I) (Ideal), Astoria

FRIDAY, OCTOBER 30
Looking for Trouble (P.D.C.), Phoenix.

MONDAY, NOVEMBER 2
Carnival (W. & F.), Tivoli.

TUESDAY, NOVEMBER 3
Friends and Lovers (Radio), Phoenix.

At the C.E.A. Meetings

C.E.A. and Renter-Exhibitor Tactics

Committee of Six Appointed to "Investigate the Matter"

General Council Has a Busy Session

At a full meeting of the General Council last Wednesday, over which R. V. Crow presided, a wide variety of matters, ranging from the building activities of American renter producer houses to the policy of the official organ of the Association, was discussed.

Major Gale's promised "bombsheli" materialised in the form of an attack on the policy of Paramount in, as he alleged, building up a circuit of theatres throughout the country to compete with the independent exhibitor, from whom a large share of the capital necessary to the enterprise had originally come. His remarks paved the way for a lengthy discussion on the problem, and it was ultimately decided to form a committee of six to investigate the matter.

On the question of Sunday Opening a questionnaire was submitted to the Council which, it was suggested, members should present to all Parliamentary candidates in their area. The questionnaire broadly asked if each candidate would support a Bill to legalise Sunday entertainments on a permanent basis.

Much time was also devoted to discussion of the future policy of the "Cinematograph Times," while the success of the committee negotiating with the renters on behalf of small halls further lengthened the session.

CORRESPONDENCE with the Critics' Circle was read, in which the growing custom of having **trade shows at night** was greatly deprecated. It was pointed out in this correspondence that many film critics were dramatic critics as well, many were on the editorial staffs of newspapers or lived at distances from the centre of London, and it was inconvenient, and often impossible, for them to attend trade shows at night.

In this connection a letter was also read from the Southern Midlands Branch. W. N. BLAKE pointed out the difficulty of exhibitors attending these late shows, and said it really meant that in many cases blind booking had to be maintained. He thought the Advisory Committee should have it put very strongly to them that the Government, or the Government Department which administered the Cinematograph Act, to see that trade shows were held at a reasonable hour.

F. H. COOPER suggested the matter should be referred to the Joint Standing Committee with a recommendation to approach the Advisory Committee if nothing eventuated.

Alderman E. TROUNSON, J.P., considered the Association should make a protest to the Board of Trade, through the General Council, and it was agreed that this be done.

Bad Language

The Northern Branch, in a letter, again raised the subject of **bad language in British films.**

It was reported that British studios had been informed that objectionable expressions must be omitted from films, and this policy was being carried out. The language referred to had occurred in films which were in production twelve or eighteen months previously.

Correspondence was reported between the President and the Children's Cinema Association in regard to collaboration on the part of the C.E.A. in surveying the problem of **children and the cinema.** The Children's Cinema Association was prepared to set up a committee to go into the matter fully with a similar committee from the C.E.A.

It was agreed: "That a committee be appointed" and "That the officers form this committee."

Northern Branch's Query

The Northern Branch raised the question of the difficulty of members during the coming year of getting **sound on disc copies of British Quota films.**

The GENERAL SECRETARY stated that the trend of business was for sound on film copies. The preparation of the additional discs was an extra charge on the renters, and the trouble that had occurred a year ago, when the C.E.A. was discussing disc charges, arose from the fact that there were then only about 400 or 500 halls with sound on disc sets.

All the renters produced figures to show they were put to an extra cost of about £800 a-piece in preparing discs, and usually lost about £300 or £400. They had been persuaded to carry on for a time to enable exhibitors to fit soundheads in the smaller type of hall. At present there were only about 200 halls with these machines.

F. W. MORRISON outlined the discussion which had taken place at the meeting of the Northern Branch. The GENERAL SECRETARY stated that one or two reputable engineering firms had informed him they were quite prepared to fit soundheads to any kind of disc machine that would bear it for approximately £150. Without being unsympathetic, it was difficult to see what arrangement could be made for an exhibitor who was unable to spend some such amount on adapting his apparatus, in view of the gradual dying out of sound on disc.

It was proposed by F. W. MORRISON that the General Secretary reply to the Branch on the lines of the statement he had made, and this was agreed.

American Invasion Welcomed

The GENERAL SECRETARY reported that the President and himself had had an interview with the American Trade Commissioner in Paris concerning the **production of films in this country by American companies.** Going off the gold standard had made American production in this country a different proposition, and there seemed to be apprehension if the Americans came over in any numbers that they would meet with anti-American prejudice.

It had been emphasised that the one thing exhibitors wanted was the largest possible number of films, and any rush of American producing units to this country would be welcomed, provided they made worth-while British films.

It was moved by J. HARRISON, seconded by Councillor F. J. SPICKERNELL, and agreed:—

> **"That a letter be sent to the Ministry of Labour conveying the approval of the General Council for the encouragement of the production of worthwhile British films by American producing companies."**

Renters Who Build Against Exhibitors

And the Paramount Bar

Major A. J. GALE raised the question of **Paramount building theatres and instituting bars** in connection with their own product in this country. He said:—

"I want to claim a little indulgence from the Council on this subject, which is of importance to all the exhibitors in the country. I want to take your minds back a good many years when some of us attended a meeting of the General Council in Glasgow—in 1917 or 1918. At that meeting very considerable alarm was expressed as to the activities of the Famous Players-Lasky Corporation of America. We were called together to consider their world ambitions, and it was felt that, sooner or later, we were going to feel the effects of those activities. The meeting ended in giving warning to the trade of the necessity of watching such activities and dealing with them from time to time.

"Many members will remember a meeting that was held in Birmingham, when we were again called upon to consider the activities of the various companies and their desire to build theatres in this country, and we felt it was a movement likely to grow and be in opposition to the independent exhibitors who were running their cinemas.

"At the time we were discussing that situation Famous-Lasky were beginning to build the Plaza. Overtures were made to the companies concerned—Lasky were approached, and gave their assurance to the committee and the trade that they desired the Plaza merely as a shop-window for their product. That was the start of the Lasky activities. Later, they acquired the Carlton, and many sites in key situations in this country, and since then have built many cinemas and, to my knowledge, and probably to the knowledge of many other delegates, they also are interested in many other cinemas through nominees.

Financed by British Money

"I think the General Council should know that their activities on the theatre side have been very largely financed by British finance. At the time Mr. Zukor was in London we were assured that where we had difficulties we could settle these at a round-table conference.

"The General Council has had experience of these conferences and the sympathy we are likely to get. At the time the delegates interviewed Famous-Lasky, there was a suggestion by Mr. Graham that we should probably force them to buy and build cinemas in Great Britain if we did not fall into line.

"We knew that those activities were already in existence—they had a carefully prepared campaign for building cinemas irrespective of our attitude towards their company. Matters have been developing more rapidly than many members of this Council realise.

"Three or four months ago I learned from Mr. Jarratt that he had been approached by Lasky with a view to shortening the release date, and they were prepared in future to book films, provided they were released three months from the trade show. That object, in my opinion, was to create a shorter period for negotiating films, and it was in their hands to make us pay a little higher terms for their product. Mr. Jarratt said he considered his company was doing the trade a big service when they turned down the proposition, as they were not going to be partners in any scheme of Paramount's.

A Barring Clause?

"The latest thing is this: that they have again approached Gaumont-British—this time with a view, not only to shortening the release dates, but in order to make a success of the theatres they have, and are likely to have in this country, it is necessary that their future policy should be, to a very considerable extent, to bar areas where the films were booked to their theatres.

"The ultimate effect is likely to be that not only do we book up upon the condition that we have the existing bar to a larger extent, but it starves independents of product they might otherwise use. As a result of this proposition, Gaumont have stopped trading with Paramount.

"The position is that Famous-Lasky will approach individuals in this country and offer to let them have a much larger bar area. It is to induce the independents to take their product under these attractive suggestions until they can say to the exhibitor: 'You have helped us so far, but now we have a cinema in your area and you cannot have any more of our product.'

"Their idea is to get a stranglehold on business in this country, and they do not mind what your future means to you. It would be interesting to know how much of that money goes to Inland Revenue in this country.

"Deserve What is Coming to Us"

"I say that if we are going to tolerate that kind of thing and support a firm whose activities are known to us we deserve what is coming to us in future.

"I have no grudge against Paramount any more

Re-arranged West End Prices

As a result of the meeting between representatives of the West End cinemas, arranged by the C.E.A., the following decision has been unanimously reached.

The 1s. 6d. seats remain unchanged. The seat which was previously 2s. 4d. gross becomes 2s. 6d. The 3s. 6d. seat gross under the new tax proposal should come to 3s. 8d., but proprietors of cinemas have decided to keep it at 3s. 6d. in order to retain a convenient price for the public. This loss of 2d. per seat to the proprietor they will recoup from the extra 1d. which they will receive from the increase on the 2s. 1d. seat, thereby fulfilling the pledge that the tax should be passed on to the public.

The 5s. 9d. seat becomes 6s., and the 8s. 6d. seat will remain unchanged. In the few instances in which the 1s. 2d. seat was being used, this seat will in future be priced at 1s. 3d.

The scale of prices charged to the public in the West End, inclusive of tax, as from November 9th will be: 1s. 3d., 1s. 6d., 2s. 6d., 3s. 6d., 6s. and 8s. 6d.

than any other foreign firm which I think exploits exhibitors. But I am warning you—and I want you to warn exhibitors throughout the country—what it means to them to-day, and if we do not support that firm and say we are not going to tolerate their methods of trading we should be doing our members a service."

F. W. Morrison said he remembered the meetings to which Major Gale referred, and had always considered it a fatal mistake when they conceded to foreign firms that they might have shop windows in London, because he had feared that they would want shop windows everywhere.

H. Hargreaves endorsed Major Gale's remarks. The matter had been brought up at their Branch, with the result that Paramount had absolutely given them the hird and would not let them have any films.

"Ask Them to Give the Lie"

C. A. Mathes: I support what Major Gale has said. Lasky got the idea when they thought "The Vagabond King" was going to be a super-super. They told me they intended to put it out at a number of selected places as long as it would stand up. They said: "You would be our customer in your district," and I said, "What about my concurrent run?" and they said, "That cannot be helped, but we want keen men in key situations."

When the "Smiling Lieutenant" was coming over it was in the back of their minds to put that picture on the same lines. I told them that we in London, and I thought the whole of the General Council, would fight them on this subject, and I assured them they could never get Jarratt to follow on those lines. Paramount are going to try and get a suburban pre-release at their super-cinemas, taking the cream off their product and then letting the independent come in two or three months late.

We should adopt our usual policy, and ask them to give the lie to these schemes, that they will not introduce them, and that in places like Liverpool and Newcastle they will run concurrently with existing customers. If they refuse we can then boycott them.

G. Singleton considered if they were going to take action in one case they must do so in the case of Gaumont-British and A.B.C. Independents who were being squeezed out found the process just as painful, whether it was Paramount, Gaumont-British, or A.B.C.

A delegate said that he had been barred by Gaumont over a distance of 20 miles. He inquired whether it was consistent to invite American companies to produce films in this country and then refuse to allow them to have theatres?

J. Harrison stated they did not mind who produced the films so long as they (the exhibitors) got them, but building against exhibitors was different and not playing the game.

The General Secretary explained that, in regard to the London position, the plan Major Gale and Mr. Mathes had referred to, of a special early release to selected exhibitors had failed. The other point arose from the Astorias in London, which were definitely complaining to Paramount that concurrent three-day runs of their big pictures definitely hurts them.

Probably the General Council could appoint some committee to go into all the complications rather than pass any resolution that morning. He suggested that the matter should be gone into in all its bearings.

"Keep Resurrecting Itself"

Alderman E. Trounson said the position in Liverpool was not very encouraging. The Gaumont people were all round the place and, naturally, they supplied their own people first. A.B.C. were renters and producers. The only difference was that Paramount was using some of the money which came from exhibitors.

Mr. Mathes said many of them had heard vague reports that Paramount aimed at getting a certain number of theatres to make them absolutely independent of the rest of the exhibiting industry. Their scheme would always keep resurrecting itself and trying to get an earlier pre-release for their own shows. Gaumont-British would book a concurrent run, but Paramount were going to have a release three months in front of the others, if they could get away with it, for their own particular halls.

Major Gale said, first of all, there was a foreign company building theatres and acquiring interests in theatres through nominees, and that idea was spreading with that company getting a big hold on cinemas in this country and using British money for it. Secondly, they had made no attempt to make their houses in London, in particular all pre-release, so that other exhibitors would have to take the product three or four months after they had shown it.

The third point was the extending of their bar over a much larger area, which would deprive a number of exhibitors of a bigger selection of product. That might mean the bar would extend to 12 or 14 theatres in a particular area, instead of three or four as at present.

As they got power they would force it on the industry to the detriment of individual exhibitors. If the Council decided it was a matter for consideration, let them appoint a committee to see what was the best way to impart knowledge to exhibitors throughout the country.

It was moved by Alderman Trounson, seconded by C. Hartley-Davies, and agreed:—

"That a committee of six be appointed to investigate this matter."

The committee appointed consisted of the officers and C. A. Mathes, T. France, J. Claughton, Alderman Trounson, Major Gale, and Councillor Hewitson.

"Cinematograph Times" Discussed

Revision of Policy

The Chairman moved, and Councillor G. F. McDonald seconded, that the following **report of the "Cinematograph Times" Management Committee** should be received and adopted:—

Paragraph "A."—Your committee has come to the decision that the time is now ripe for a further development in the policy of the paper in general.

The situation facing us in the immediate future seems to be so grave that what might possibly be considered drastic steps in normal times now appear essential, and film rentals will constitute the main trouble of the exhibitor during the coming winter. This being so, the committee wants to have the assurance of the General Council that it is completely behind it, even though this may mean sacrificing the existing revenue that comes from the renters.

As this may come to pass, it may be necessary to consider altering the make-up of the paper, which is under consideration, so as to endeavour to produce it with the same amount of information, news and advice to members as heretofore, only, as indicated, on stronger lines. This may entail a certain amount of cost, concerning which the committee will, if necessary, come to the General Council at a later date.

As the time is ripe for exhibitor activities in that direction, the committee wants to feel that it has the full support of the General Council in the continuation of the publication of the *Cinematograph Times* as an independent exhibitor journal.

Paragraph "B."—Your committee has taken note of the suggestions made by one or two members from time to time that films should in future be priced in a similar manner to which they are marked at present in the Film Report—as was done in the case of "City Lights," "Beau Ideal," and "Cimarron."

Films to be Valued by Committee

Such a course of action needs careful investigation, and your committee is prepared to see how far it is practicable to put these suggestions into operation if, again, it is satisfied that this is the wish of the General Council. Such pricing could probably be done by a Valuation Committee, whose identity would not be disclosed.

Alderman Trounson said he welcomed the development in policy. They wanted a paper that would be a critical one, free to do and say what they liked. He would promise the Management Committee any support they required.

Captain G. B. Row said he thought it should be made clear to members that, because they saw a renter's advertisement in the *Cinematograph Times* it did not mean that the paper did not retain its independence and courage. He did not see why advertisements should be refused, provided the renters knew the independence of the paper was going to be retained, but exhibitors should know that.

Councillor J. Pollard wanted to know what would be the position if advertisements were discontinued?

The General Secretary reported that the *Cinematograph Times* was amply provided with funds which it would take a long time to use up. The Management Committee met regularly each month, and it would decide whether to take advertisements or not when the matter arose. The Committee wanted to be quite sure that it had the General Council behind it backing the paper up.

Influence of Social Functions

F. W. Morrison said his Branch were prepared to give the fullest support to the Management Committee in maintaining the paper.

Major A. O. Ellis inquired whether the viewers attended social functions which might influence their views on films.

The Chairman explained that the Film Report was conducted separately from the paper. The viewers were quite unknown to the trade or the renters, and did not receive any hospitality whatever. They came under the control of Mr. Gavazzi King entirely.

A. Lever thought the time had definitely come when the policy of the paper should be changed. He would support any resolution which would give them an independent exhibitors' journal, independent of receiving any revenue from the renters at all. The Association ought to know if it was strong enough to bear the financial liability without revenue from the renters. He asked definitely whether advertisements had ever been offered in return for favourable film reports?

The General Secretary said the advertising side had never had the slightest connection with the Film Report, and Mr. Gavazzi King, the Editor, never knew what advertising had been reserved in the *Cinematograph Times*. The answer to Mr. Lever was definitely "No."

Major Gale said what was objected to by many members was not the advertisements but editorial write-ups. The Council would know that as he had previously criticised the *Cinematograph Times*, he was a member of the Management Committee, and that he supported their report.

W. N. Blake's Views

A. B. King said he hoped advertisements would not be withdrawn from the paper, but if they were the *Cinematograph Times* would go on, and could rely upon the support of even more loyal readers than at present.

W. N. Blake said he was one of the strongest advocates of a development policy in regard to the paper. He had always been against a "trade paper" run by the Association. He thought when the time came that the paper said which films were flops, and said those things which were unpalatable to advertisers, and really became the official organ of the Association, exhibitors would see that the journal continued, and would provide whatever funds were necessary.

The General Secretary explained that what the Committee wanted was to know that it had the whole of the General Council behind it.

Alderman Trounson said the quality and make-up of the paper and the decision as to whether it was to continue on its present lines would rest with the Committee.

Councillor R. Duncan French wished to know if a resolution was to be passed that in future the paper would be run as an independent journal, without advertisements.

The Chairman explained that there were contracts to run which would take some time. If the Council passed the report it would meet the situation.

It was reported that Paragraph "B," in relation to giving percentage values of films, would be very carefully investigated.

The report of the Committee was passed unanimously.

Sunday Opening Questionnaire

For Parliamentary Candidates

The following **report of the Legal, Finance and Parliamentary Committee** was received and adopted:—

Paragraph "A."—Concerning the Sunday Opening situation, there is no need for the Committee to report to you at great length the enormous amount of work it did, which culminated in the passing of the Sunday Performances (Temporary Regulation) Act. This regularises the situation in so far as Sunday Opening is concerned for those places that have enjoyed it within the past twelve months.

Paragraph "B."—While your Committee realises that Sunday Opening at the General Election cannot be made one of the major issues, yet it is satisfied that if the members will get down to the subject it is one in which all candidates will be interested, and, accordingly, it is immediately circulating every member with the following questionnaire, which he is asked to submit to all the candidates in his constituency.

In addition, the Branches are being asked to follow this matter up and to see that the members get as many replies as possible. These replies should be forwarded to the Head Office.

Questionnaire

"Will you support a Bill based upon the principle of local option which will enable the various licensing authorities to permit Sunday Opening of musical entertainments, cinematograph exhibitions and public debates in those areas where those authorities are satisfied there is a substantial public demand?"

"As the Sunday Performances (Temporary Regulation) Act only operates for one year, will you support a request for Parliamentary time for a measure to place the Sunday Opening position on a reasonable and permanent basis?"

The Committee would be glad if every delegate would impress upon his Branch that the question of Sunday Opening is a major issue so far as exhibitors are concerned, and there is an opportunity where individual work on the part of members is likely to be well repaid.

The Liverpool Case

Paragraph "C."—Concerning the Liverpool case as to the exclusion of children from the exhibition of "A" films, the full Bench is meeting to-morrow in Liverpool. At the request of the North-Western Branch, the full Bench has been asked to receive the President, Mr. T. Ormiston, and your General Secretary, and as it has been requested that there shall be only one speaker, Mr. Ormiston will put forward the case on behalf of exhibitors. A further report will be submitted in due course.

Paragraph "D."—The matter was raised by the London and Home Counties Branch that any exhibit in the Lord Mayor's Show should be representative of the trade. Accordingly, Mr. S. Rowson was approached to take charge of this matter through the B.K.S., of which he is President. The feature of the Show is to depict exhibits which illustrate the contribution which the progress of science has made to industry. We understand that the B.K.S. will stage an exhibit which is thoroughly representative of the cinema trade, and which will constitute a very fine advertisement. This involves expense, for which they will have difficulty in finding funds, and as this matter emanated from the C.E.A. we may expect that they will ask us to make some contribution towards the cost, which, we do not anticipate, will be heavy.

New Insurance Rates

Paragraph "E."—The Committee is going into the new scale of rates which fire insurance com-

panies are circulating, and will issue a report after the matter has been more fully considered.

Councillor J. POLLARD said there was in some cases an increase of 25 per cent. on the fire insurance of cinemas. This was a matter where individuals could do very little, but collectively much could be attained. He wondered if it would be possible to get the C.E.A. to advise members to insure with some house of repute where the increases would not be so great. At present it meant a man had to sign a book each night, which put proprietors completely in the hands of their operators or whatever employee was deputed to sign the book.

The CHAIRMAN stated that this point would be considered.

Flat Rate for Small Halls

The **report of the Small Exhibitors' Committee** was received and adopted.

Your Committee is glad to report that as a result of discussion with the renters, the following scheme is being favourably received in all renting quarters. It applies only to halls whose takings do not exceed £125 each week, and whose names are included in the list which the K.R.S. circulates to its members.

The scheme in brief enables an exhibitor on the list to obtain the whole of the product from the renter at a basic rate which is the subject of negotiation, and one which the renter is prepared to discuss with the exhibitor having regard to the business he does, and which should leave him a regular profit on the whole of his operations during the year up to his normal average weekly figure.

In the case of special films, which will also be put into the same rate, once the takings exceed the normal weekly takings the surplus is divided 50-50 with the renter, or such other figure as should be arranged.

This is, in effect, a sliding scale, which does not, of necessity, start at the minimum figure which has hitherto existed, which enables all product to be secured at a standard rate. The renter shares in any increase which his film earns at the box office over the normal weekly takings.

One other advantage is that the bigger firms are able to do business on those lines with all their product, which type of product has hitherto been inaccessible to the small man except on prohibitive terms.

The members on the list have been circularised in this connection and advised, in case of difficulty, to communicate with the General Secretary.

Councillor J. POLLARD reported that he had read in the *Cinematograph Times* that F.N.P. had agreed to accept the scheme put forward by the C.E.A. He wrote to the Leeds Branch, having a few dates, seeing that Mr. Griffiths had agreed to give the concession. They had offered five films of 5,000 ft. at 25 per cent. to him. Of these two had already played to the opposition, and for the others they wanted 33⅓ per cent., plus disc charges.

He wanted that firm tackled on this matter. They had said they would provide a full programme for 25 per cent. He had seen the renters' list, and the particular hall to which he referred was included, and the only consideration he got was being asked to pay 25 per cent. for a five-reeler.

He had pointed this matter out to Mr. Griffiths himself at a C.E.A. and K.R.S. meeting, and said that his experience was that the only way First National would help the small exhibitor was into bankruptcy. He had had a film booked for a week because he was compelled to, and the only consideration he got was having to pay 40 per cent. and a disc charge.

"Films of a Certain Age"

Major GALE considered the present state of affairs pauperised the small exhibitor. In any case, it only enabled him to scrape along if he happened to book a film that was a plum. He was hopeful that in the future the small exhibitor could be a little bit more dignified in his way of trading than having to submit to these terms.

H. VICTOR DAVIS said it had mitigated the hardships on the small exhibitor to some extent. He thought in many cases the renters had not yet issued instructions to their branch managers as to the new methods. He had, however, found in some instances that renters were setting aside films of a certain age for small exhibitors, which meant that he could have them after they had exhausted their attraction. Most small halls were in competition with the towns owing to improved transport facilities, and to try to keep them open on films of a certain age was the biggest absurdity.

The CHAIRMAN remarked that it was not to be supposed that the scheme would come into operation without some difficulties arising, and that he and the General Secretary realised that a lot of hard work would have to be done to get satisfactory arrangements in many cases. The members affected had been asked to communicate with Head Office in cases of difficulty.

The GENERAL SECRETARY reported that in the case of M.-G.-M. he knew of eight or nine cases where small exhibitors had booked the whole of the product the renters had to sell at 25 per cent. up to their normal takings and 50-50 after.

Mr. CARR said that Sutton Davies, of Fox, had told one of their members that he could hook his programmes on the terms outlined, but not such films as "Bad Girl." Films like that would have to be on the 40 per cent. basis.

Major A. O. ELLIS said he had heard of a case where the full programme had been booked at 20 per cent., and he would like such cases to be confirmed from the Head Office and published in the official organ. W. & F. might also be approached, asking why they charged 33⅓ per cent. for British Quota films when they would book American films at less.

No E.T. Campaign

The **report of the Entertainments Tax Committee** was received and adopted.

Paragraph "A."—As the matter was urgent, your Committee circulated its recommendations direct to every member and also recommended the Branches to call meetings for the purpose of confirmation.

Your Committee need not report further, as its recommendations have been in the hands of every member.

Paragraph "B."—Your Committee does not think any useful purpose would be served by attempting to conduct a campaign against the Entertainments Tax during the present General Election. It considers it would be far better to direct the Association's energies towards getting support for a Bill that will regularise the Sunday Opening position.

The subject of Entertainments Tax, however, will be taken in hand at the opportune moment before the next Budget.

No Concessions From B.T.-H.

The **report of the B.T.-H. Sub-Committee** was received and adopted.

Paragraph "A."—Your Committee has again discussed the subject of service charges with the Sound Equipment Co., but does not find at present this company is able to make any concessions.

Paragraph "B."—Sound Equipment, Ltd., have intimated their willingness to listen to three points.

The first relates to the expense which is incurred in maintaining the emergency service. They point out that this service has to be maintained although it is only called upon to the extent of about 2 per cent. of its efficiency. If exhibitors as a body were willing to drop the emergency service and the C.E.A. was in a position to intimate that definitely to the Sound Equipment Co. they would be prepared to calculate the economy which would be effected and to pass it to exhibitors.

Paragraph "C."—Sound Equipment, Ltd., have intimated that they are not in a position to co-ordinate competitive services, and that if the C.E.A. were able to work out any scheme that eliminated with other companies the existing unnecessary overlapping the total number of halls that would be so serviced should produce a striking economy which they, on their part, would be very happy to see transferred to the exhibitors.

Paragraph "D."—Sound Equipment, Ltd., said they would endeavour to see if it were possible to work out a scheme whereby duplicate gear could be supplied on a deferred payment plan which would come out of service charges, provided the adoption of the duplicate gear became universal, so that the stand-by service could be disbanded.

Next Meeting

The next meeting was arranged for November 11th, in London.

New Tax To Be Passed On

Leeds Exhibitors' Bid For Unanimity

There was no division of opinion at the October meeting of the Leeds Branch as to whether the new Entertainments Tax should be passed on to the public or not, a motion to the former effect being agreed unanimously.

Both John Claughton and C. P. Metcalfe emphasised the folly of exhibitors bearing the tax, and the latter stressed the necessity of district agreements among exhibitors.

JOHN CLAUGHTON, who presided, expressed warm approval of the work done by the Special Committee of the General Council in securing some **amelioration of the new Entertainments duties.** Without exception, he said, members of this Special Committee had worked extremely hard, and it was a great tribute to them to say that they had been able to go directly to the fountain head and put their views before the Chancellor himself.

Having regard to all the circumstances, the concessions granted were wonderful. The reduction of the tax to 1d. on the 6d. seats was an extremely valuable concession to the trade as a whole, because for most cinemas the 6d. seat was the backbone of the business. It had been hoped that they would have seats tax free up to 3d., but in the circumstances this was impossible.

The point they had now to consider was whether or not they were unanimous in their determination to pass on the new tax to the patrons of the cinema houses. It was certainly a fact that none of them could afford to shoulder the new duty and pay it themselves, and it was undoubtedly true to say that this was not the intention of the Government in imposing it. He was quite certain that the bulk of the general public fully expected to pay the new duties. He had heard that several exhibitors in the Yorkshire territory were proposing to pay the tax themselves instead of passing it on, and he could only say, if this were true, that they would quickly find that they could not afford such generosity.

Half-Price Seats

F. WILDEGOOSE: We calculate that it will make a difference of £22 a week to us, and as we cannot possibly stand that, the public will have to pay in some form or other.

Mr. CRAVEN said exhibitors in the Castleford area had agreed among themselves as to what prices should be in the district.

J. SMITH said that in Huddersfield the exhibitors were unanimous in deciding to pass the tax on. For the most part the prices there were 4d., 6d., 8d. and 1s., and in future they would be 5d., 7d., 9d. and 1s.

The Chairman remarked that he understood the Gaumont British circuit had decided to pass on the tax to the public, and if this decision was adhered to it would greatly simplify the matter to the ordinary exhibitor.

He thought a good deal of trouble was going to arise in the charges for half-price seats. If the prices of seats were, say, 5d., 7d., 9d. and 1s., the half-prices on the first three would be awkward.

Mr. CRAVEN suggested that they should not have half-prices, but reduced prices for children, and on the 5d., 7d. and 9d. seats make the charges 3d., 4d. and 5d.

Bid for Unanimity

F. COE suggested that it would be a good thing to write to every member and officially advise him as to the course he should pursue, and it would be a good thing if in each district the exhibitors would get together and agree as to what their line of action was to be.

C. P. METCALFE said he considered that district meetings of exhibitors and district agreements were absolutely essential on this matter, but he thought it would be wrong to expect the C.E.A. to do this for them. Exhibitors in each district ought to take the initiative themselves. No one in any district could afford not to put the tax on, and he would be greatly surprised if any of them tried to pay it themselves.

OWEN BROOKS said that any exhibitor who was proposing to pay the new tax himself must be absolutely mad. In one case of which he had knowledge it was going to mean a difference of £44 a week to the exhibitor.

Attitude of the Renters

Mr. METCALFE: Another point we must not overlook is, what is going to be the attitude of the renters towards those who try to carry the tax themselves? You have to remember that the money you take at your doors is only partly yours, and in part it belongs to the renters and I cannot imagine that they are going to be particularly pleased about it if exhibitors try to give away part of their money.

A. BATTYE expressed the opinion that once the public got settled down to the new duties, they would not make any real difference to the trade. There would probably be a falling-off in the attendances at the beginning, but he was quite sure the position would quickly right itself.

Headquarters' Recommendation

The CHAIRMAN read to the meeting the official communication from the President and Secretary of the Association on this subject, recommending the passing on of the tax and the posting of notices at the paybox explaining the circumstances to patrons.

On the proposition of the CHAIRMAN, seconded by Mr. METCALFE, it was unanimously decided to recommend all members to take action in accordance with this communication.

Bad Language in Films

Reporting on the last meeting of the General Council, C. P. METCALFE called the attention of the meeting to a letter from the Northern Branch regarding the increasing use of **bad language in films**, and another from the Birmingham Branch regarding **undesirable advertisements** of films, and he said that both these matters had been referred to committees to be dealt with.

As a matter of fact, representations had already been made to the British film manufacturers regarding the use of coarse expletives and swearing in films, and he thought that in future they would find an improvement.

The Northern Branch, he said, had also raised a complaint about sound-on-disc films. It seemed that exhibitors who had only sound-on-disc machines installed were going to have a bad time unless manufacturers could be persuaded to make sound-on-disc copies of pictures. The General Council took the view that it would be too much to ask the manufacturer to make a concession of this sort, and the remedy was that exhibitors must bring their equipment up to date to meet the situation. This could be done comparatively cheaply.

Regarding the efforts made by the Association to get foreign manufacturers to produce more worth-while films for British quota purposes, progress was being made and encouragement was being given to foreign

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P.D.C.'s Ann Harding Picture



"DEVOTION" on FRIDAY

LESLIE HOWARD



ANN HARDING

In the supporting cast of "Devotion," which P.D.C. will present at the Phoenix Theatre on Friday, at 8.45 p.m., are Robert Williams, O. P. Heggie and Louise Closser Hale. Leslie Howard, who plays opposite the star, is now working in a British picture.

Ideal Films Present——





Edna Best
and
Herbert Marshall
with
Elizabeth Allan
Frank Lawton
D. A. Clarke-Smith
Margaret Yarde
Sunday Wilshin
and
Ben Field

MM

A. A. Milne's delightful story of a grand and simple love which——

——Gainsborough's "Michael and Mary"



Special Presentation

Phoenix Theatre,

Charing Cross Rd., W.C.

Thursday,

October 29,

at

8.45 p.m.



MM

——carried Michael and Mary through hardship and sorrow to radiant success

"Riders of the Purple Sage"—Fox



Fox offer for trade show at the Phoenix Theatre, Charing Cross Road, at 8.30 p.m. to-morrow (Thursday), "Riders of the Purple Sage," starring George O'Brien with Marguerite Churchill, Noah Beery and Yvonne Pelletia.

Eddie Cantor's "Palmy Days"——United Artists



Sam Goldwyn's "Palmy Days," with Eddie Cantor starring, will be presented by United Artists at the London Hippodrome to-morrow (Thursday), at 3 p.m. Among the supporting players are Charlotte Greenwood, Barbara Weeks.

"Susan Lennox"





GRETA GARBO

M-G-M are presenting their new Garbo vehicle "Susan Lennox" (Her Rise and Fall) at the Phoenix Theatre, Charing Cross Road, on Wednesday next (October 28), at 8.45 p.m. With the intriguing Dane are featured Clark Gable, Jean Hersholt and John Miljan.

manufacturers to come to this country to make British pictures.

Paramount Building Operations

Some feeling was engendered at the meeting, he added, about the **building operations of the Paramount Company**, and the variations which it was alleged this firm were proposing to introduce regarding bars. It was a very important question. It appeared that there had been an endeavour to increase not only the distance of the bar—to improve the whole of a big territory—but also the period of it, and it was felt by the General Council that prompt steps ought to be taken to counter any such proposal if possible.

Paramount were building a new hall in Leeds, for instance, and it was rumoured that they intended to bar the whole of Yorkshire and put on, say, a three months' bar. If this occurred it would, of course, be a very serious matter. A small committee had been appointed to deal with this question, and exhibitors throughout the country were invited to bring any information they had on the subject to the notice of this committee.

It seemed to him to be a very dangerous move, but it was one that was to be expected with all the over-building that was going on, because the only way that central houses could make profits would be by some such course of action.

Sunday Opening

Regarding the question of **Sunday opening**, Mr. METCALFE pointed out that this had been regularised temporarily for the coming twelve months, and the Legal and Parliamentary Committee of the General Council pointed out that, while it could not be very well made an issue in the General Election, exhibitors who desired Sunday opening ought to get busy canvassing candidates in support of it.

The Branches throughout the country were asked to follow this matter up and to put a suggested questionnaire to candidates in their respective divisions.

The text of the questionnaire will be found in the report of the General Council meeting.

Is Sunday Opening Wanted?

Personally, he said, he was not in favour of Sunday opening, but no doubt there were many exhibitors who were.

The CHAIRMAN: I don't think Sunday opening is likely to affect us very much up here, and I don't think the exhibitors in this territory want it. Until super-cinemas in the centre of the city actually propose to open on Sundays, I don't think we need bother about it.

H. MASTERMAN: That's all right so far as Leeds is concerned, but there are certain districts where they do want it.

Mr. METCALFE: It is up to all exhibitors who want Sunday opening to put the questionnaire to Parliamentary candidates in their division.

Thanks to General Council

On the proposition of the CHAIRMAN, seconded by Mr. METCALFE, a **cordial vote of thanks** was passed to the Special Committee of the General Council for the work done in connection with the Entertainments Tax.

"Perfectly Disgusting"

E. M. RUSH inquired regarding bad language in "talkies" if there had been **complaints from the public** on the subject.

Mr. METCALFE replied that apparently there had been complaints both from the public and from exhibitors in the Newcastle and Birmingham areas, as well as in London.

F. COE expressed the opinion that, from this point of view, some of the short films were perfectly disgusting. Unless the use of objectionable language was checked, it was bound to have a very definitely harmful effect on the business. After all, they prided themselves on catering for the family, and any attempts to introduce objectionable features should be at once dealt with.

The CHAIRMAN agreed and said that they could not afford to run risks of that sort.

A Castleford Opinion

A. BATTYE said that, so far as his area was concerned, the general language used by the people in the district was such that they were not in the least likely to take exception to anything in the "talkies!"

Mr. COE suggested that in addition to approaching the British manufacturers on this subject, they might with advantage make strong representations to the American producers.

Birmingham Says "Thank You"

And Adopts Tax Committee's Suggestions

A special meeting of members of the Birmingham Branch, under the chairmanship of Oscar Deutsch, unanimously confirmed the recommendation of the Tax Committee in respect of incidence of the Entertainments Tax.

A further resolution was also framed to express the gratitude of the Branch to the Tax Committee for its successful endeavours, and to James Welsh, who had fostered the matter in the House of Commons.

THE CHAIRMAN explained that this meeting was specially called to consider the question of the Entertainments Tax, now that the rates had been definitely fixed.

A letter was read, under the signatures of the President and the General Secretary, recommending that the tax should be passed on to the public, emphasising that the present 6d. seats should, with the tax, now be 7d. gross, and pointing out that if members were tempted to try to beat their opposition by paying the tax themselves, a few weeks' experience would be sufficient to convince them of the extreme folly of such a course.

An interesting discussion followed, and eventually the following resolution was unanimously passed:—

> **"This Branch confirms the recommendations of the Special Committee of the Association and advises its members to add the increased amount of the tax to present gross prices of admission."**

Much gratification was expressed at the successful efforts of the General Council and the Entertainments Tax Committee for their wonderful success in obtaining the several concessions.

It was resolved that the very best thanks of the Branch be afforded to the General Council for the services rendered in connection therewith.

It was also resolved to include the name of Jas. Welsh, M.P., who moved the amendment in the House of Commons.

It was pointed out that these concessions once again demonstrated the great value attached to membership of the Association.

It was resolved that cards be printed and sent to all members, pointing out that the revision in prices was due to the increases in the Entertainments Tax, which members could display in their halls, also pointing out that revised prices would come into operation on November 9th next.

Cinema Hospital Fund

Members were again urged to give a performance on October 18th, and to make a special effort for the Cinema Hospital Fund, particularly bearing in mind the deplorable position in which many hospitals were placed at the present time.

Titles of Films

A member called attention to the undesirable advertisements in connection with the titles of films, and also that films "For Adults Only" were unduly emphasised, and it was suggested that the attention of the General Council should be drawn in particular to the undesirable advertisements.

Municipal Election

The CHAIRMAN reminded the members that the municipal elections would take place in Birmingham on November 2nd, and invited their assistance on behalf of any candidate connected with or in sympathy with the trade, by the loan of motor-cars and by personal services.

Next Meeting

It was resolved that the next meeting of the Branch take place at Coventry on November 6th.

Hampshire Confirms Tax Suggestions

Discussion on Rentals Concessions to Small Halls

Considerable discussion took place at the monthly meeting of the Hampshire and Isle of Wight Branch before the recommendations of the Tax Committee respecting the incidence of the additional Entertainments Tax were agreed. Several members quoted individual cases which they thought did not come within the purview of the recommendations.

Other matters discussed included the Sunday Opening situation, evening trade shows and the renters' concessions to the small exhibitor.

MAJOR A. W. BANNER, O.B.E., presided over the meeting, which was held at the Picture House, Southampton, on Friday. There was a representative attendance.

Arising out of the minutes, the SECRETARY (Horace H. C. Mitchener) said he had seen the Chief Constable of Southampton in reference to the desire that the cinemas should render assistance to the Southampton Council for Social Service. The matter hinged on what happened in regard to Sunday Opening, and he suggested to the Chief Constable that the question should be deferred until they knew what was going to happen in that respect. A temporary measure had been passed by Parliament, and he suggested that the meeting should leave the matter over until the subject of Sunday Opening was dealt with on a permanent basis. This course was agreed to.

Considering the Small Exhibitor

The CHAIRMAN, referring to the proceedings at the Council meeting, said that a sub-committee had been at work in regard to **renting charges**, and they had discussed the matter with the K.R.S., as a result of which new proposals had been brought forward. The new scheme affected halls whose takings did not exceed £125 a week, and it had been agreed that in such cases the exhibitors were to be given special consideration.

> One of the difficulties of the negotiations was that the K.R.S. sought to speak for the bulk of their members when it suited them, but when it did not suit them they found that they could not speak for the whole membership. They were willing to talk, but when it was suggested that they should lay down a definite rule covering their members, they said that that was impossible, and so they could only try to get some of their more prominent members to agree to some sort of general policy.

He was connected with one hall to which the new proposals would apply, and he would be interested to see how things worked out. He had hoped that the K.R.S. would have agreed to some proposal on the lines that, where they knew there was hardship, they should agree to some figure like 15 per cent., or thereabouts, that would show a profit to the exhibitor, who, if he was on an absolute winner, would agree to go 50-50 and allow the renter to participate in his success. From the experience of the past he did not think that the present proposals would meet the case, but the matter would be gone into again at the next Council meeting, and he hoped that at a later date he would be able to put more detailed facts before the members for their consideration.

"In Evidence Against You!"

Captain CLEMENT remarked that twelve months ago the C.E.A. asked for certain figures, which he supplied, but he heard no more about the matter.

Councillor W. D. BUCK: I think they might use the figures in evidence against you (laughter).

The CHAIRMAN said that the position at present was that, if they had a small hall, and they wanted special consideration, they must go to the renter and ask him to consider the question of the charges. A promise had been given that the matter would be sympathetically considered.

Captain CLEMENT said that consideration was promised to the small man whose weekly takings did not exceed £125. In his opinion, the small man who was taking £125 a week ought by this time to be a millionaire.

The SECRETARY said that all that was promised was that, in such cases, the matter would be dealt with sympathetically. The member would have to make out a case for altering the terms.

The CHAIRMAN remarked that some halls were not doing £125 worth of business a week. Supposing they were doing only £100, with a reasonable rental charge it might be all right, but if the renter insisted on taking 50 per cent. of it, a different position arose. The renter was getting all the jam.

Captain CLEMENT: But why pay 50 per cent. to anyone?

The CHAIRMAN said that he hoped to be in possession of more information before long, and they would then be in a better position to form their judgment.

The subject was then allowed to drop.

A Common Policy

The **incidence of the new Entertainments Tax** was introduced by the CHAIRMAN, who said that it would be a good thing if they could decide upon a common policy.

The SECRETARY remarked that Headquarters asked that a definite decision should be arrived at.

Councillor BUCK thereupon moved:—

> **That the members support the recommendations from Head Office, and that the increased tax should be passed on to the public, the members forthwith to proceed to adjust the prices in accordance with the new conditions.**

He said that he wished that every hall was represented, so that the discussion and the decision might be regarded as representative of the feeling among the whole of the members. He thought it was a matter on which they ought to be absolutely unanimous, but two of the large halls were not represented.

Mr. Parker had written to say that he thought the 6d. seats should be 7d. and the 8d. seats 9d. It was felt that it was impossible to make a charge of 8½d. for the present 8d. seats. He suggested that the 1s. seats should remain as they were, but it was open to discussion as to what was best to be done in regard to the 1s. 2d. and 1s. 3d. seats. Perhaps in those cases the matter was best left to the individual, but he suggested that the 1s. 3d. seats should be 1s. 4d. and the 1s. 6d. and the 2s. should remain as they were.

Captain CLEMENT observed that in some of the halls they had 5d. seats, and it was to be understood that they would become 6d.

Councillor BUCK said that he thought about making the 5d. seats 7d., but Captain CLEMENT replied that would be taking more than they were entitled to, and he hoped they would not go on like that.

Mr. WATERWORTH said that he did not propose to increase the price for the 1s. 3d. seats, which were comparatively small in number.

S. C. BERRILL remarked that they ought to come to a unanimous decision. If there was one hall that

was going to shoulder the tax it would soon get known, and it would be used as an advertisement—"We Pay the Tax."

Captain CLEMENT said that his clients at Shirley were working people, and as soon as the Budget was announced some of them at once tendered the extra tax.

The Chancellor's Attitude

The CHAIRMAN said that the Chancellor of the Exchequer had distinctly said that he expected the tax to be passed on, because all classes were to bear a share of the extra burden.

Mr. WATERWORTH, explaining why the Rialto would not increase the price of the 1s. 3d. seats, said that their popular price was 8d. and they were making it 9d., which was ½d. more than the tax. He did not think the 1s. 3d. seats would stand an increase.

After further discussion, during which Captain CLEMENT formally seconded Councillor's BUCK's motion that the tax should be passed on to the public, the CHAIRMAN remarked that he strongly recommended the members to carry out the suggestions made by Headquarters.

The resolution was then passed, a note being made of Mr. Waterworth's statement regarding his 1s. 3d. seats, and the Secretary was asked to communicate the substance of the decision to all the members. At the same time he will inform members of the procedure to be followed in regard to the stock of tickets they may hold at the old figure for Tax purposes.

No Resting on Oars

The CHAIRMAN, remarking that they all knew that the **Sunday Opening Bill** had gone through, said that the President, General Secretary and the Committee deserved their hearty thanks for the close attention they gave to the matter, as well as to the revision of the Entertainments Tax. He thought that they did particularly good work in connection with the Chancellor's original proposals and they should congratulate the officials on their success. He proposed a resolution to that effect, which was seconded by Councillor BUCK, and agreed to.

Referring to the Parliamentary situation, the CHAIRMAN said that they ought not to allow the matter of Sunday Opening to rest where it was. The measure recently passed was only a temporary one, and it would be as well if they got into touch with the candidates.

It was agreed that the Secretary should get into touch with the candidates.

Evening Trade Shows

GEORGE WRIGHT remarked that he had been interested in the move against **trade shows held in the evenings.** He felt that it would be in the interests of the exhibitors if the shows were held in the morning or afternoon.

The CHAIRMAN said that the Council had discussed that matter, and it had been taken up by the General Secretary and by the Joint Committee in the hope that the K.R.S. would be able to meet them on the point.

Mr. WRIGHT thereupon proposed:—

> **"That this Branch desires to express its disapproval of trade shows being held in the evenings, and suggests that the old custom of having them in the mornings should be resumed."**

Councillor BUCK seconded, and it was agreed to.

[In accordance with usual BIOSCOPE *practice, the above report was submitted to the Branch officials prior to publication, with the result that it was heavily censored, various points of opinion being deleted.*—ED., BIOSCOPE.]

Renters' Building Threat

Accusation at S. Midlands Meeting

An accusation by R. Chetham, Vice-Chairman of the Southern Midlands Branch, that a renter-exhibitor firm had threatened to build against him if he did not book their films was made at Friday's meeting of the Branch, when W. Southan Morris presided. The statement was the outcome of W. F. J. Hewitt's report on the General Council's discussion of the subject of renter-owned theatres.

When the Entertainments Tax was discussed, the recommendation of the Tax Committee that prices should be brought into line with the suggested scales was passed unanimously.

W. J. HEWITT gave a report of the last General Council meeting, referring especially to the subject of late night trade shows, which (on a resolution of the Branch) had been submitted to the Council. This had been referred to the Joint Committee for consideration.

A discussion ensued on the subject of bad language in films, which was brought up by the Council on the motion of the Northern Branch, the general view being that vulgarity of this kind was now deplorably on the increase—some members arguing that that was unfortunately what the public seemed to want, and others that it was tending to give a strong handle to the people who were always criticising the cinema.

Renter-Owned Theatres

Mr. HEWITT said a long discussion had taken place on the subject of renter-owned theatres.

Mr. SOUTHAN MORRIS said the worst aspect of this matter was that companies like Paramount were able to put on shows at their theatres with which the small exhibitors in the district could not possibly compete.

> R. CHETHAM said he had been threatened by another firm that, if he did not book their pictures, they were ready to build in his town against him.

Reporting on the proposal to readjust the policy of the *Cinematograph Times*, Mr. HEWITT said he did not think it was necessary to carry advertisements in the paper.

Mr. CHETHAM, agreeing, said he thought the majority of the reports in the Trade Press were influenced by the advertisements.

Entertainments Tax

Mr. SOUTHAN MORRIS said that on the question of the odd halfpennies on certain seats it was highly desirable to get agreement among exhibitors as to the scale they were going to charge. He pointed out that there seemed to be too many prices too close together—for instance, the 7d. and the 9d., and the 1s. 3d. and the 1s. 6d.

E. J. CARPENTER (Secretary) said it was too big a jump from 7d. to 1s. 3d., and he, for one, was going to institute a 1s. seat.

Mr. SOUTHAN MORRIS maintained that the principal thing was to get unanimity as to passing the tax on to the public.

Mr. HEWITT agreed and said there was no question of *not* passing it on, as the public fully expected to pay.

Mr. SMITH proposed, and W. J. GODLEMAN seconded, that the Branch Secretary arrange to have printed a number of cards for exhibitors in the Branch to hang outside the pay box, notifying the public of the extra prices due to the tax.

Tax Committee's Recommendation

It was unanimously agreed, on the motion of Mr. HEWITT, seconded by Mr. MEAD, to adopt the second recommendation of the Tax Committee:—

> **That this Branch advises its members to make any necessary rearrangement of prices as will bring such admission prices into line with the Special Committee's recommendation.**

Next meeting of the Branch was fixed for Friday, November 13th, at 2.30 at Broadmead House, London.

Counter to "Hesitation Through Fear"

S. Wales Accepts "Pass On" Principle

A meeting of the South Wales Branch at Cardiff on October 9th, when H. Victor Davis presided, decided to adopt the principle of passing on the tax. Where "hesitation" might occur it was agreed that meetings of the members in that area should be called.

Opposition was raised to an attempt by renting houses to introduce a single-feature policy, and a resolution expressing dissatisfaction with the practice was passed.

A LETTER was received from Norman Hart dealing with the question of **combined tickets** on the railway. He pointed out to the Branch that a railway company could not give unreasonable preference to one person which might be detrimental to others in the same place. Mr. Hart suggested that the Branch should communicate with the Minister of Transport.

W. BERRIMAN proposed that this action be taken. After some discussion this was agreed to.

R.C.A. service charges came up for criticism on a letter received from a Branch member, who pointed out that the original service was one day a week at the charge of £3 10s. During the past few weeks, however, the firm, it was stated, had been adding to the number of cinemas served by their engineer, who now had eleven to serve in the five and a half days' week. When approached with the suggestion that the decreased service should carry a corresponding decrease in service charges, R.C.A. would not agree.

The CHAIRMAN suggested that it would be advisable for the General Secretary and the Council to take up the matter, and this course was adopted.

For Serious Consideration

On the question of the attempt of the renters to introduce **single features,** the feeling was expressed that the matter was important enough for the serious consideration of exhibitors, either through the General Council or locally.

A. B. WATTS: "Some big firms to-day are taking the definite stand that they now want fixed rates instead of percentages.

The CHAIRMAN suggested that if they were dissatisfied with the matter they should pursue it and pass a resolution expressing that dissatisfaction, which could be forwarded to London.

DAVID HUGHES agreed that this was the obvious first step; and the suggestion was thereupon adopted.

Hesitation Through Fear

In regard to the **Entertainments Tax** it was decided that the members should adopt the principle of passing the tax on to the public in accordance with the recommendation passed by the committee of the General Council.

It was also decided on the CHAIRMAN'S suggestion that if there was any district where there was hesitation in passing the tax on, due to fear of the opposition failing to adhere to this policy, the branch secretary should call meetings of the members in the area.

DAVID HUGHES further suggested that a meeting of the West Wales members should be held at Swansea on the tax question. He was, he said, prepared to place a room at the disposal of the Branch at the Plaza. The offer was accepted with the thanks of the members.

On the motion of W. BERRIMAN, a resolution was unanimously carried expressing the appreciation of the splendid work done by the President, Secretary and the Committee of the C.E.A. in obtaining the ½d. off the 6d. seat tax.

Rulings on Charges

Notts and Derby Sits "in Committee"

A SPECIAL meeting of the Notts and Derbyshire Branch on October 13th considered the effect of the increased Entertainments Tax on local prices of admission.

The PRESIDENT, Thomas Wright, who was in the chair, pointed out that as things were at present the industry could not afford to pay the increased tax, which must be passed on to the public. It would undoubtedly be a great hardship to the 6d. patron, who was the backbone of the Nottingham cinema, but there was no option except to raise the 6d. seats to 7d.

After hearing a statement from the Secretary, FRED A. PRIOR, it was decided to recommend to the members of the Branch that the 2d. seat at children's matinees should be left to the discretion of individual exhibitors, that an extra 1d. be charged on seats priced at 3d., 4d., 5d., 6d., 8d., 1s. 2d., 1s. 3d. and 2s. 4d., and that seats at 9d., 11d., 1s. and 1s. 5d., up to and including 2s., be left unaltered.

These recommendations are to come up for ratification at the ordinary October monthly meeting, which takes place to-day (Wednesday), and if adopted will come into operation on November 9th next.

The special meeting took place "in committee."

Tax on the 3d. Seats

Protest by North Staffs Branch

A SPECIAL meeting of the North Staffs Branch was held at the Hippodrome, Stoke, on Friday, for the purpose of considering the resolutions as to the passing on of the increases of the Entertainments Tax to the public.

It was a fairly representative gathering, and after considerable discussion it was eventually agreed that the public would have to stand the extra tax.

Protest Against "Injustice"

The VICE-CHAIRMAN raised the question of the tax on the threepenny seat, and suggestions were made that exhibitors would have to charge one penny instead of a halfpenny for the tax on a threepenny seat.

This was discussed by the members and the opinion was expressed that a halfpenny only would have been a much more equitable tax, in any case, without it having to be raised to one penny.

In support of this the following resolution was carried:—

> **This Branch protests against the high proportion of the tax borne by the threepenny seat, particularly as it has to be paid by those people who can least afford it. And the Branch asks for this injustice to be remedied at the earliest opportunity.**

Transport Rivalry

The question of the transport of films in the district was also under discussion. This arose out of a letter which had appeared in one of the cinema trade papers from someone who contemplated competition to the Potteries Transport and Cinema Supply Company.

The members of the Branch agreed that the present system, that of the Cinema Supply Company, could not be bettered, and Mr. Dean, manager of the company, who was present at the meeting, agreed to transport the films at his lowest possible price, and the members agreed that in that case they would not support any opposition.

News from the Territories

From "The Bioscope's" Special Representatives

Manchester and Liverpool

(Representative: Fred Gronback, 18, Coningsby Road, Anfield, Liverpool. Telephone: Anfield 1289)

Manchester Court G.B.P.

As a preliminary to arranging the inaugural meeting of the proposed Manchester Court of the Guild of British Projectionists, a meeting of the operators and technicians, who have applied for membership, will be held at the offices of the Walturdaw Cinema Supply Co., Manchester, on Sunday next, October 25th.

Topicals Touch Twice

Topical films taken since 1923 in the districts near the Whitehall Cinema, Openshaw, Manchester, have been given a new lease of life by Harry Vost, general manager. Over 14,000 ft. have been collected and are being shown at the rate of about 1,000 ft. per week. Many of the people photographed still reside in the district and have crowded in to see themselves as they were. Thus old silent topicals are being made to squeeze additional revenue. The innovation has proved an extremely popular one. As recorded in last week's Bioscope, C. Hardy Morgan, formerly manager of the Stockport Hippodrome, is now assisting Mr. Vost at the Whitehall.

New Owners of Tivoli

The Tivoli, Roscommon Street, Liverpool, has been acquired by Alfred Levy (joint managing director Scala and Futurist Cinemas, Liverpool), and re-opened on Monday (October 19th) as a talking picture theatre, after having been closed for several months. This hall has seating accommodation for about 700 persons. Minor structural alterations have been carried out to plans by Kenmure Kinna, A.R.I.B.A., Castle Street, Liverpool. The theatre has been redecorated throughout by Heaton Tabb & Co., Ltd., Liverpool. R.C.A. sound picture equipment with Simplex projectors and the latest type of perforated screen have been installed.

Note these Dates

October 23rd.—Liverpool annual licensing sessions, at Dale Street, 2.30 p.m.

October 27th.—Manchester Justices licences for music and dancing to be given out at the City Police Court, Minshull Street (sessions entrance), between 10 a.m. and 1 p.m. Applicants should take with them the licences for the past year.

Manchester Cinematograph Licences

Manchester and Salford Workers' Film Society has applied to the Watch Committee for permission to show not more than four uncensored films per annum subject to certain conditions. The Chief Constable advised the Committee to the effect that the merits of the application are not such as to justify the granting of the same or to make any alteration in the near future of the terms and conditions under which cinematograph licences are granted in Manchester.

"Talkies" for Island Cinema

Councillor T. Clarke, proprietor and manager of the Cinema, Beaumaris (North Wales), has now had installed "talkie" apparatus.

Cheshire Cinema Reopens

The Hippodrome, Altrincham, which is the oldest theatre in the town, after being closed for several weeks, reopened as a cinema on Monday.

Four Northern Counties

(Representative: Thos. F. Burgess, 24, Wingrove Avenue, Newcastle-on-Tyne)

Sunday Opening Permitted——

Durham County magistrates last Wednesday granted permission for cinemas in the Durham County area, which does not include Durham City, to give Sunday performances on the stipulation that they closed at 10 p.m. The application was made by H. E. Ferens on behalf of 22 cinema proprietors who were members of the C.E.A. He applied for the same privileges as previously existed, to which he understood the police had no objection.

——But Durham City Refuses

When an application was made to the Durham City magistrates last Thursday, by H. E. Ferens, on behalf of the Palladium, Globe and Palace Cinemas, Durham, for permission in respect to Sunday opening, the Bench declined the application. The Mayor intimated that the magistrates were of opinion that a proper notice of 14 days should be given, and that a full Bench ought to be called.

Mr. Ferens pointed out that an application had already been made previously, but had not been granted owing to it then being illegal to do so. The exhibitors concerned, however, decided to renew their application on the 26th inst.

Benevolent Fund Draw

W. Walker, formerly associated with Butcher's Film Service in the North for many years until his recent retirement, has, in order to keep in touch with the trade, associated himself with the Cinematograph Trade Benevolent Fund, for which he is acting as the Newcastle-on-Tyne temporary representative in connection with the Contribution Fund Christmas Draw. Mr. Walker will be pleased to hand books of tickets to any members of the trade on applying to him at 66, Lovaine Place, Newcastle-on-Tyne.

Praise for Newcastle Paramount

A splendid tribute was paid last week by the presiding magistrate (Mr. J. Scanlan) at the Newcastle Licensing Transfer Sessions, to those responsible for the erection of the New Paramount theatre in Newcastle. He stated that the theatre had been visited by the magistrates the previous day and they felt they must compliment all concerned for the splendid hall they had given the City. A licence for public stage dancing, singing and music was granted.

"Talkies" for Chester-le-Street Cinema

B.T.-H. apparatus is being installed into the Chester Cinema, Chester-le-Street. It is expected the set will be completely fitted up by Monday, November 9th.

Presentation

On relinquishing the management of the Empire, Newcastle-on-Tyne, to take over the management of A.B.C.'s Savoy, Leeds, Martin Palmer, who has had charge of the Empire for over two years, was the recipient of a silver-mounted umbrella, presented by the staff.

Leeds and District

(Representative: H. S. Pitts, "Yorkshire Evening Post," Leeds, or Leyburn Grove, Bingley)

Increased Prices

The affirmation by the Leeds Branch of the C.E.A. of their decision recommending members to pass on the increases of entertainments tax to patrons means that prices will definitely be higher in the Leeds district from November 9th.

It is at present impossible to give a complete table of the increases. It is stated definitely, however, that seats now priced at 4d. will be 5d., 6d. seats will be 7d., and 8d. seats 9d. On the other hand, it seems pretty certain that Leeds exhibitors will leave the 1s. price untouched. Nothing has yet been decided concerning the more expensive seats, but it is pretty certain that the increase in tax will be passed on to the public, as the two biggest houses in Leeds belong to a circuit which is believed to favour the policy of passing on the tax.

Birmingham and Midlands

(Representative: O. Ford-Jones, "Winona," High Road, Smethwick, Birmingham. Telephone: Smethwick 289)

West Bromwich Hall Converts

The few remaining silent houses in the Midland area are fast relinquishing their adherence to the silent drama. This week comes the news that one of the two remaining silent houses in the West Bomwich area—the St. George's Picture House—has signed for a British sound system, and will reopen next month with the B.T.P. set.

Coventry Sundays Free Again

Coventry cinemas which, until the passing of the Sunday Opening Bill, were compelled to keep their doors closed on "the day of rest," have this week resumed Sunday evening performances. It is understood that the authorities have issued licences on the old basis of a definite sum—each house is assessed for this amount—being allocated to local charities.

Film Society Over 200 Strong

The second meeting of the Birmingham Workers' Film and Stage Society took place at the Scala, Smallbrook Street, on Sunday of the past week, when included in the programme was a Sovkino (Moscow) production, "Men of the Woods." Other films in the programme were "The Thames" and "Shanghai in 1926 and 1927." Although this is only the Society's second meeting, the membership is already well over the 200 mark.

A New Beaufort Activity

The management of the Beaufort, Washwood Heath, are arranging a special staff dance on November 17th at the Coach Hotel, Coleshill. The proceeds from the function—which is the first on their social list—are to be devoted to the Christmas Fund of the Coleshill Orphanage. Will members of the trade who wish to be present please communicate with the manager of the Beaufort.



Fred E. Weisker presenting a cocktail set to D. C. Dobie (F.N.P.) at a Liverpool farewell luncheon

Foleshill House Wiring

The Lyric, Foleshill, Coventry, is to enter the talking picture field, and is installing B.T.-H. apparatus. It is announced that the house will open with sound early in November

A Busy Specialist

Fred A. Foster, the Nottingham cinema decorative specialist, told me last week that head just finished his latest decorative scheme, at the Regal, Rugby. He has, he says, been particularly busy lately. Some of his recently completed 1931 undertakings are the Empress, Sutton Coldfield; Regal, Lincoln; High Street Cinema, Leicester; Electric Boulevard Cinema, Nottingham; Hayden Road Cinema, Nottingham; Hillsborough Kinema, Sheffield; Walkeley Palladium, Sheffield; Palace Theatre, Grimsby; Cinema de Luxe, Northampton; the Empire, Smethwick; and the Holmwood Cinema, Chesterfield.

October 29th is the Day

It has been announced by the Clerk to the Justices that applications will be heard on October 29th by the Magistrates for Sunday licences in the Smethwick area. The matter, it is understood, is to be regarded in a new form under the latest Act.

Doncaster and District

(Representative: F. Lyons, 111, Palmer Street, Doncaster)

Another "Super" Rumour

So accustomed are we to rumours concerning more "supers" going up in town, that each fresh story is taken with the proverbial grain of salt: and so it should be with the latest, to the effect that the "Westminster" project is going forward, fostered by A. L. Rhodes, of the Picture House, Worksop, and formerly proprietor of the Picture House, Doncaster. The site behind the Westminster Arcade, on which a large capacity house should be built to complete an ambitious scheme, is certainly being prepared for building operations, but a large departmental store is going up instead of the originally projected cinema. It is hardly likely that more cinemas will be built in Doncaster for some years at least. Saturation point has already been reached. With nine houses in town, seating over 8,000 and drawing on an immediate population of rather more than 50,000, there is hardly room for any "3,000-seaters."

All Talking Now

The last of the town's silent houses made the change-over to "talkies" on Monday, when the Bentley Coliseum, thoroughly redecorated for the occasion, blossomed forth as an A.W.H. house. This is the second set of this type installed in town. W. Richmond, a firm believer in the distinct performance, tells me that the policy of twice nightly performances will still hold good and that at the moment no revision in prices is contemplated. The interior of the theatre looks exceptionally charming in its "new suit," a striking atmospheric effect.

More "Relief" Donations

In connection with the Relief Fund on behalf of the flood victims at Bentley, I notice that the proprietors of the Regal have contributed ten guineas, and a similar contribution has been made by the Palace, making an aggregate total from the local trade of 40 guineas.

Armthorpe "Shut Down"

The proprietors of the Scala, Armthorpe, have decided to put the property in the market, following its shut down of a few weeks ago. Built for a company controlled by E. Burns, of the Empire, Hemsworth, and the Bentley Coliseum, the Scala celebrated its second birthday on Monday. Throughout its brief history bad luck has dogged the venture, even from the laying of its foundations early in 1926. A change-over to "talkies" was made 12 months ago, but the innovation created no improvement in its patronage.

Notts and Derby

(Representative: W. Bernard Stevenson, "Hillside School," 7, Noel Street, Nottingham, and "The Nottingham Journal," Parliament Street, Nottingham. Telephone: Nottingham 3211)

What of the Parliament Street P. H.?

Parliament Street Picture House, Nottingham, one of the smaller houses in the centre of the city, closed its doors last week. Notices outside stated that it was "closed for renovation," but when I met its proprietor, Mr. Shapeero, I was told that the future of the house is unsettled, and that it is not likely to reopen for the present, at any rate. It is too small to be profitable as a "talkie" theatre, and the site being between two roads makes the problem of extension almost insoluble. Mr. Shapeero stated that he was carrying on with the Palladium, Beeston, and his theatre in Oldham.

Leicester and District

A Sticky Position

A curious situation has arisen in connection with the recent Act of Parliament which preserves the *status quo* in respect of Sunday opening of cinemas. At Coalville an application was before the magistrates, on behalf of C. K. Deeming, to give a performance in aid of the Leicester Royal Infirmary at the Grand on Sunday next. This was refused, on the ground that the application was made the day following receipt of a copy of the Act of Parliament at Coalville, which showed that permission could only be granted if, during the past year, the Bench had granted a similar application.

At Leicester, and in most parts of the county, all the cinemas have made preparations to give performances on Sunday next under precisely similar circumstances, except that application was made before receipt of the new Act. It is unfortunate that at Coalville earlier application was not made.

An Auspicious Start

The Trocadero at Humberstone has furnished a striking illustration of success attending a cinema situated well away from the centre. During the first nine days the Trocadero was open 35,000 people paid for admission.

Stoke-on-Trent

Talke Talks

The Grand Theatre, Talke, Staffs, which has now been acquired by Clarence Green, who controls a number of the most successful houses in the Potteries, was reopened on Monday, after extensive alterations. The Grand has been entirely reseated, and the new lighting system, if not elaborate, is most effective. A wide screen has been installed and the acoustic properties of the hall improved, and a new sound apparatus —an A.W.H. set—has been fitted up.

Isle of Man

No Entertainments Tax

Once again, just as the introduction of the Entertainments Tax seemed inevitable in the Isle of Man, the Manx Government have been able to find means of balancing the Budget without this expedient. The Government met at the week-end to consider the provisions of an Emergency Budget, and Sir Claude Hill, Lieutenant-Governor of the island, announced that it would not be necessary to impose any new taxation, but merely to level up the Customs duties on tobacco, petrol and beer to the English standard, in order to balance the Budget. That the island's policy of keeping amusements as cheap as possible for visitors (accomplished largely through refraining from imposing the Entertainments Tax) has been fully justified, was borne out by a statement made by Sir Claude Hill, in which he said that, compared with many seaside resorts in the British Isles, the season in the Isle of Man this year had been extraordinarily successful.

"Talkies" in the Island

Talking pictures have been well patronised by visitors to the Isle of Man this season, much to the detriment of the concert party shows. The island's six talking picture theatres include some fine examples of architecture, and, though the higher priced variety and theatre shows have suffered as a result of the shortage of money among the visiting community, the lower priced talking picture shows have come into their own, and helped to balance the accounts for Manx companies operating both classes of entertainment.

West of England

Assembly Rooms' Future

Bath's historic Assembly Rooms, now used as a cinema and dance hall, have been purchased for the nation and are to be held by the National Trust.

It is understood that the lease of the Assembly Rooms as a cinema expires next year and that the building may then be used to house the municipal libraries.

South Wales

The Firework Fool

The firework fool appears to be abroad in Swansea. In any case, a firework which caused an unusually loud report was exploded in the Elysium, Swansea, last week, and, but for the coolness and promptness of the manageress, Miss Logan, a stampede of a serious kind could easily have occurred. When the firework exploded a number of people began rushing for the exits, but Miss Logan had the lights switched on and succeeded in preventing the rush becoming a general one. The police have the matter in hand.

Paying It Themselves

The Court, Cadoxton, near Barry, has been redecorated and renovated throughout. In addition, a new screen and stage has been built. W. H. Govier, who has managed cinemas in London and Stoke, has been appointed manager of the house. The owners of the Court Cinema, by the way, have announced that the tax on the cheaper seats will not be passed on to the public.

A Narrow "Squeak"

While a crowded audience was enjoying the star picture at the Capitol, Blackwood, Mon., last week, a fire broke out in the engine-room, which is a few yards away from the main cinema building. A number of the cinema staff promptly tackled the outbreak and were able eventually to subdue it. Near the scene of the fire was an oil tank containing about 400 gallons of crude oil.

Sunday Show at Last

There were unusual features about a Sunday concert staged by W. A. O'Connor at the Royal Cinema, Barry, on Sunday. It was the first Sunday concert staged by an exhibitor in Wales for a long time, while the orchestra was the Embassy Orchestra from the New Theatre Cinema, Cardiff, the manager of the New, Stanley Mills, being the conductor.

Northern Ireland

(Representative: George Gray, Fort Garry, Cregagh Park, Belfast)

Getting Ready

The White Cinema Club is losing no time with the arrangements for its annual carnival and dance, and has fixed January 17th, at the Plaza, Belfast, as the date of the function. The committee is already at work, and proposes to carry several novel ideas into effect.

A Welcome

Warners have appointed J. R. Eccles, who was with them twelve years in Cardiff, to be their Northern Ireland representative. Mr. Eccles has during this past week or so made a very favourable impression among local exhibitors.

Classic Active

There is much activity at the Classic these days. The annual staff dance at the Plaza was a great success, and the staff have now formed their own football team and are looked upon as quite a strong side.

Modern Cinema Technique

Technical News and Notes

Exide Luncheon

On Thursday last the Chloride Electrical Storage Company held their annual Motor Show Luncheon at the Clarendon Restaurant. The function was as informal and enjoyable as any of its predecessors, and that is expressing high appreciation indeed. About 180 guests were entertained, the guest of honour being Sir Malcolm Campbell. Speeches were brief and to the point. The Chairman (Mr. D. P. Dunne) made some extremely trenchant and humorous remarks on the present industrial position in this country, and emphasised the difference between economising and merely saving. Often the greatest economy was possible only by a vigorous initial expenditure. He felt very strongly that what British industry needed in this crisis was greater activity, emphasised what the Company had done with that aim and ended by urging his guests not to wet-nurse their Exide batteries too much. "Don't hesitate to overload them; you will find they'll respond magnificently, and if you wear them out—well, we shan't object," he added amid laughter.

Sir Malcolm Campbell expressed amazement at what the modern car accumulator was called on to do. In his experience it was easily the most neglected component and yet hardly ever failed its owner. He recalled some amusing experiences of his early motoring days, and described how he had been amazed on different occasions by the discovery of the extent and the efficiency of the Exide service. After two charming Exide girls had distributed souvenirs in the form of cigarette boxes which were perfect replicas of an Exide battery, two sound films were projected showing Sir Malcolm making his successful attempt on the world record and a number of incidents associated with his triumph. Altogether an enjoyable function.

W.E.'s New Noiseless Discs

The first commercial radio programme recorded by Western Electric's method of noiseless recording on disc was broadcast in America on September 15th, using W.E.'s new reproducing equipment, which has been designed to reproduce from vertically cut records. The vertical method is claimed to produce a higher quality reproduction, with an almost complete absence of "surface," than can be obtained from the lateral process, a frequency range of from 40 to 9,000 cycles being possible without distortion. As a result of demonstrations of the new recording, more than 60 radio stations throughout the United States are being equipped. The process is the result of many months of research carried out by the Bell Telephone Laboratories, and its development is considered the most outstanding of recent years.

Schneider Film

Not content with exhibiting the Schneider Trophy Supermarine S6 in the window of their Westminster showroom, Messrs. Vickers have been showing a film of the actual Schneider Race on a daylight projector placed alongside the machine. A large crowd has been constantly gathered round the window, and it is to be hoped that the sight of a British aviation triumph displayed on a British projector (the Waley-Vinten Continuous) went some way towards dispersing the national inferiority complexes of the onlookers.

Runs per Print

Someone has been counting the number of times an ordinary film print runs through a projection machine and has arrived at figures varying between 260 and 300. By calculating the average number of bookings of a print and multiplying it by the average number of runs per booking a number of 280 was arrived at for American practice, where there are only two exhibition days per booking. Average figures for this country, especially bearing in mind the condition of some prints, must be considerably higher than those quoted.

Static and the Aurora

Captain Flavel M. Williams is taking a party of U.S. Government scientists to Churchill, Man., to film the aurora borealis in colour. One of the side purposes of the expedition is to discover if the auroral phenomenon is associated with static electricity and terrestrial magnetism. Williams says he deduced that static and terrestrial magnetism were associated when he eliminated static electricity from motor trucks by providing a chain attached to the chassis and trailing along the road. He found that trucks running in an east-west direction or at right angles to the terrestrial magnetic lines of force showed a 40 per cent. increase of static potential over trucks travelling north-south or parallel with the lines of force. The expedition is expected to demonstrate a relation between ultra violet and radio waves, the aurora borealis, terrestrial magnetism and static electricity. Various side-manifestations of static are, it is said, being kept in mind in this study.

A Valuable Booklet

Charles H. Champion & Co. have just published a most useful little book about the Hilo Carbon. Besides giving a table of burning combinations and rates for both horizontal and angular arcs, the publication includes several hints as to methods for getting the best results with these carbons. Magnetic control of the arc flame has been proved to have decided advantages, and full instructions for the construction of the magnetic control are included. Irrespective of what arc or carbons are employed, the makers of Ship Carbons are ready to assist any manager or projectionist who is faced with a problem which their experience and knowledge would help to solve. Practical advice from manufacturers of carbons is well worth having, and all projectionists would be well advised to have a copy of the Champion publication at hand.

Health of Laboratory Workers

I notice in a foreign medical journal some comments on the occupational risks of the cinematograph, or rather the laboratory worker, and I recall the matter being discussed in some detail in this country many years ago. The modern "lab." is, compared with the old dark room, a hygienic heaven, in that it is well ventilated and warm. But at best there are conditions not helpful to one's general health. Darkness is an adverse factor and the total absence of occasional sunlight removes the most potent sterilising factor. Chemical fumes are often an unfavourable influence, hydrochloric acid, manganese, metol, and many other dark-room chemicals are capable of producing bad effects, either by contact or inhalation. Dermatitis is not uncommon and, without being in a dangerous form, is extremely difficult and tedious to remedy. But though specific disease is not traceably contracted, bad atmospheric conditions tend to inhibit deep and healthy breathing, and an offensive smell, not dangerous in itself, may so restrict the depth of breathing as to affect the general health. Laboratory workers should, therefore, make a point of taking regular exercise in the open air, violent enough to promote deep breathing, and in particular should arrange for *at least* one weekly violet ray bath to compensate for lost sunlight.

Five Feet Laughs

Film editors and scenario writers are having trouble with the laughter points in recent films. In the old days they were graded according to the vigour of the laugh they evoked: in Americanese they were termed either "belly laughs, chuckles or sniggers." In the case of more vigorous outbursts it was necessary to arrange for a flat period to follow for a few seconds in order that the noise of the audience should not drown the succeeding remarks. Spacing laughs in the modern comedy is now being systematised. The old terms have been abandoned and laughs now are "five feet," "three feet" or "two feet," the figure indicating the period of silence which must ensue. In many recent British releases this timing of laughs has been very badly arranged and important points of the dialogue have been completely obliterated.

F. F.

The Lighting at the West End Cinema, Birmingham, is protected with . . . .



Chloride

STORAGE BATTERIES

Gaumont-British have protected their West End Cinema at Birmingham against a failure of the lighting in the most modern way. They have installed a Chloride Battery. In the event of an interruption of the main's supply. There will be no disorganisation or panic. The battery is brought instantly into action, maintaining the lighting until the supply is resumed. The Chloride Battery protects over a hundred of the principal cinemas of the country in this way. We have prepared schemes to meet most of the local and county regulations.

Made by the makers of the World-Famous Exide

The Chloride Electrical Storage Company Limited, Clifton Junction, near Manchester. *London Office at* 137 *Victoria St., S.W.*1.

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An Improved Method of Trickle Charging for Secondary Lighting Batteries

By A. PONTIFEX, A.M.I.Mech.E.

Those who had memories of the early days of electric lighting explicitly told us not to use a compound-wound dynamo for charging a storage battery. It was possible, but not practical, because the attendant was unable to leave the switchboard with any degree of safety for the several units of the plant.

Trouble with storage batteries floating across a shunt-wound dynamo or a rectifier, under the conditions imposed by the regulations for secondary lighting in cinemas, etc., induced Mr. Basil Davis, A.M.I.E.E., to search for a remedy, which he discovered eventually by the use of a compound-wound generator with the series winding in the battery circuit instead of its customary position.

The Old Difficulty

Mr Davis in 1914 found that he was compelled to instal a battery large enough for at least one day's run on the secondary lighting; further, that this battery, while in use, was in no way to be connected mechanically or electrically to the main supply to the building. As the plant stopped running at 11 p.m., it was not possible to give a reasonably slow full charge to the battery. On account of the high rate of charge, the lead battery plates did not last more than 18 months.

Later, permission was given to instal a battery large enough to run the secondary lighting for three hours only, and it was allowed to float this across its charging source, providing that they were mechanically and not electrically connected to the main supply.

Necessity the Mother of Invention

In his experience of this class of installation, Mr. Basil Davis has found that this system is unsatisfactory, due to the prevailing conditions of working. The mechanic in charge, who in cinemas is generally the operator, sets his generator to give the correct current output at a given time, approximating the load on the secondary lighting, leaving the floating battery neutral—*i.e*, not being charged or discharged. He is too busy with other work to take notice of load fluctuations and alter his charging rate accordingly. For instance, burnt-out lamps in the installation are not replaced by lamps of the same wattage.

Mr. Davis, on inspection visits, has never found one of these installations with the correct conditions obtaining, with the result that the battery is either in a discharged state and useless in an emergency or it has been so overcharged that the plates are seriously damaged.

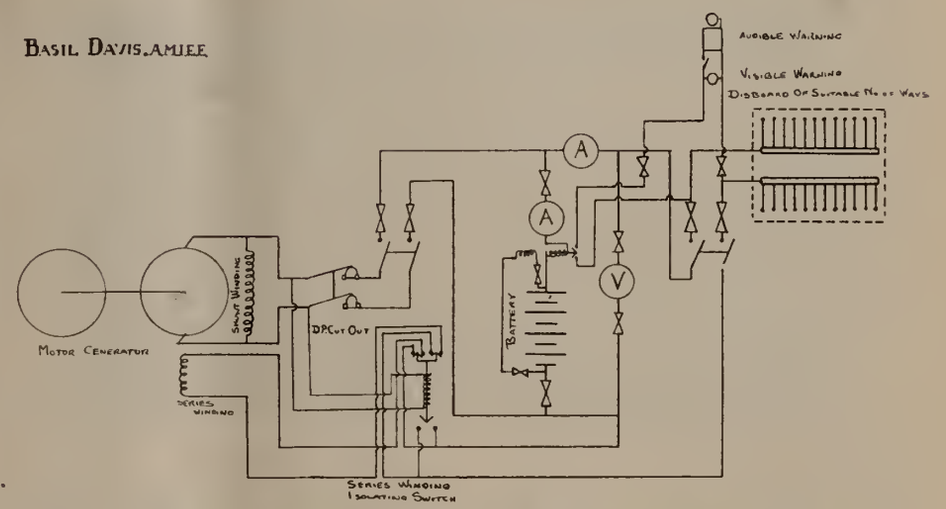


Fig. 2. Layout of Secondary Lighting System using battery floated across special generator. Prov. Pat. 11677/31

Two methods of overcoming this trouble were investigated, and the systems, which are described below, are covered by Provisional Patent No. 11677/31.

The first system (Figs. 1 and 2) is for use when the charging source is a D.C. generator, and broadly operates as follows :—

The generator, which is supplied with a series field winding, in addition to its shunt field winding, is connected up as a plain shunt-wound machine across the terminals of the battery through a suitable automatic reverse-current circuit breaker. The shunt regulator is adjusted so that the dynamo gives just a trickle charge to the battery or sufficient current to hold in the circuit breaker. The current to the actual load from the battery is passed through the series field winding on the generator, thus boosting up the voltage of the dynamo in direct proportion to the load.

The dynamo being directly across the battery, its extra voltage enables it to take care of the increased load. The battery thus remains under constant conditions, however the load may vary on the generator, just receiving a trickle charge—no more or less.

On Fig. 2 are indicated various optional protective devices; one to give audible or visible warning of current being taken from the battery; the other to ensure that the discharge circuit should not be broken by failure or burn-out of the generator, by means of an automatic switch isolating and short circuiting the series field winding. The first of these devices warns the operator in the projection room that the dymano has stopped working.

Results Under Test

This method obviates the use of an automatic change-over switch throwing the load from the primary supply to the secondary in case the primary fails. The change-over switch is not approved by many important licensing authorities, in fact, it does not comply with the Home Secretary's Regulations, which state that if a battery is used it shall be permanently connected to its load.

A test of this system was made by means of a 2 K.W. compound-wound dynamo, running at 1,400 r.p.m. This was adjusted to give its output at 50 volts to suit a 50-ampere hour 50-volt battery. The set was coupled up in the manner indicated above, and the dynamo was driven at constant speed

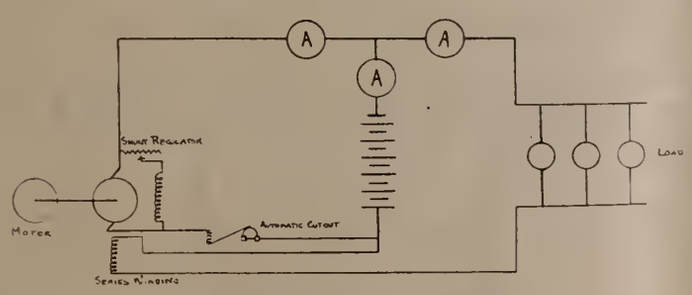


Fig. 1. General Schematic Diagram

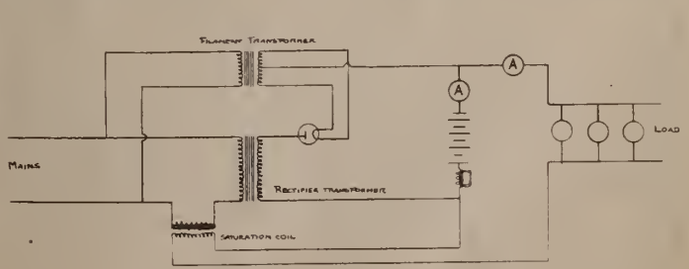


Fig. 3. Rectifier Connection Diagram

by a suitable motor. The load was then varied from 0 to 50 amperes on the generator, and voltage and battery current curves were taken over this range.

The results of this test showed a remarkable uniformity in the trickle charge amps. over a variation of zero to maximum in the load amperes.

The second method (Fig. 3) is applicable where rectifiers are used rather than motor generators. The rectifier may be hot cathode type, mercury arc or stannous oxide dry plate type. The rectifier is connected to the battery as shown and the transformer is so wound that its secondary voltage will give the full charging rate to the battery or current equal to the full load of the secondary lighting.

One of the primary transformer leads is broken and a wound closed-core choke is interposed, of such reactance as to cut the rectifier voltage down to a value such that current passing into the battery would be a trickle charge only. On the same core as this choke is another winding through which passes the direct current taken by the load.

As this current rises in value its saturation effect on the core of the choke causes this choke to function in inverse proportion to the current taken by the load. Therefore the voltage in the secondary of the transformer rises in proportion, leaving the battery in its correct condition, receiving a trickle charge of the required value.

On testing, it was found that alternating current was flowing in the circuit formed by the saturation coil, battery and load. This prevented satisfactory operation of the regulating choke; another choke, of few turns, was connected in the battery lead, which effectively stopped this alternating current and enabled the apparatus to function perfectly.

Tests showed a variation in trickle charge from 0.4 to 0.2 amps. when the load varied from 0 to 10 amps.

At an early date we hope to be able to publish a series of test curves showing the precise performance of different sets over widely varying conditions.

It should be pointed out that if hot cathode rectifiers are used it may be necessary to use two or more in each leg of the connections.

The main fact remains, whichever rectifier is used, that there is no automatic switchgear between the load, the battery and the charging apparatus; which is the object of Mr. Basil Davis's invention.

New Philips Speaker

Philips Lamps, Ltd., of Charing Cross Road, have just introduced a new super power moving coil loudspeaker which has been specially designed for "talkie" reproduction work. The speaker, which is illustrated herewith, has remarkable purity of tone and is capable of handling an undistorted output up to 30 watts with a very



Philips Loudspeaker (Type 2047)

even response over the whole tonal scale. The standard field excitation is 24 volts at 1.3 amperes, but other voltage can be arranged to order. The speech coil is 50 ohms at mean speech frequency. At the low price of £11 10s. this new speaker, which has been given the number 2047, should find a ready market in cinemas and for general power reproduction.

W.E. Latest Installations

Latest Western Electric orders include the New Rialto, Blackburn, controlled by Associated British Properties, Ltd., scheduled to open with sound on December 14th; the New Plaza, Romsey, a new enterprise launched by Mr. J. Wood, of Palace, Portsmouth, with a seating capacity of 494; and the Melbourne, Leicester, and the Playhouse, Gerrards Cross. Both these are scheduled to replace their existing equipment with the "Voice of Action," opening early in November.

Kalee Success in France

Nine months ago E. A. Langrish & Co. commenced operations in France for the sale of Kalee projectors.

Installations representing 74 machines have already been made in 37 theatres, and further orders are in hand. It is hoped to have 100 machines installed after the first 12 months' working. Considering that the Kalee prices are of necessity substantially higher than those of many Continental machines, this must be acknowledged as remarkably gratifying progress.

B. S. V. P.

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Devonport Electric Finished

The first of Plymouth's three new cinemas to be finished is the Electric, Devonport, which opened on Monday, October 12th. The Mayor of Plymouth (Mr. Clifford Tozer) made a little speech on the occasion, in which he congratulated the directors on their great enterprise. He felt that the architect should be congratulated, as well as the men, for carrying out the work so expeditiously.

The new Electric has modernist decoration and embodies some of the latest devices in cinema construction, including the magnascope screen, capable of expansion from its normal size of 22 ft. by 16 ft. to twice the area.

The interior of the theatre is decorated in sun-ray effect, and the carpet was designed by one of the leading French artists in London. The concealed lighting includes a lay-light of special design in the ceiling. The main proscenium curtain is flooded by port-hole lights in front of the balcony. The "floats" have a modern type of reflector, which diffuses the light evenly.

Every attention has been paid to comfort, and the knee-room is generous. All the seats are upholstered in special design, and the sight lines are perfect from every seat in the house. The balcony has an unsupported span of 100 ft.

A "Roxy" horn is used in connection with the sound equipment, and the walls and ceilings, fitted with sound absorbent material to prevent reverberation, have been designed to make the acoustics perfect. In the rooms adjoining the operating box on the roof at the back of the balcony is a "non-synchronous room."

The architect of the Electric was Bertie Crewe, a pioneer of the "super" cinema.

St. Helens Reopening

Empress Picture House, Billinge, near St. Helens, which has been closed for the last six months and is now in the hands of the decorators, has been acquired from Mr. Rylance by J. G. Wilkinson, who was for four years manager of the Regent Cinema, Knotty Ash, Liverpool. This theatre seats nearly 700 persons, and will reopen on October 24th. The place is being entirely redecorated, new seats fitted, and Morrison talking picture equipment installed. Mr. Wilkinson, before going to the Regent Cinema, which he opened, was for five years manager of the Warwick Picture House, Liverpool, and for seven years chief operator at the Picture Playhouse, Liverpool.

New Style Ventilating

New style ventilating plant, which is particularly suitable for cinemas where there is no provision for elaborate equipment, has just been installed at the Whitehall Cinema, Openshaw, Manchester.

The air-washer is fixed on the roof near the frontage, the air being drawn through filter cloths to screen particles of dirt and dust. It is then forced through trunking (most of it on the outside of the building) connected to the old grid ventilators in the walls. Large extractor fans have also been fitted in the roof of the cinema.

This installation is the first patented by the Denton Sheet-metal and Engineering Co., Denton, near Manchester.

Loughborough Plans

Cinema is to be erected in Woodgate, Loughborough, for George Braund, hosiery manufacturer, of Shepshed, near Loughborough. Plans have been drawn by E. A. Dakin, L.R.I.B.A., Loughborough.

The Wylde Green Pavilion

A Cinema Magnificent in Birmingham's Suburbia

By O. FORD JONES



Presented by the proprietors as the "Wonder Cinema of the Midlands," the much discussed Wylde Green Pavilion opened on Saturday, October 10th, the ceremony being performed by the Mayoress of Sutton Coldfield—Mrs. J. A. Oldbury.

The site is a corner one situated at the junction of Chester Road and Gravelly Lane. The front is laid out with lawns on either side of the main entrance and a spacious car park is provided. In elevation the building follows the Tudor style, being finished in white rough-cast throughout. A short terrace with steps forms the approach to the main entrance lobby which is triangular in shape.

To the right of this, one enters a large waiting foyer decorated as an assembly room in an early Tudor baronial castle.

Entrance to the rear of the auditorium is gained from the foyer by means of four doors: on the right is a stairway leading to the mezzanine lounge, chocolate and cigarette kiosk, and manager's office. The foyer is equipped with Lloyd Loom furniture. The mezzanine lounge is similarly decorated.

From this lounge entrance to the balcony is by a short flight of steps which lands the patron midway up the balcony rake; thus reducing the climbing of steps to the minimum.

Waiting Room Under the Stage

The decorative scheme of the auditorium savours of the city of Chester, all the features being designed in Norman period. The proscenium opening is 54 ft. wide by 40 ft. deep, having a Tudor style grille along the top. Around the whole opening is a narrow ornamented scroll design in gold. On each side are organ grilles with oxidised decoration on a dark ground representative of old stonework.

The side walls are ingeniously treated to represent carved stone pilasters, and the windows and doorways form Norman arches and columns; underneath the sill portion of the windows concealed lighting is employed to throw up into relief the architectural beauty and massiveness of the structure. The whole of the wall surfaces are treated in "Brytex" texture finish to represent Norman stone work. Strong splashes of colour representing shields, armour and banners are used for decoration.

The same style of oak beam decoration as in the foyers is employed in the auditorium ceiling, which is further enhanced by a series of grilles carrying concealed lighting.

The proscenium curtains are in blue with a semi-circular design in gold towards the base, finishing with a deep gold fringe. Seating is of the tip-up pattern upholstered in a pleasing shade of green in the balcony, and in orange moquette in the body of the hall.

A feature new to Birmingham cinemaland is that the space under the stage has been utilised to form a commodious waiting room for patrons to the cheaper portion of the house.

First Christie Organ in Birmingham

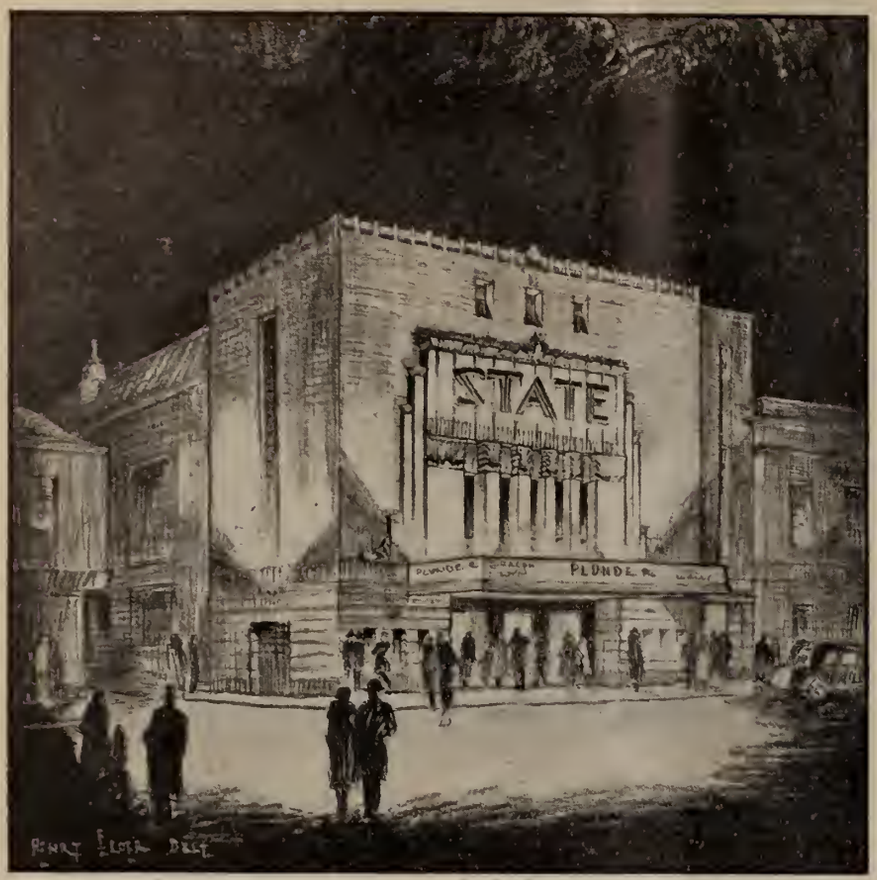
The heating of the Pavilion is the low-pressure hot water system with direct radiation. In the auditorium classic wall pattern radiators are fixed in recesses. Fresh air is introduced through a grating behind each radiator. The air enters a grating from ducts below the floor, connected to a fresh air chamber, and in winter is thus warmed before being introduced into the auditorium.

The ventilation has been designed in conjunction with the heating installation, and comprises four large fans in the main roof, supplemented by two smaller fans to extract below the balcony.

A Christie Organ has been installed—the first installation of this unit in the Birmingham area and the second in the Midlands. The operating department is spacious and well equipped. A Western Electric sound set is in use, with latest type Simplex projectors and H. I. lamps.

The Pavilion Cinema is sponsored by "Pavilion" (Wylde Green), Ltd., whose offices are at 1, Waterloo Street, Birmingham, and of which Sir Percival Bower, Kt., M.B.E., is the chairman of directors. The house has been erected to the plans of Harold S. Scott, of King's Court, Colmore Row, Birmingham. Messrs. G. T. Stephens & Sons, of Wylde Green, Birmingham, are the builders and general contractors. Walter S. Bond, of Newhall Street, is the quantity surveyor of the undertaking.

The house is under the management of F. Stephen Sandover.



This frontage for the reconstructed Savoy, Manchester, is unusually dignified, and its masses are harmoniously balanced. It gains enormously by its freedom from light ornament, and should be a pleasing architectural feature in the city long after more meritricious erections have been outgrown. Architects: Drury and Gomersall

Floodlighting is Inexpensive

Brisk business is being done in floodlighting, thanks to the finest advertisement London has ever had, "or," in the words of one of the electrical experts who helped to illuminate the metropolis, "is ever likely to have." Inquiries regarding floodlighting installations are coming in from all parts of the country and several substantial orders have already been booked.

Not the least notable lesson from floodlighting is the comparatively low cost at which, in many instances, it can be carried out. In some cases striking results can be achieved merely by the better direction and manipulation of lighting not excessively greater than would be called for in a normal lighting scheme.

It is not possible to give precise replies on the question of cost, since much depends on the building to be lit, and whether the equipment must be installed on the front itself or lighting may be projected from another point.

Floodlighting units of 500 and 1,000 watts cost from £4 10s. upwards each. An average sized job, such as a small cinema, might require three or four units which, with brackets, if these are necessary, and wiring, would bring the all-in installation cost to between £22 and £30. Running costs naturally depend on the local cost of current, but for small installations they should be very moderate.

Big Ben was lighted on three sides by 93 1,000-watt units. For the London display current was supplied free during the Congress, but assuming it at 1d. a unit, lighting the tower would work out at 8s. an hour. The County Hall, requiring 53 units, would cost 4s. 5d. an hour on the same basis. Westminster Abbey with 18 units, and St. Margaret's Church with only nine, could be floodlit at a total cost of 2s. an hour at the penny-a-unit rate. Such costs are low in comparison with the spectacular or advertising value created.

State for Manchester

Reawakening of Raby Street Savoy

Plans are well advanced for enlargement and reconstruction of the Savoy, Raby Street, Manchester, which has been acquired by a new company to be registered as the State Cinema Company. W. Griffin, well known in the local trade, is associated with the venture. The theatre has been closed for some time and will be renamed the State.

While the size of the new building will necessarily be small, owing to the peculiarities of the site, the present seating capacity will be increased from 500 to 1,000 (stalls 650 and balcony 350). The State will have a 50-foot frontage of terra cotta and sandfaced brick, and there will be a large entrance hall, which will also serve as a waiting-room.

There will be a stage 12 feet deep for the presentation of variety interludes; the proscenium opening will be 27 feet wide. Furnishings will be in modern French style.

Drury & Gomersall, Oxford Road, Manchester, the architects for this scheme, were responsible for the plans of the Regal, Altrincham; Dominion, Salford; and the new Broadway Theatre, Eccles, which is in course of erection.

Rawmarsh Regal Opened

Heeley Amalgamated Cinemas, Ltd., of Sheffield, have not spared expense on the new Regal at Rawmarsh, near Rotherham, which opened this week. The theatre seats about 1,000 persons, and its acoustics are well above the average, the ceilings and walls having been fitted with Insulite fibre board.

The whole of the electric fittings throughout the theatre are chromium-plated, since the chemically charged air of the district has a detrimental effect on nickel-plating. The interior lighting consists chiefly of eight plate lights—sheets of glass spread with cellulose of various colours.

The decoration scheme is striking, the predominating colours on the walls being primrose and red, and on the ceiling, biscuit and lemon. The side curtains are of gold and black and the draw curtains of flame colour. The curtains can be flooded with 4,000 candle-power footlights, which are dimmer controlled and give seven changes of colour.

The floor is constructed entirely of solid oak and the building is centrally heated with radiators and pump circulation. The throw from the projection room to the 22 ft. screen is 113 ft. Kalee projectors are in use with Western Electric sound equipment.

New Uniform Contract

The Walpole Cinema, Ealing, has just placed a contract for the supply of new uniforms for the male and female staff, and have selected designs and stuffs submitted by the Uniform Clothing and Equipment Co., Ltd., of Clerkenwell. The colour scheme is very unusual, the uniforms and dresses being of a purple cloth, with facings of French grey and gold trimmings.





This lobby of the Earl Carroll Theatre, New York, is extremely modern, but pleasing and welcoming. At this theatre, Western Electric Public Address Loud Speakers are used throughout the auditorium and lobbies (note square panel over the settee) and even supersede call-boys, loud speakers being installed in the chorus girls' dressing rooms

FOYER FAILINGS

Trifles that make Patrons feel uncomfortable

A recent tour round a number of London cinemas reveals that exhibitors are by no means unanimous as to the purpose of their foyer and how best it can be used and decorated. Very often the problem is settled for them by the architect: in other cases the architect seems merely to have complicated the issue. It is not altogether a question of decoration and furnishing: it is a question of the real purpose a foyer is supposed to serve. One leading West End house still has for the main adornment of its foyer two ancient black-painted easels bearing some message or other and planted in the two focal spots of the entire space.

The foyer, it seems to us, is not merely an architectural entrance to the cinema behind. It is the reception hall for our guests—the place where we give them the first impression of the style of our house and its quality. One hesitates to say that it is a show window, because in recent years that phrase has been taken too literally, and some foyers, "even in the best houses," have become a bill-poster's gallery.

Foyers Which Irritate and Repel

This sort of thing is all right in many districts: in others it revolts patrons and suggests a cheap and nasty atmosphere. A good deal of this mess of publicity is sheer waste. It is an axiom with every advertising man that the effectiveness of an announcement is enhanced by white space and that to crowd too many items defeats the advertiser's aim. If when one enters a cinema one passes an endless succession of announcements and posters and stills, the probabilities are we shall look at none of them, whereas one specimen piece, strategically displayed, would arrest attention.

One of the first functions of a foyer should be to suggest an atmosphere of restfulness and amusement. This aim will be destroyed if the foyer, by its decorations, permanent or temporary, creates an air of complication and bewilderment. A patron should not be put at a disadvantage by being forced to feel uncomfortable and uncertain of his movements. He ought not to have to ask where the booking-office is or which entrances lead to specific parts of the house. To go into a place and have to ask one's way about irritates many people, and in any case creates psychologically the wrong feeling towards the house by emphasising its unfamiliarity.

Foyer Crossing Sometimes an Ordeal

These points should be borne in mind during the most acute attacks of Foyeritis. Occasionally every exhibitor gets an overwhelming impulse to "convert" his foyer into something or other; it may be a railway station for "The Ghost Train" or a spidery dungeon for "Dracula." The value of these stunts depends on the class of patron catered for, a matter to be settled solely by the individual exhibitor.

But in making the "conversion" avoid creating confusion. We have seen, in the West End of London, people collecting round the entrance to a foyer thoroughly "converted" by the showman's art and deriving enjoyment from the embarrassment and confusion of occasional patrons going in and not knowing which way to turn. Few people like to be a butt for others, and it should be a cardinal point that an incoming patron should be under a minimum of uncertainty as to what to do and where to go.

Another minor point concerning this intangible "atmosphere" of the foyer is worth mentioning. When a crowd of patrons are entering together, the idiosyncrasies of a foyer are less important than with single patrons during slack hours. Uniformed lackeys are good in moderation, but it is a mistake to have three or four waiting in an empty foyer. We must remember that many patrons find it an ordeal to walk across a big open foyer under the gaze of several pairs of eyes, particularly when those eyes belong to groomed and rather magnificent attendants. A lot of people are at any time quite uncomfortable at having to walk across a wide expanse of open floor and, absurd as it may sound, that prospect may deter occasional patrons during the slack hours. Grandeur and space are not always heartening and encouraging.

Avoid Air of Restlessness

What degree of lighting should a foyer have, brilliant or subdued? The ideal theory is to let the patron's progress from the street to the cinema be a gradual transition from brilliance to darkness. The foyer, as the first step from the brilliant street, should be as well-lit and bright as it can be made. But emphatically this does not mean an innumerable succession of high-spots of light.

The modern movement is definitely away from visible lighting and towards high illuminating intensity from concealed or obscured sources. The brilliance is secured by proper treatment of floor, walls and ceiling. Just as the exterior of a cinema often has its beauty destroyed by the addition of "necessary" signs, so foyers often have their effect ruined by a conglomeration of still-frames, category signs and other illuminated notices.

These conflicting points of light defeat the exhibitor's aim, for the eye is drawn ceaselessly from point to point without resting on any one item. The lines of floor and wall decoration can easily be designed or changed to lead the eye directly to one or two points of interest, and the other areas should be left free and subdued.

Right Place for Still Frames

Rubber flooring has particular advantages for foyers, and lends itself particularly well to this directional effect. The built-up floor pattern should not, save in exceptional circumstances, converge on the centre of the foyer floor, but should lead the eye right across the floor in the direction of traffic, or towards a concentrated announcement board.

The foyer is but rarely the best place for illuminated still-cases. Illuminated stills, if shown in a well-lit foyer, will often appear actually to reduce the general level of lighting. The dim light coming through the still is killed by the strong front lighting, and a feeling of dimness created. Illuminated stills can be very effective deeper in the house in corridors and passages, where general lighting is low and where the stills stand out vividly by comparison. The only illuminated items really at home in the foyer are "eye catchers" of sufficient brilliancy to triumph over the foyer lighting without introducing inharmonious notes.

The worst specimens of foyer treatment are to be found in the legitimate theatres. These usually afford a perfect example of what to avoid, being dark, dingy, dirty, cold and generally inhospitable. Some theatre managers insist that an obscure foyer is pleasing to theatre-goers, and that the brilliant parade floor of the cinema foyer only pleases the specially well-dressed section of patrons and makes the average person uncomfortable. We believe a compromise is possible. The foyer can be gay, well-lit and at the same time reasonably intimate, though a vast foyer with overpowering architectural magnificence will test a manager's ingenuity if he is to overcome its awesomeness and lack of intimacy, especially, as we have said, during the gaunt slack hours.

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SHOWMANSHIP ACTIVITIES

Angles and Points From All Round !

For
TELL ENGLAND
(Wardour)

With the playing of the film at the Olympia, Liverpool, the British Legion whole-heartedly co-operated and marched 340 strong from St. George's Hall to the Olympia, headed by the Sefton Silver Prize Band. The Legion carried about a dozen notice boards on red, white and blue, reading : " Follow the Legion to the Olympia and see ' Tell England,' " other cards reading : " The British Legion are going to see ' Tell England. ' "

At the theatre the band played selections on the stage prior to the screening of the picture. Many prominent people attended the opening performances. Enormous crowds gathered to witness the arrivals of these bodies, which was the talk of the town. Effective tie-ups were also arranged with several bookshops, with displays of the book by Ernest Raymond.

For
DREYFUS
(Wardour)

An original slant on the title of the film was discovered by the manager of the Gaiety, Manchester. Realising that Dreyfus was a Jew, and knowing there was a large Jewish element in the town, he used an appropriate point of appeal by displaying the title of the picture on the front of his house in Yiddish.

For
THE SPORT OF KINGS
(Ideal)

The record crowds who attended the Grand, Edgware Road, where Manager M. Stern is chief steward, found the whole atmosphere redolent of the classic pastime. The walls of the large vestibule were cleverly disguised as the entrance to the race-course, the pay boxes were facsimiles of the totalisator booths, where patrons paid 8d. and 1s. 2d. to go on the course, 1s. 2d. for the paddock, and 2s. 2d. and 2s. 4d. (up the staircases) to the Grand Stand.

Then outside on the front was that famous coloured race-course personality in person, Ras Prince Monolulu, handing out his special " tips " (throwaways) and echoing his famous stentorian call, " I've got a hoss ! " Inside the vestibule was the cheerful sight of a real bookie, complete with bag and all the necessary paraphernalia—including a marvellous voice—standing on his box and laying 'em good and fair.

So interesting and ambitious was this exploitation stunt that the difficulty was to get the waiting queues on to the " rails." Manager Stern, who has only recently taken control of the Grand, has certainly set himself a high standard for future exploitation.

* * *

Manager Frank H. Hough, of the Mechanics' Hall Theatre, Nottingham, engaged a man to walk round the streets in the guise of " Panama Pete, the bookie." On his rounds the latter handed out advertising slips got up to resemble the cards bookmakers give their clients on the course.

The cards were worded :—

Beat the Bookie if you can
But you can't beat
Leslie Henson
in
" THE SPORT OF KINGS "
at the
Mechanics' Picture House

For
TRADER HORN
(M.-G.-M.)

At the Regent, Stamford Hill, N., Manager R. E. Fox put up a most interesting vestibule show. Avoiding the masses of jungle vegetation, he concentrated on the denizens therein and displayed an exceedingly interesting collection of fauna of the wild places. Several stuffed animals, skins of tigers, lions, heads of many specie of African buck and specimens of genuine native spears and shields provided an attractive display.

The high spot of this trip to the " interior " was, however, the presence of four live monkeys, which were housed in the two alcoves on either side of the vestibule. So great was this additional attraction that, apart from marshalling the crowds of patrons, the doormen were nearly as busy endeavouring to keep the crowds of interested passers-by passing by.

For
FEET FIRST
(Paramount)

A neat angle was taken by Manager J. Lumley, of the Wandsworth Palace, S.W., who decided to leave soles and heels right out of his picture and make " uppers only " his slogan. The condition of the footwear of his patrons for the next few weeks should testify to the penetrativeness of his stunt.

Conceiving the idea of tying up with a famous brand of shoe polish, he got in touch with the makers of " Kiwi," who " came over " in right generous style, providing him with no less than 10,000 small sample tins of their famous commodity. In addition, the firm gave 200 complete polishing outfits, one of which was presented to every hundredth patron entering the theatre. Manager Lumley also obtained 200 of the well known Kiwi posters, which, after having a special slip bearing the words " Feet First " affixed, were posted up on all the available sites in the district.

For
REDUCING
(M.-G.-M.)

A Cole, of the Everton Palace, Liverpool, must have a winning way with local tradesmen. He succeeded in almost monopolising the main display window of a retail furniture dealer, carrying on business close to the cinema. Along the top of the window was a series of brightly coloured cards, each bearing a different message. Here is the wording of the series :—

(1) Although taxes are increasing
we are not
REDUCING
the quality of our goods.

(2) This bedroom suite does not need
REDUCING
Better in the district you will not see.

(3) Sitting on an armchair will not
help you when
REDUCING
But take a glance at ours.

(4) A mirror is needed to see if you are
REDUCING
Buy one here.

(5) Walking is a good thing if thinking of
REDUCING
Don't walk past here.

The cast of the film and time and place of showing was plainly indicated on the large still poster in the most prominent position in the window.

For
HELL'S ANGELS
(United Artists)

Once more Manager J. Radbourne, of the Queen's Hall, Newcastle-on-Tyne, went all out. His advance " livener " consisted of parading six attendants dressed in aerial kit on the stage, each bearing a card to spell out the title, after which sound effects and a realistic accompaniment on the organ lent atmosphere to his silent trailer.

Thousands of throwaways distributed round the city invited the public to " look up " on the Saturday and watch for the arrival of " Hell's Angels " ; sky-gazers caught by the Queen's Hall photographer were presented with free seats. Again, Manager Radbourne introduced to the North the idea of having the film arrive by air, and he got Press space, complete with pictures, on that. Yet a further effort consisted of releasing from three cinemas hundreds of balloons carrying complimentary tickets ; as it was the occasion of a local football " derby," the occasion was particularly auspicious.

By co-operation with a local aerodrome, Manager Radbourne had his lobby embellished with a full-sized aero engine, complete with air-screw, while toy machines—on loan from a local toyshop—added a decorative touch.

For
HOBSON'S CHOICE
(Wardour)

Newspaper ads. were placed asking for girls to represent Viola Lyel, Joan Maud and Belle Chrystall, the three stars. Over five hundred girls applied, and there was no difficulty experienced in selecting three. The actual costumes worn by the stars in " Hobson's Choice " were used for the display, and these three girls paraded in front of the London Pavilion day and night.

The value of the publicity was emphasised in view of the fact that the crowds assembled in front of the theatre daily attracted the attention of the police authorities, and the girls periodically had to be removed to allow the crowds to disperse.

The stunt was suggested by Arthur Dent, of Wardour Films, and was carried out by Lorrie Webb, general and publicity manager of the London Pavilion.

For
ROMEO IN PYJAMAS
(M.-G.-M.)

F. Cooper, exploitation manager for Gaumont's No. 2 area, gave three mannequin shows daily at the West End Cinema, Birmingham, in collaboration with Edward Grey, Ltd., a well-known local firm. Lady patrons thought it a great idea.

* * *

The management of the Stoll Theatre, Newcastle-on-Tyne, turned out a laughable, but none the less attractive, publicity effort. A man paraded the town arrayed in a full pyjama suit, complete with straw hat, and carrying an open, coloured umbrella. On the umbrella, in each panel, appeared descriptive matter of the programme showing at the Stoll during the week. Although at times many pitying glances were cast at the man by pedestrians, the necessary publicity was obtained.

Kinematograph Society Visit Selo Works

On Saturday last the British Kinematograph Society by the courtesy of the Selo Company were taken by coach to the company's works at Brentwood. Here they were received by Col. Ramsden, who gave a brief general description of the lay-out of the company's works and a résumé of its general history. The main progress of the company had been made since 1923, and had been consistent and rapid. Although the company had followed a progressive policy in development and plant replacement it had insisted that the only reputation worth fighting for was one based on absolute consistency of product, and immense care is taken to ensure the instant detection and rejection of any material or product in any way imperfect. The Selo X-Ray films now have an unchallenged position and are virtually standard in all hospitals throughout the country. Ilford cut films have an equally high reputation and very shortly a new, specially rapid film will be marketed under the name of Selochrome, whose name will convey to the initiated the general field it is intended to fill.

The company in groups under different guides made a prolonged and exhaustive tour of the company's works. Every process was illustrated and explained, from the first handling of the raw material through the coating, testing and cutting processes down to the final machine which cartons the finished product. With one minor exception, every machine in the place is of British manufacture. The works impressed every visitor by the orderliness of their layout and the extreme cleanliness evident in every detail. To talk of a spotless factory, especially one on so large a scale as this, is commonly a misuse of words, but in this case scrubbed woodwork, paint, washed and oiled floors and a comprehensive system of air-conditioning makes the factory in its entirety as clean as a hospital operating room.

What was rather surprising was to find the high degree of illumination possible nowadays in such departments as the perforating room, where an immense battery of Bell & Howell perforators is installed. A few years ago this operation would have had to be carried out in almost complete darkness, whereas to-day the employment of modern filters makes it possible to read news-print without difficulty.

The Selo factory can, without exaggeration, be called a model of efficiency. Incredible pains are taken to ensure uniformity in emulsion and a minimum of human dust-raising movement in manufacturing processes, and a system of inspection and regular laboratory tests at each stage result in a quality and speed of emulsion that is now freely acknowledged by trade workers to be above criticism. The cinematograph section of the business has been unavoidably the last to be developed, but the plant in this connection is now being tripled and should be in full production during the next fortnight. Evidently the Selo people intend to be in a position to take full advantage of any improvement in the British trading position from now on, and they regard the future as full of hope.

Enthusiastic votes of thanks to the company and staff, especially the genial works manager, L. F. Davidson, ended a memorable visit.

New Method for Variety Turns

An interesting novelty was presented at the Regent Street Polytechnic on Friday last by Beltone Synchronised Variety Productions. This company has had the clever idea of taking a popular variety star and recording his incidental music and effects by sound on film. In this way, if an artist is engaged to appear in a cinema where no orchestra is employed he can secure the backing of his normal orchestral accompaniment without difficulty. He is sure that his accompaniment will not falter or miss a note or in any other way get him into trouble with his turns, and, granted that the quality of reproducing apparatus is good, the general effect may be taken as approximately equivalent to a star performing with full orchestral accompaniment. The scheme has undoubted possibilities. At the demonstration on Friday five different performers went through variety turns consisting of songs, monologues, dances and ballet dancing in conjunction with properly synchronised sound films, and the effects secured were evidently very pleasing to the large audience. The method has the advantage of giving the personal appeal of the artist, in flesh and blood, without the drawbacks of a poor accompaniment or an inexperienced accompanist. There are hundreds of cinemas throughout the country without orchestras, and therefore unable to supply the necessary orchestral accompaniment for first class variety acts. This scheme, devised by Mr. Roy Stromberg, overcomes this disability. The artists at Friday's demonstration were Fred Barnes, Max Miller, Robert Carr, Joan Valle and Marie Crisetta, and they certainly gave a convincing exposition of the possibilities of the new system. Unfortunately, either the recording or the reproduction was very unequal and a pronounced hum from the speakers at times drowned the effect of the accompaniment. It was obvious that the scheme has all the possibilities of a popular success, and we shall be surprised if exhibitors do not take advantage of this very simple method of incorporating effective variety acts into non-orchestra houses. The cost is mentioned as ranging from £20 to £75 per week, according to the class and number of actual artists engaged.

Interchangeable All-Metal Seating

A new cinema seat has just been marketed. It is constructed of British material by British labour, and is one of the most interesting additions to theatre equipment of recent months.

These seats are of all-metal construction, and are built in sections. The frames are made from solid drawn steel tube of 1⅛ in. outside diameter. These are supported by malleable iron shoes which are fitted with two mild steel pins, over which the frames fit. The seat back, arm rests and seat bracket are all separate units, which fit into predetermined positions on the frames.

At first glance these seats may not appear to have any outstanding advantages, or to present any radical differences from the usual forms of seating in use. In the ordinary way seats are composed of a number of units which fit together to form the finished article. Normally, however, wood enters largely into the construction, and numerous screws or bolts have to be utilised in the assembly. This new all-metal seating literally slips together.

Easy Disassembling

Since no screws or bolts have to be dealt with, the time needed for the installation of this seating can almost be reckoned in hours instead of days. Once the positions of the iron shoes have been determined, the seating can be erected with truly amazing speed.

Ease of assembly must not be assumed to mean weakness of construction. Actually the drawn steel tube work of the frames has a tensile strength of 22 tons to the square inch, and a bending effect up to 180 deg. It is estimated that the sheer strain of the seat bracket supports is not less than 18 cwt.

With ordinary seating, adequate cleaning of the auditorium is no easy task. The fact that this new seating can be taken down till nothing but the shoes remain, and can be replaced in a few hours, renders thorough periodic cleaning of the auditorium a comparatively simple matter.

Renewal by Spare Parts

It is claimed that the initial cost of installing this seating is not high, and that the subsequent upkeep can be maintained at a low figure because the necessity for replacing seats in their entirety is dispensed with. Damaged seats can be repaired by obtaining a few spare parts.

The seat standards can be supplied in stainless steel, brass, bronze, or can be chromium-plated. If desired the initials or the monogram of the theatre can be incorporated in the design. The standards can be cellulose sprayed to harmonise in colour with the decorative scheme.

The makers are Friese-Greene, Nicholson & Co., Ltd., of 103, Queen Street, Sheffield.

THE PRIME MINISTER SAYS—

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CINEMAS FOR SALE

£18,000 freehold. A really good show, in dominating position, in one of the largest towns on the South Coast; seating over 700; and showing average profit for the last financial year of £60 a week. Alternatively to a freehold sale, we are prepared to put forward, on behalf of a sound man, an offer of £25 a week rent on lease, for premium of £4,000. CLEMENT BLAKE & DAY.

TO LET Theatre in very prominent position in popular seaside resort on the North Wales Coast; seating 1,200; large Stage and Dressing Rooms; will be let on lease at £600 per annum. Has always been, and still is, run as a Theatre; and is not equipped for Cinematograph, but could be converted at no considerable cost, and would then be the Super Cinema of the town and large district round about. CLEMENT BLAKE & DAY.

£6,000 Show seating pretty well 700; about 10 minutes from Piccadilly Circus, in the busiest position in London; the sort of position that is keenly sought after by the chain-store people; a position in which any Show, any business, is almost bound to do trade under any circumstances; proved profit for past twelve months easily £60 a week. CLEMENT BLAKE & DAY.

TO LET A show that was very prosperous in a Buckinghamshire town of about 15,000 population, was acquired by rival Exhibitor, and closed down to eliminate the competition; the lease has now expired; but we can negotiate a new lease at £350 per annum rental; there is seating accommodation for about 600; Operating Box would have to be equipped; but our Client, the Landlord, would undertake the decoration. CLEMENT BLAKE & DAY.

£2,000 The largest, most popular, and best situated Cinema in good town not far from Manchester; seating over 1,100; "Western Electric"; good Stage and Dressing Rooms; long lease; profit quite £45 a week. CLEMENT BLAKE & DAY.

£1,500 Small show in one of the most thickly populated London suburbs; a show that throughout the whole of its record has *never* been anything but a profit-making concern; the "overheads" are probably the lowest of any of the 400 London Cinemas; the rent, for instance, is only £2 a week; and everything else is in line. CLEMENT BLAKE & DAY.

£1,600 The only Cinema in a very pleasant Middlesex town; showing a certified profit of £700 a year. A unique feature of this concern is that the Landlord is prepared to rebuild the Show to seat about 1,500. CLEMENT BLAKE & DAY.

£6,500 Uniquely situated Cinema in high-class W. London suburb; catering for the very best class of audience; prices of admission, 2s. 4d., 1s. 10d., 1s. 3d. and 9d.; no competition; Stage; "Western Electric" set fully paid for. CLEMENT BLAKE & DAY.

£7,000 The most successful Cinema in large town in the Birmingham area; situated in the best position in its town; and seating 1,400; net profit about £80 a week; "Western Electric" fully paid for; long lease. CLEMENT BLAKE & DAY.

£5,500 freehold. Only Cinema in large and very pleasant Gloucestershire town; was specially built by our Client some years ago; and has been successfully and very profitably run by him all the time. "Talkies." Licensed for Stage Plays; has a Stage. Price also includes Dwelling House, and two-floor factory used as a store room. CLEMENT BLAKE & DAY.

£2,520 freehold. The only Cinema in a Norfolk town, the nearest one being 12 miles away. Specially built, and in present hands for the past 10 years; seating 494. "Talkies." Ridiculously low running expenses. Touring outfit for running one-night shows in adjoining villages can also be purchased from vendor at quite a low price. CLEMENT BLAKE & DAY.

£3,500 A Cinema that occupies the best business position in a large and prosperous town about 16 miles from Piccadilly; has recently been redecorated throughout and re-equipped; and is a show good enough for anyone. Is doing fine, large business under manager; "R.C.A." talkies; a good show for a man who is about to make a start in the business. CLEMENT BLAKE & DAY.

CINEMAS WANTED

WELL-KNOWN Member of Parliament is desirous of acquiring a large show; built in the last few years, in the Home Counties; not more than, say, 15 or 20 miles out of London. The house must be up to date in every respect; and must have a seating capacity for well over 1,000. CLEMENT BLAKE & DAY.

AN important Circuit (capital £300,000) wishes to obtain the principal shows in towns having a population of 20,000 to 50,000. If all the Shows of such a town are in the hands of one proprietary they would like to acquire the whole circuit rather than one of the shows. CLEMENT BLAKE & DAY.

A SMALL private syndicate, with exceptionally strong financial backing, tell us that they wish to obtain shows in Lancashire or Cheshire. They already have one important, prosperous show, and at the moment are negotiating with us for 4 or 5 other substantial properties. CLEMENT BLAKE & DAY.

LADY winner of large prize in Sweepstake is wishful to obtain a "good" Cinema in the County of London, Kent, Surrey, Sussex, or Hampshire. Despite our advice, she says she would prefer a large show seating over 1,000. But we are prepared to offer her *any* proposition, big or little, which we think likely to be suitable for her and with which she is likely to be satisfied. CLEMENT BLAKE & DAY.

A VERY live business man has recently got busy with a view to forming a chain of shows in Scotland. He has, already, quickly acquired 3 or 4 concerns, and still wants others. We shall therefore be pleased to hear from showmen north of the Border who are prepared to discuss disposing of their concerns. CLEMENT BLAKE & DAY.

A CIRCUIT is in course of formation in Ireland; and the promoters have asked us to obtain for them a number of shows with which they ultimately intend to "go to the public." They wish to obtain shows in the large towns, of course; but they are prepared to consider any reasonable proposal in any town sufficiently populated to support a show. They wish to have the majority of their shows in the Free State, but they also wish to have a sprinkling, at any rate, in Northern Ireland. CLEMENT BLAKE & DAY.

A WELL-KNOWN firm making one of the most successful "talkie" sets wishes to obtain several shows up and down the Kingdom. They want to instal their own set, and naturally will favour "silent" houses or Cinemas in which the present set is unsatisfactory. They are at present negotiating for several halls from us, and we wish to be able to put up to them quite a number more. CLEMENT BLAKE & DAY.



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WANTED, First-Class Experienced Manager for new Super Cinema opening shortly 15 miles from London. Must be live wire, highest credentials.—Write, stating full particulars and salary required, to Box 696, c/o THE BIOSCOPE, Faraday House, 8-10, Charing Cross Road, W.C.2.

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ASSISTANT MANAGER seeks change; tall, smart, well educated; experienced in modern methods of running cinemas; good technical knowledge; could take control.—Apply Box 648, c/o THE BIOSCOPE, Faraday House, 8-10, Charing Cross Road, W.C.2. 1309

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WANTED

WANTED, Rotary Transformer, 70 Volt D.C. input, 230 Volt output A.C., 50 Cycles.—SPIVEY, Crowle, Lincs. 1306

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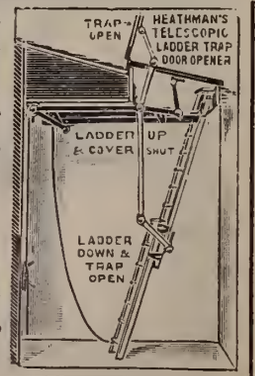
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COMING TRADE SHOWS

LONDON

WEDNESDAY, OCTOBER 21, 1931
Sidewalks of New York.....M.-G.-M.....Phoenix, 8.45 p.m
The Great Gay Road.....Butchers.....Phoenix, 3 p.m.
THURSDAY, OCTOBER 22, 1931
Wicked and Riders of the Purple Sage.....Fox.....Phoenix, 8.30 p.m.
Palmy Days.....United Artists.....London Hippodrome, 3 p.m.
FRIDAY, OCTOBER 23, 1931
Devotion.....P.D.C.....Phoenix, 8.30 p.m.
TUESDAY, OCTOBER 27, 1931
Huckleberry-Fiun.....Paramount.....Carlton, 10.30 a.m.
WEDNESDAY, OCTOBER 28, 1931
Susan Lenox. Her Fall and Rise.....M.-G.-M.....Phoenix, 8.45 p.m.

BELFAST

FRIDAY, OCTOBER 23, 1931
In Strange Company.....Gaumont.....Imperial, 10.45 a.m.
TUESDAY, OCTOBER 27, 1931
Man of the World.....Paramount.....Royal, 10.45 a.m.
WEDNESDAY, OCTOBER 28, 1931
The Guest House.....Gaumont.....Lyric, 10.45 a.m.

BRISTOL

FRIDAY, OCTOBER 23, 1931
The Happy Ending.....Gaumont.....Regent, 11 a.m.
TUESDAY, OCTOBER 27, 1931
Murder at Midnight.....Gaumont.....Regent, 11 a.m.

BIRMINGHAM

THURSDAY, OCTOBER 22, 1931
Fifty Fathoms Deep.....United Artists.....Forum, 10.30 a.m.
The Great Gay Road.....Butchers.....Scala, 10.30 a.m.
FRIDAY, OCTOBER 23, 1931
Silence.....Paramount.....Futurist, 10.45 a.m.
Wicked and Riders of the Purple Sage.....Fox.....Scala, 10.30 a.m.
Border Law.....United Artists.....Forum, 10.30 a.m.
TUESDAY, OCTOBER 27, 1931
Sidewalks of New York.....M.-G.-M.....Scala, 10.30 a.m.
Bad Company.....P.D.C.....Futurist, 10.45 a.m.
Street Scene.....United Artists.....Forum, 10.30 a.m.
WEDNESDAY, OCTOBER 28, 1931
Range Feud.....United Artists.....Forum, 10.30 a.m.
THURSDAY, OCTOBER 29, 1931
The Vanishing Legion (Eps. 1).....Ideal.....West End, 10.30 a.m.
Pagan Lady.....United Artists.....Forum, 10.30 a.m.

CARDIFF

THURSDAY, OCTOBER 22, 1931
The Virtuous Wife.....United Artists.....Queen's, 10.45 a.m.
FRIDAY, OCTOBER 23, 1931
Monkey Business.....Paramount.....Capitol, 11 a.m.
Two's Company.....Gaumont.....Own Theatre, 3 p.m.
Fifty Fathoms Deep.....United Artists.....Queen's, 10.45 a.m.
Sidewalks of New York.....M.-G.-M.....Park Hall, 11 a.m.
Reckless Living.....Universal.....New Imperial, 11 a.m.
TUESDAY, OCTOBER 27, 1931
Honeymoon Lane.....Paramount.....Capitol, 11 a.m.
WEDNESDAY, OCTOBER 28, 1931
Border Law.....United Artists.....Queen's, 10.45 a.m.
THURSDAY, OCTOBER 29, 1931
Street Scene.....United Artists.....Queen's, 10.45 a.m.

DUBLIN

FRIDAY, OCTOBER 23, 1931
A Night In Montmartre.....Gaumont.....Grafton, 11 a.m.

GLASGOW

THURSDAY, OCTOBER 22, 1931
Fifty Fathoms Deep.....United Artists.....Regal, 10.45 a.m.
FRIDAY, OCTOBER 23, 1931
Alexander Hamilton.....Warner.....Coliseum, 11 a.m.
Murder at Midnight.....Gaumont.....Picture House, 11 a.m.; O.T., 2.30 p.m.
Border Law.....United Artists.....Regal, 10.45 a.m.
MONDAY, OCTOBER 26, 1931
Range Feud.....United Artists.....Regal, 10.45 a.m.
TUESDAY, OCTOBER 27, 1931
Devotion.....P.D.C.....La Scala, 10.45 a.m.
Pagan Lady.....United Artists.....Regal, 10.45 a.m.
WEDNESDAY, OCTOBER 28, 1931
Wicked and Riders of the Purple Sage.....Fox.....Picture House, 10.45 a.m.
Honeymoon Lane.....Paramount.....Green's, 11 a.m.
THURSDAY, OCTOBER 29, 1931
Shanghaied Love.....United Artists.....Regal, 10.45 a.m.
Reckless Living.....Universal.....Coliseum, 11 a.m.

LEEDS

FRIDAY, OCTOBER 23, 1931
Penrod and Sam.....F.N.P.....Rialto, 10.30 a.m.
The Calendar.....W. & F.....Scala, 11 a.m.
Stranglehold.....Warner.....Tower, 11 a.m.
Bad Company.....P.D.C.....Majestic, 10.45 a.m.

LEEDS—(*continued*)

TUESDAY, OCTOBER 27, 1931
The Unholy Garden.....United Artists.....Scala, 10.45 a.m.
Silence.....Paramount.....Rialto, 10.45 a.m.
WEDNESDAY, OCTOBER 28, 1931
Branded.....United Artists.....Scala, 10.45 a.m.
Devotion.....P.D.C.....Majestic, 10.45 a.m.
THURSDAY, OCTOBER 29, 1931
The Virtuous Wife.....United Artists.....Scala, 10.45 a.m.
Get-Rich-Quick Wallingford.....M.-G.-M.....Rialto, 10.45 a.m.

LIVERPOOL

THURSDAY, OCTOBER 22, 1931
Murder at Midnight.....Gaumont.....Trocadero, 11 a.m.
Fifty Fathoms Deep.....United Artists.....Forum, 10.45 a.m.
FRIDAY, OCTOBER 23, 1931
Bad Company.....P.D.C.....Scala, 10.45 a.m.
Honeymoon Lane.....Paramount.....Futurist, 10.45 a.m.
The Guardsman.....M.-G.-M.....Palais-de-Luxe, 10.30 a.m.
TUESDAY, OCTOBER 27, 1931
The Calendar.....W. & F.....Palais-de-Luxe, 10.45 a.m.
Stamboul.....Paramount.....Futurist, 10.45 a.m.
Border Law.....United Artists.....Forum, 10.45 a.m.
WEDNESDAY, OCTOBER 28, 1931
Wicked and Riders of the Purple Sage.....Fox.....Futurist, 11 a.m.
Street Scene.....United Artists.....Forum, 10.45 a.m.
THURSDAY, OCTOBER 29, 1931
Range Feud.....United Artists.....Futurist, 10.45 a.m.

MANCHESTER

THURSDAY, OCTOBER 22, 1931
Branded.....United Artists.....Theatre Royal, 10.45 a.m.
The Calendar.....W. & F.....Piccadilly, 10.45 a.m.
FRIDAY, OCTOBER 23, 1931
Stamboul.....Paramount.....Paramount Theatre 10.45 a.m.
The Virtuous Wife.....United Artists.....Theatre Royal, 10.45 a.m.
TUESDAY, OCTOBER 27, 1931
Bad Company.....P.D.C.....New Oxford, 10.45 a.m.
Silence.....Paramount.....Paramount Theatre, 10.45 a.m.
WEDNESDAY, OCTOBER 28, 1931
Fifty Fathoms Deep.....United Artists.....Theatre Royal, 10.45 a.m.
THURSDAY, OCTOBER 29, 1931
Border Law.....United Artists.....Theatre Royal, 10.45 a.m.

NEWCASTLE

THURSDAY, OCTOBER 22, 1931
The Calendar.....W. & F.....Queen's, 10.45 a.m.
FRIDAY, OCTOBER 23, 1931
Wicked and Riders of the Purple Sage.....Fox.....Queen's, 10.30 a.m.
Honeymoon Lane.....Paramount.....Paramount Theatre, 10.30 a.m.
Get-Rich-Quick Wallingford.....M.-G.-M.....Olympia, 11 a.m.
TUESDAY, OCTOBER 27, 1931
Stranglehold.....Warner.....Grainger, 10.30 a.m.
The Great Gay Road.....Butchers.....Stoll, 10.30 a.m.
The Guardsman.....M.-G.-M.....Olympia, 11 a.m.
Devotion.....P.D.C.....Queen's, 10.30 a.m.
Stamboul.....Paramount.....Paramount Theatre, 10.30 a.m.
WEDNESDAY, OCTOBER 28, 1931
Murder at Midnight.....Gaumont.....Queen's, 10.30 a.m.; O.T., 2.30 p.m.
Reckless Living.....Universal.....Grainger, 10.45 a.m.
THURSDAY, OCTOBER 29, 1931
The Unholy Garden.....United Artists.....Queen's, 10.30 a.m.

NOTTINGHAM

THURSDAY, OCTOBER 22, 1931
The Road to Singapore.....Warner.....Elite, 10.45 a.m.
FRIDAY, OCTOBER 23, 1931
Murder By the Clock.....Paramount.....Elite, 10.45 a.m.
SUNDAY, OCTOBER 25, 1931
The Great Gay Road.....Butchers.....Hippodrome, 7 p.m.
TUESDAY, OCTOBER 27, 1931
The Star Witness.....Warner.....Elite, 10.45 a.m
WEDNESDAY, OCTOBER 28, 1931
Bad Company.....P.D.C.....Elite, 10.45 a.m.
THURSDAY, OCTOBER 29, 1931
Larceny Lane.....Warner.....Elite, 10.45 a.m.

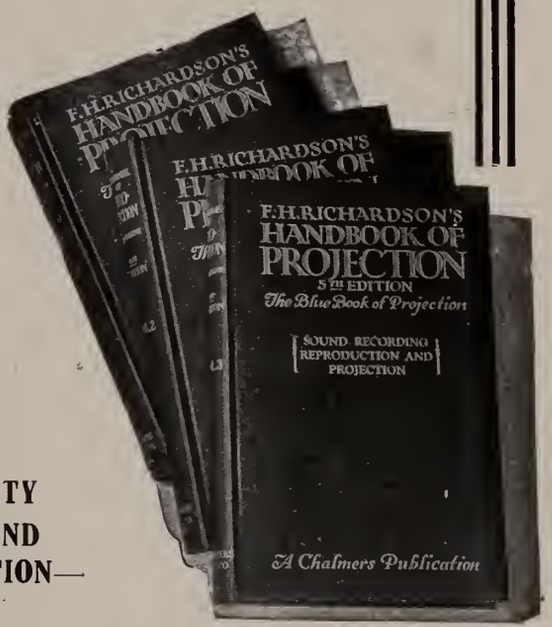
SHEFFIELD

THURSDAY, OCTOBER 22, 1931
Bad Company.....P.D.C.....Regent, 10.45 a.m.
Penrod and Sam.....F.N.P.....Union Street Picture House, 10.45 a.m.
FRIDAY, OCTOBER 23, 1931
Murder at Midnight.....Gaumont.....Albert Hall, 11 a.m.
The Magnificent Lie.....Paramount.....Regent, 10.45 a.m.
TUESDAY, OCTOBER 27, 1931
Get-Rich-Quick Wallingford.....M.-G.-M.....Cinema House, 11 a.m.
WEDNESDAY, OCTOBER 28, 1931
The Calendar.....W. & F.....Regent, 11 a.m.
THURSDAY, OCTOBER 29, 1931
Stranglehold.....Warner.....Central, 11 a.m.

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OCTOBER 28, 1931
No. 1308
Vol. LXXXIX
Founded 1908

The Bioscope

THE INDEPENDENT FILM TRADE PAPER

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Tremendous success "New Moon" here despite election opposition. Expect breaking all records by week-end.—Manager, QUEEN'S HALL, CHESTER-LE-STREET.

In spite of big opposition and election campaign, "Trader Horn" playing full capacity. Only Leo of M.-G.-M. could do this. Keep up the good work.—PEEL, PRINCES, ACCRINGTON.

"New Moon" beating all records in spite of election and big opposition. Leo, of M.-G.-M., the best National candidate at the box office.—PEEL, MAJESTIC, NELSON.

The Lion is roaring. "New Moon" doing excellent business and beating all depression and elections.—MOORHOUSE, MANCHESTER.

"New Moon" and "Min and Bill" are beating the election. Prospective M.P.s may shout and scream, but cannot hold electors when such pictures are on the screen.—SEELEY, DELICIA, BIRMINGHAM.

Hearty congratulations on your production "New Moon." Notwithstanding Election, record week so far since March.—BERESFORD, PAVILION, NEWCASTLE/LYME

In spite of political meetings, "Min and Bill" has done record business for us. Kind regards and good wishes.—A. W. PELL, IMPERIAL, COVENTRY.

We are enjoying remarkable business with "TRADER HORN."

H. USHER,
Walpole Cinema, Ealing.

I do not believe I have ever written to a Renting House congratulating them on the business that I did with a picture, but I did so well at the Empire Theatre, Camberwell, and the Prince of Wales, Harrow Road, with "TRADER HORN" last week, and that having broken two records in the two theatres, I feel I would just like to congratulate you on that wonderful Box Office picture.

I 'phoned your office this morning and rebooked "TRADER HORN" for both these districts, and I feel sure that I will do good business with them with second runs.

SAM BERNEY.

It is a pleasure to record wonderful business done with "INSPIRATION" in the face of intensive Election campaign. When an Election agent tells me that his attendances at meetings were affected by Greta Garbo's film, I think you will agree that the position is unique. Joan Crawford in "DANCE, FOOLS, DANCE" has every appearance of beating "INSPIRATION" figures. Great stuff this Metro-Goldwyn-Mayer!

WILLIAM J. GRAY,
Opera House, Burton-on-Trent.

Big Pictures undoubtedly beat all depression and elections. "New Moon" doing excellent business.—MOORHOUSE, MANCHESTER.

All Candidates polling at the Roxy, Hanley. Packed to suffocation with "Inspiration." No distinction as to Party. Want whole next output.—HARRY BUXTON.

"Dance, Fools, Dance" publicly elected winners this week at Regal, Handsworth, and Royalty, Harborne. Congratulations and best wishes for further successes.—BARBER.

Again it's left to Metro-Goldwyn-Mayer to prove there's always Big Money for Big Pictures—no matter the ruling circumstances!

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Starring in

"SOB SISTER"

SOB SISTER

JAMES DUNN
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Directed by
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A gripping story of the mysterious inner circles of newspaper life—a reporter and a "sob sister" enmeshed in the whirling gears of the Big Machine.

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"Quite certain to be voted good entertainment by the fans. Speeds along through thrills and romance to its happy ending. James Dunn has personality and that screen magnetism."
—NEW YORK AMERICAN.

"The picture reveals Miss Watkins as an accomplished screen actress. She is one of the few."
—NEW YORK WORLD TELEGRAM.

"Sob Sister" & "Cisco Kid" will be Trade Shown at the CAMBRIDGE THEATRE, W.C., at 3 p.m., NOVEMBER 3rd

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hit after hit

CISCO KID

WARNER BAXTER

EDMUND LOWE

CONCHITA MONTENEGRO

Directed by
IRVING CUMMINGS

O. Henry's romantic bandit, with Sergeant Mickey Dunn on his heels again!

Baxter and Lowe, the heroes of "In Old Arizona," one of the greatest pictures of all time, are back at their old tricks of fighting and loving in this vivid, picturesque tale of the old West.

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Bewitching Conchita Montenegro, a lissome dancer who braves everything for the man she loves.

"Warner Baxter and Edmund Lowe give excellent performances in this picture, which pleased a pre-view audience. Director Irving Cummings has accomplished an excellent piece of work, and has kept the story moving at a rapid tempo throughout. Conchita Montenegro, who carries the love interest, won applause."
—MOTION PICTURE DAILY.

FOX

hit after hit

JAMES DUNN



Starring in
"SOB SISTER"





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at the

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Many waters cannot quench love neither can the floods drown it . . .

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No. 1308. Vol. LXXXIX. OCTOBER 28, 1931 PRICE 6d.

In Brief

OPPOSITION to the C.E.A.'s resolution to encourage production of worth-while British films by American companies is promised by the N.A.T.E. *Page 12*

THE pros and cons of Reciprocity versus Import Tariffs are put forward this week by the leading British producers. *Page 13*

WILLIAM A. HABBERFIELD, studio manager for Gaumont and Gainsborough, has resigned. Other Gaumont changes are discussed. *Page 17*

LEGISLATION affording relief in renting contracts and sound equipment commitments is to be introduced by the State Government of New South Wales. *Page 12*

THAT the small exhibitor did not get sufficient representation in the C.E.A. was urged at a meeting of the West Lancashire branch. *Page 12*

A CONTRACT whereby British films are to be "block booked" into Canada has been signed by Gaumont-British and British Lion. *Page 12*

MAJOR A. J. GALE challenges the K.R.S. in a letter, in which he alleges co-operative booking schemes to be operated in defiance of the K.R.S. resolution. *Page 16*

A RESOLUTION assuring Major Gale full support in his fight against unfair foreign competition was passed by the West Lancashire branch of the C.E.A. last week. *Page 13*

THE future of Moss' Empires and the British film policy of Lord Beaverbrook are discussed. *Page 14*

J. E. WILLS is to direct a new A.S.F.I. comedy production. *Page 17*

THE Zwemmer Gallery exhibition of film stills includes an overwhelming representation of foreign examples. *Page 17*

Tariffs and Exhibitors

If the return of a National Government does not result in a heavy tariff on imported films there will be much gratification among American film distributors in this country: in other words, they are expecting it.

There is undeniably some writing on the wall, though accurately to translate it in the present light is difficult. If the writing says "tariffs," is there implied still more hardship for the independent British exhibitor: that for the moment is our main concern?

John Maxwell (page 13) thinks not, but his argument is ingenuous rather than illuminative—a tariff on foreign films could not affect the exhibitor because he is already being squeezed dry, he suggests!

Mr. Maxwell believes in the bludgeon first; and talk about Anglo-American reciprocity afterwards. "Why," he asks, "should Americans give valuable commercial privileges in exchange for nothing better than hot air or leading articles?"

We have never for one moment expected our leading articles to produce a Reciprocal Trading Agreement; that they might set thoughts running in the right direction was the most we could hope for.

But Mr. Maxwell is unduly modest if he suggests that Britain has nothing better than "hot air" to barter with America in exchange for "valuable commercial privileges": there are *some* good British films, and there will shortly be more.

His advocacy of positive action is, however, likely to arouse little or no opposition among those with the welfare of the British film industry at heart; provided a foolproof safeguard can be devised to protect British exhibitors from being offered as lambs in sacrifice to the cause of film producers—British or foreign.

Why Not a Suicide?

Major Gale, often voluble, invariably pugnacious, but always interesting as a votarist in the cause of the exhibitor, has spoken again. His undisguised attack on K.R.S. policy regarding the principle of Co-operative Film Booking has provoked the usual amount of personal abuse, which is doubtless easier to originate than plain, honest rebuttal.

There is one point made by Major Gale—the full text of his "Manifesto" is on page 16—which certainly calls for reply by the K.R.S. He refers to the actual existence of collective booking organisations which are already operating contrary to declared K.R.S. policy.

Major Gale has the support of hundreds of independent exhibitors in his fight against foreign theatre competition; once translated into an active campaign, the movement would speedily gain momentum amongst the host of exhibitors who are tired of begging, as well as working, in order to live.

The K.R.S. may or may not be right; we are not inclined to force comparisons between retailers of films and retailers of grocery and other standardised merchandise. The latter have certainly demonstrated the efficacy of Co-operative Buying; that does not prove it workable in the case of films. But neither does it prove the reverse.

If the K.R.S. is convinced that Collective Booking is impracticable and opposed to the interests of those engaging in it, why does it not rescind its resolution of 1927, thus clearing the way for a spectacular suicide, with one or other of these co-operative schemes as the victim?

British Films Block Booked to Canada

Gaumont-Gainsborough and British Lion Product

During the past week a coutract has been signed which will definitely give British films a showing in the principal theatres in Canada, and which will finally divorce the Canadian market from the American market and establish Canada as a separate territory.

The combined output of the Gaumont-Gainsborough and British Lion Studios will be sold to Canadian exhibitors as a complete programme, in the same way as the principal American distributors sell their product.

The big handicap that the British producer has had to suffer is that it is impossible to secure playing dates for individual pictures in a market which still has the system of block booking. But now a British programme will be sold to Canadian exhibitors in exactly the same way and in competition with American producers.

The first batch of pictures, which is ready for shipment, comprises : "Third Time Lucky," "The Sport of Kings," "The Stronger Sex," "The Man They Couldn't Arrest," "The Hound of the Baskervilles," "The Ghost Train," "The Calendar," "Hindle Wakes," "The Ringer," "Michael and Mary," "The Old Man."

Anglo-Canadian Distributors, Ltd., also control the British and Dominions output, with pictures such as : "Plunder," "Tons of Money," "On Approval," "The Speckled Band," "Chance of a Night-time," "Carnival," "Up for the Cup," "A Night Like This," "The Blue Danube," "Mischief," and "Good-night Vienna," some of which have already played to record business.

The negotiations have been concluded by S. W. Smith on behalf of Anglo-Canadian Distributors, Ltd., and by M. E. Balcon, on behalf of Gaumont-British and Gainsborough interests.

Synchronising with the above news, proof of the growing popularity of British films in Australia is given by British Dominions Films, Ltd. (of Australia), inasmuch as four British films handled by them were running simultaneously in Sydney theatres.

These are : Leslie Henson's starring comedy, "The Sport of Kings," running at the Capitol, and also the reopened St. James. At the Lyceum is "The Speckled Band," while down the street at the Rialto is "The Sleeping Cardinal," the Twickenham Film Studio's Sherlock Holmes mystery. British Lion's "To Oblige a Lady" is at the State. All these films were well received by the Press.

N.A.T.E. Against Monopoly

T.U. Petition to Ministry of Labour

The National Association of Theatrical Employees disapproves and will oppose the principle of a resolution passed by the C.E.A. General Council last week in which the Ministry of Labour was assured of the General Council's approval "for the encouragement of the production of worth-while British films by American producing companies."

Hugh Roberts, secretary of the N.A.T.E., explains that while his organisation is concerned with the promotion of better conditions of employment in British studios, it will pitch its whole weight against any development in this country of foreign interests which, while providing certain compensation to British labour, is, by reason of foreign monopolistic principles and practices, opposed to the greater interests of British industry.

Legislative Aid for Cinema Owners

Relief Against High Rental Contracts

(By Our Australian Correspondent, Lindsay Endean)

THE N.S.W. exhibitors have submitted proposals to the State Government demanding immediate relief on film renting contracts and sound gear commitments. The stand is taken that such contracts were entered into when times were vastly different to the present, conditions now being such that many of the independent suburban and country showmen are facing ruin.

Debated in Parliament, the representations were sympathetically received, the upshot being a decision to introduce a Bill to afford the necessary relief. Now being framed, it will be brought forward immediately.

Contents of the Bill will not be known until it is tabled, but in the discussion of the situation in the Legislative Assembly it was obvious that the widest consideration will be given exhibitors.

American sound equipment companies were heatedly attacked for their methods, and it seems that the Bill will lengtheu the present stipulated payment time and also prevent repossession in cases of non-payment through adverse conditions.

* * *

Union Theatres have been in financial trouble with its giant circuit for many months now, and a crisis is being faced at last. It is revealed that the circuit is dropping £2,000 a week on its operations. Backed by the English, Scottish and Australian Bank, Union will receive no further assistance from this source, according to report, and now will have to work out its own destiny. A time limit has been placed by the bank upon the submission of some practical scheme.

The renters have been requested to cut present film hire rates by around 30 per cent.

* * *

Hoyts Theatres, Ltd. (controlled by Fox), annual shareholders' meeting was recently held in Melbourne. It was revealed that the circuit had paid £120,000 to the State and Federal taxation authorities last year and this, together with the high rate of interest on liabilities, were blamed as the cause of the small profit of £4,341, disclosed in the balance sheet.

Hoyts lost £10,631 in the first six months of the year, a recovery of £14,972 being made in the latter half.

Atkinson Leaving "Daily Telegraph"

To Join Ostrer Enterprise

THE BIOSCOPE is able exclusively to announce that G. A. Atkinson, the well-known film critic of the *Daily Telegraph*, is resigning in order to join Theatrical Publications, Ltd., a publishing concern controlled by the Ostrer Brothers. Whether he will concentrate on re-organisation of *The Era*, upon film work for the *Sunday Referee*, or upon any new Ostrer press interests is not revealed.

Is General Council Top Heavy?

"Inadequate Representation for Independent Exhibitors"

That the time would shortly arrive when small exhibitors would have to have either a separate association or a subsidiary organisation within the C.E.A. was urged by H. Simpson at the meeting of the West Lancashire Branch held at Preston last week.

Mr. Simpson and A. Wiles were appointed at the previous meeting of the Branch to attend a meeting of the General Council to state the views of members in regard to the Entertainments Tax. They were welcomed at the General Council meeting, but were not allowed to take part in the discussion.

H. Simpson said the conclusion he had arrived at was that the small exhibitor did not get sufficient representation. He was surprised at the Council meeting to hear a very brutal remark by a gentleman from the Notts and Derby Branch, who seemed to have forgotten that his position in the cinema world was to some extent due to the work of pioneers who sold cinema seats under 6d. Exhibitors whose takings were less than £100 per week had problems with which the majority of delegates of the present General Council were not familiar.

There was one man whose name had been flaunted in full-page film advertisements put out by certain renters. What hypocrisy it was for a man like that to talk about the situation as it effected small exhibitors.

H. Simpson said he had heard Mr. Hargreaves, Branch Secretary, say more than once it was a waste of time attending the Council meetings. He could now understand his attitude, but felt convinced Mr. Hargreaves was a very desirable person to attend the meetings.

"Put On a 33⅓ Per Cent. Tariff"

—John Maxwell

£2,000,000 a Year for British Treasury

£1,000,000 in "Undisclosed" Income Tax?

THAT a number of American executives in this country expect a Tariff on Imported Films to follow the election of a "National" Governmental Majority need not be permitted to obscure the plain fact that U.S.A. has still a little time within which to strike a Reciprocal Trading bargain with Britain and so possibly avoid new taxation.

British executives are not unanimously in favour of Reciprocity as an alternative to an Import Tariff.

John Maxwell, of British International, urges an *ad valorem* tariff of 33⅓ per cent., which he estimates would give the British Treasury over £2,000,000 a year without affecting theatre owners and would place in the hands of the Treasury certain data enabling them to recover in addition "at least £1,000,000 a year of income tax which at present eludes them for the want of accurate figures on which to base their claims."

A well-known American executive complains that foreign films are already penalised in Britain by a *double* duty, and that foreign producers are now forced to tie up heavy capital to produce pictures in this country which they do not need. Although by conviction a Protectionist, he urges that the film industry is already too heavily taxed: nor does he believe in the practicability of Reciprocal Film Trading between U.S.A. and Britain.

"Reciprocity Talk! Is Bunk!"

Mr. Maxwell, commenting on recent articles in THE BIOSCOPE urging a Reciprocal Trading Agreement between film industries of U.S.A. and Great Britain, says: "Your talk of reciprocal agreements before we have a bludgeon to secure them is just so much bunk. Our American friends are not fools, but would be if they gave valuable commercial privileges in exchange for nothing better than hot air or leading articles.

"An *ad valorem* tariff on foreign films, and the higher the better (in the present condition of National finances) is the first and necessary step. It won't affect exhibitors, as they are paying the last drop in percentage of box office receipts that can be extracted already.

"This is a perfect example of an import duty that cannot be passed on to the consumer, but must be borne by the foreign manufacturer. It would also supply the Treasury with data to enable them to recover in addition to the import duty, at least one million pounds a year of income tax which at present eludes them for the want of accurate figures on which to base their claim.

"An import duty of 33⅓ per cent. *ad valorem* would give the Treasury over two millions a year, directly and indirectly, would not in the least affect the exhibitor, and would incidentally help the British manufacturer."

"Reciprocity—Economically Obvious"

On the other hand, Michael Balcon, managing director of Gainsborough Pictures and production chief of the Gainsborough and Gaumont units, describes Reciprocity as "economically obvious." Sharing THE BIOSCOPE argument that wider distribution must lower costs, Mr. Balcon says: "Reciprocity is a matter of elementary economics.

"For reciprocity gives you a wide market. A wide market distributes your overhead. And a distributed overhead lowers costs.

"This is a commonplace of industry. But in the film industry it is more than a commonplace: it is a first principle. For our proportion of overhead is considerably higher than that of any other industry.





John Maxwell Michael Balcon

"This is because what we sell the public is not films but the right to see a film, and no matter how many see it, the negative cost is constant. *Negative costs, therefore, are an overhead charge.*

"Obviously, with such an overhead, any widening of the market brings a rich reward. No branch of the industry therefore can afford to oppose reciprocity, or any other move to increase the scale of film markets."

Clearly Mr. Maxwell opposes reciprocity only as a development less desirable to the British industry than a heavy tariff on American films, but that course would do nothing to open the American market or in any other way to widen the distribution of British films.

"Advantage Both to Britain and U.S.A."

Another British executive to whom the idea of Anglo-American reciprocity makes its appeal is H. Bruce Woolfe, managing director of British Instructional Films.

He says: "I thoroughly agree with your suggestion that the time has now arrived when reciprocity with America would be of distinct advantage both to them and to ourselves. The great evil which we have to combat in this country is over-production, and the sooner the principal producing countries (in the case of English-speaking films), viz., England and America, get together, the better it will be.

"The Tobacco and Electrical industries discovered this years ago, and the result of their arrangement has been better for everybody concerned—the consumer and the producer."

"Menace of Foreign Capital"

Exhibitor Support for Gale

West Lancashire Branch of the C.E.A. has raised its voice in support of Major Gale's action in combating foreign competition in the British cinema field.

At a meeting at Preston, on October 20th, the Chairman, J. Atroy, said the foreign film renters and manufacturers were stealing exhibitors' business by building palatial cinemas in opposition to them. He thought exhibitors should agitate for an Act of Parliament to control the menace. Unless that was done, exhibitors would find themselves in a similar position to the proprietors of tied public houses, and would be dependent upon certain renters for films, which in the first place would go to their own theatres. These great concerns were extending in octopus fashion.

The Secretary said he had been practically boycotted by one firm because of certain statements he had made about them.

On the motion of the Chairman, seconded by J. Howton, a resolution was adopted assuring Major Gale of the full support of the West Lancashire Branch in his fight against unfair foreign competition.

Major Gale's letter to "The Bioscope" is on page 16.—EDITOR.

TALK OF THE TRADE

Government Aid For Exhibitors—Television and Humanity!—Beaverbrook?—"Oliver Twist" For M-G-M—Delehanty on British—Hayden Homecoming

Faraday House,
October 28, 1931

Exhibitors Get Government Help

An indication of political possibilities which cannot be lost on British exhibitors is suggested by recent events in New South Wales. Here exhibitors have submitted proposals to the Australian State Government asking for legislation to afford them immediate relief in connection with film rental contracts and sound apparatus commitments, which they claim were entered into when conditions were vastly different from those at present operative. The Australian politicians have not only received these proposals sympathetically, but a Bill is now being framed and will be brought before the Legislative House almost immediately. It is almost certain to have the effect of lengthening credits and of preventing seizure of apparatus in the cases where non-payment of royalties and installations has been forced by adverse trade conditions. One hopes that the financial stress and industrial depression through which Britain is passing at present and which is involving hundreds of small exhibitors in difficulty, will shortly give way to better things, but it may be worth while for independent British theatre owners to bear in mind what a terrific impression can be made upon political opinion by organised effort directed through unpolluted channels.

Television—Exhibitors Roxy—And Being Human

"Will television be a menace or a help to cinemas?" The question was asked by an exhibitor at the Preston meeting of the West Lancs C.E.A. last week. It is re-echoed everywhere by the smaller theatre owners. It was certainly not answered by R. L. Rothafel ("Roxy") at the big trade luncheon given in his honour last Wednesday. He did not so much as reiterate the recent prophecy of Sarnoff, who confessed that in the last year great strides had been made towards perfect televisional transmission. J. Howston, a Lancs independent at Preston, says he believes that immediately the big American film producers find their "talkie" returns on the wane they will turn seriously to television. They are doing so now, and when the great time arrives it will need a strong political dam to keep back the floods of American influence with which we may be overtaken. Fortunately, at least one British concern—the Baird Television concern—is wide awake, and is in close touch with Governmental authorities. "Roxy," in his after-luncheon speech, made everybody gasp with his "Waal, you ain't fooling anybody; you're just human, same as we are—only perhaps more so." That describes us exactly; we are getting as human as the Americans—and, one hopes, rather more so!

Lord Beaverbrook's Film Future

The Moss Empire circuit of forty-odd music-halls will definitely be wired for "talkies," and in all probability will be the first circuit to make provision for the projection of televised pictures. Differences of opinion among the directors have been reconciled up to a point permitting of this development, and it is pretty definite also that Will Evans, who is a director of the company, will take charge of all the film bookings. Other directors are Lord Ashfield, Sir Cunliffe Owen, Colonel A. C. Bromhead, Charles Gulliver, R. H. Gillespie and Lord Beaverbrook. The latter is reputed to have made an offer for the Fox holdings in the Metropolitan and Bradford Trust, the Gaumont-British financial company, in the hope that by augmentation he might acquire a powerful hold on the Gaumont-British circuit. Whether or not these Fox holdings are purchasable, even at their weight in gold, seems at the moment very doubtful. But whether or not Lord Beaverbrook ever takes any active part in the control of Britain's foremost circuit, the film industry can certainly prepare to give him a "big hand" in the near future. He is coming back, and when he does so his interests will extend throughout the whole of the industry—theatres, distributing and production. I shall not be surprised to learn that a number of foremost British legal and political personalities are linked up with him in a scheme to produce British films. That these will be of a robust Empire flavour may be taken for granted.

M.-G.-M. To Make "Oliver Twist"?

I learn that M.-G.-M. are trying to secure the rights of a stage adaptation of "Oliver Twist," and if successful will probably play Jackie Cooper, of Paramount's "Skippy," in the name part. Stumbling-block at present is price: the rights belong to a well-known British barrister, and everybody in England knows that if sailors don't care lawyers do! I hope Sam Eckman will be able to send over that story quickly: it made a great vehicle for young Coogan 'way back in 1920 or so; with dialogue and Jackie Cooper it ought to go still better.

Election Night Scenes

Most of the West End theatres and not a few in the suburban and provincial areas, remained open until the early hours of this (Wednesday) morning in order to entertain and interest the public in the earlier General Election Returns. In very few cases were there any indications that exuberance of spirit might be ousted by bad feeling between supporters of rival Parties.

The most genial gathering of film critics and other pressmen with their friends was staged at the Carlton Theatre, Haymarket, by Pat O'Connor, publicity chief for Paramount. How many of the guests realised the State of the Parties by the time they left takes some figuring out, but that they know to-day the state . . . . !

Delehanty On British Films

Tom S. Delehanty, of R.K.O.-Pathe, talked British films after the trade show of P.D.C.'s fine new Ann Harding picture "Devotion." He might have said that "Devotion" itself was more English than 75 per cent. of the British films produced since the quota, but he didn't. Instead he gave me his views—sane and well balanced—on the chances of recent British pictures in U.S.A. That his company, like himself, acknowledges the value of English atmosphere and backgrounds is exemplified in "Devotion," which introduces for the first time some fairly realistic shots of the Temple, and is in every way a story of London life and people. "But," Mr. Delehanty says, "British producers must not be confused between making pictures which are too parochial in appeal: there is no reason why, for instance, a picture like "The Calendar," should not appeal to American audiences, but one with dialogue and idiom peculiar to one or other of the English provinces may be almost unintelligible in London, let alone New York and the small towns of U.S.A. Delehanty is the kind of American whose criticisms of British films compel attention; they are so obviously free from prejudice, and so definitely stimulating that I think he ought to be invited to address the Film Group of the F.B.I. He'd probably refuse anyway. Delehanty has gone back to Paris to arrange final details of his recent Continental reciprocity agreements, and next week he expects to return to America.

Hullo, Twins! Hullo, Twins!!

Last week an operator at the London Pavilion was presented with twins. A day or two later a similar experience overtook the stalwart doorman at the same theatre. Operator is blaming the doorman for letting in whoever it was spread the infection. House manager is said to be petitioning headquarters to change the title of the current feature from "Bought" to "Sold." Wives of the doorman and operator are said to be writing Winnie Lightner (soon as they can) with an answer to the Pavilion's supporting film "Why Change Your Husband?"

First British Hotel Premiere

A foretaste of rushes at the Imperial Studios awhile back has given me a definite appetite for the special screening of British and Dominions' Matheson Lang picture, "Carnival," which Herbert Wilcox is showing at Dorchester House to-morrow (Thursday). The great little showman has asked me to attend a private luncheon prior to the show, which is, I believe, the first Press view of a British picture to be arranged in a large West End hotel. In America, I believe the Press and leading trade bookers are often given their first show of new films in a similar setting. Presumably, however, there can be no parallel, so far as refreshment is concerned, between American and British premieres of this kind; at least, one hopes not, or the spectacular scenes which we are promised in "Carnival" may have been wasted. Fancy watching Matheson Lang through the haze of bootleg!

Exhibitor Link With Edison

An interesting trade link with Edison, a tribute to whose memory was published in last week's Bioscope, is provided by the case of H. W. Harward, General Manager of Bournemouth Electric Theatre, who in his youth spent several years in the experimental departments of the famous inventor. Mr. Harward, still a man of considerable inventive ingenuity, was a keen Edison recruit and admirer, and he was lucky enough to enjoy the personal interest and attention of the great inventor. It was in those days that Edison introduced the original gold moulded records. It must be a queer experience to Mr. Harward to recall the occasion when Edison first projected a moving picture on a white sheet. He could little have dreamed at that time that he

would ultimately be responsible for the management of a palatial theatre with a screen probably twenty times as large as the one which Edison first used. Just before Mr. Harward severed with the Edison laboratories a big fire broke out in the factories at New Jersey and the whole premises were gutted. An idea of Edison's quick mental grasp of matters is suggested by the fact that almost before the firemen had left the scene the great inventor had engaged 1,000 men to clear away the debris and in a short time 3,000 were clearing a site for new premises, which were duly constructed within a period of a few weeks. One of Mr. Harward's most priceless possessions is a portrait of Edison presented personally by the inventor when he was 71 and bearing the inscription: "To Herbert Harward, from Thomas A. Edison."

British Sales In France?

Had lunch with Eddie Klein a few days ago, and found him as optimistic as ever in spite of the fall in the £. Eddie has recently come over from U.S.A. to represent certain independent producers here and on the Continent. He will operate principally in France, and is going to Paris to start up new offices next week. One of the few Americans I know of who just ask questions as though they might still have something to learn, Eddie Klein is due for a big break, and if any British house wants alert representation in Paris they might do well to get into touch with him.

Sidney Hayden Returning

Sidney Hayden, director of Kinemas, Ltd., South Africa, sailed from Cape Town aboard the *Armadale Castle* on the 16th, and is expected to arrive in London on Monday next, after an absence from this country of close on six months. Mr. Hayden will doubtless have some interesting stories to tell, not only concerning the progress of his own circuit, but the effect of recent internal changes in the South African trade.

Punk Posters

Allowing for hard times, I wonder whether theatres need run the kind of exterior publicity matter I saw a few days ago. Crudely hand-written announcements in chalk on a child's toy blackboard would have looked quite novel as a "front of house" display for "Skippy," or some such juvenile picture, but simply is not acceptable as regular display work in this year of 1931. Not even for a small family theatre in a dingy industrial setting. In another case brought to my notice a whole programme was scrawled on the back of an old 6-sheet poster, and a supplementary blackboard would have disgraced the meanest fishmongery I know. I have every sympathy with exhibitors who find themselves up against it and have to economise, but I feel that exterior theatre publicity should be the last line of such murderous economy. And since sharing terms are pretty general everywhere, is it not up to the renters to at least see that posters and other theatre publicity are up to reasonable standard: perhaps even supply these as an adjunct to the film as indeed many contracts are now made to provide.

British Kinematograph Society

The next meeting of the B.K.S. will be held on Monday, November 2nd, in the Gaumont-British Theatre, Film House, Wardour Street, at 7.45 p.m. The paper to be read is on the subject of Nickel Alkaline Storage Batteries, and is by Mr. B. Pontifex.

OBSERVER

C.E.A. Deputation Snubbed

Protest to Magistrates

A protest against the refusal of the Liverpool Justices to receive a deputation of exhibitors was made at the meeting of the Liverpool Justices Theatres and Public Entertainments Committee, on Friday. It may be remembered that the magistrates decided not to remove the restriction on the exhibition of "A" films.

When the licences were issued on Friday, R. K. Milne, who was instructed by the C.E.A., said the deputation, at some considerable inconvenience and expense, came to Liverpool for the purpose of interviewing the magistrates. This was the first time a C.E.A. deputation had been refused a hearing.

Mr. Milne said the licences with the restriction regarding "A" films would be accepted only "under protest." The Association felt, he added, that the full bench had not shown them the courtesy they had received in the past from that committee.

The Chairman: We have never been opposed to you nor have you been opposed to us, and we trust you will realise that we have a difficult task and help us, even if it involves sacrifice on your part.

It is significant that the annual report of the Committee contains a reference to the Home Office's suggestion of the condition dealing with the admission of persons under 16, "the principle underlying the condition being," to use the words of the circular, "that a child or young person under 16 should not be allowed to see an 'A' film unless the parent or guardian accepts the responsibility of taking the child with him."

Twickenham Super Changes Hands

Luxor for Joseph Mears

THE BIOSCOPE understands that the Luxor, Cross Deep, Twickenham, has passed from the control of Walter Bentley to that of Joseph Mears, the well-known London cinema proprietor.

The deal, which was concluded at the week-end, is said to have involved a figure of £110,000.

The Luxor was opened almost exactly two years ago, and was considered an outstanding theatre by reason of the Egyptian note in its decorative scheme. It will now be added to a chain that embraces two houses at Richmond, and the Sheen and the Kensington theatres.

Announcer Sets for Cinemas

New W.E. Service

Western Electric are now prepared to supply Managers' Announcing Systems to theatres wired with their apparatus.

Western Electric's Managers' Announcing System consists of a telephone transmitter, which may be installed in the manager's office or other desired location, and which permits the manager, by throwing a key, to make emergency announcements through the existing theatre horns.

Already over 50 applications for intallation have been received by Western Electric in England alone.



S. L. Rothafel ("Roxy") receives a silver elephant souvenir from Phil Hyams and Major Gale at the Elephant and Castle Trocadero, which he visited. With him in the group are the three brothers Hyams, Key Nyman and George Coles

Prince of Wales

To Open A.R.P. Studios

I understand the Prince of Wales will open the new Associated Radio Studios at Ealing Green early next month. This will represent the first tribute of its kind to be paid to a British studio organisation by any member of the Royal Family. The Prince has doubtless been influenced by the fact that Associated Talking Pictures, Ltd., and Associated Radio Pictures Studios, Ltd., are nominally British companies and by the fact that the directors of one of these companies include members of the Courtauld family, who are well introduced in Court circles.

The distinction which the Prince's visit will confer upon Associated Radio (affiliated to R.K.O. of America) will doubtless arouse natural envy among certain other British film producers whose associations with America are certainly less obvious even if they exist at all. I wonder what distinguished personage will be induced to open the gigantic new Gaumont-British Studio at Shepherd's Bush, which will shortly be completed. Royal honours in this instance should win the approval not only of the directorate of the corporation, but of the thousands of British investors whose financial support has contributed directly to the construction of these large new studios in Lime Grove. And doubtless our Royal Family—always anxious to promote British enterprise—would spare no effort to honour at the same time the British investing public.

M.

S.G.S. Semi-finals

The auction sweep first rounds and semi-finals were played at Stoke Poges on Sunday, the latter rounds resulting as follows:

SENIORS.—E. Mobbs beat G. Noble, 7 and 6; A. Noel Mobbs beat G. Clavering, 2 and 1; Mark Ostrer beat Max Rosher, 2 and 1; R. McCooey beat C. Wilcox, 4 and 3.

NOVICES.—E. Glover beat A. Hyman, 4 and 2; F. W. Winkles beat H. Adley, 2 up; R. Simnett beat S. Berney, 4 and 2; J. Wilcox beat Sam Smith, 8 and 7.

The finals will be played at Stoke Poges on Sunday next.

SPEAKING PERSONALLY

Alexander Wm. Kerly, a director of the Paramount Film Service, Ltd., passed away at his home, The Gables, Hordon-on-the-Hill, Stamford-le-Hope, on Thursday last, at the age of 73. Mr. Kerly was a very well-known figure in the City, and head of the famous firm of solicitors, Kerly, Sons & Karuth, of 10/11, Austin Friars, E.C., and was a director and formerly chairman for 14 years of the Paramount Film Service and its associated companies in Great Britain. His death will be a loss to the whole of the Paramount organisation, by whom he will be greatly missed.



A. W. Kerly

Stanley W. Banks has resigned his position at the Palace, Mansfield, where he has spent some years, and taken up duty as manager at the Majestic, Wath, in succession to Frank Clifford. Prior to his Mansfield appointment, Mr. Banks was at Chatham under Sir Oswald Stoll, and he has also held appointments in Hounslow, Jersey (C.I.), and Shepherd's Bush. He has issued a public invitation to the movie-goers of Wath to meet him personally at the Majestic with a view to discussing his future policy.

S. Tame, who has been associated with F.B.O., has joined the Birmingham sales staff of Warner Bros., and will handle their short product in the Midlands.

G. H. Minton has succeeded F. S. Sandover as manager of the Derby Turn Picture House. He has had a long association with the entertainment world, having been at one time M.C. of the Middlesex County Council for the parks and halls entertainments. On the managerial side he has been associated with halls at Willesden Green, Queen's Park and Harrow.

Albert A. Harrison, manager of the Tudor Theatre, King's Heath, Birmingham, is at present busily engaged in the organisation of a special Anniversary Service in connection with the "Valley Branch" of the British Legion, of which he is president.

Mr. and Mrs. Frank Thompson, of the Harehills Picture House, Leeds, have returned home from their film-making tour of the Holy Land and Egypt, in search of screen material for their production, "Seeing Is Believing." Their film, which is to be produced in three parts, will include shots of scenes on the Japanese liner, *Hakone Maru*, a panoramic survey of Egypt, and thrilling pictures of Vesuvius.

Councillor F. J. Spickernell, chairman of the Portsmouth Branch of the C.E.A., was returned unopposed to the Portsmouth City Council on Saturday. He was first elected in 1912, but subsequently lost his seat through his advocacy of a garden city housing scheme—which has since been carried out—returning to the Council again three years ago.

Esther Rose Fuller, elder daughter of J. Fuller, of Fuller's Exclusives, Ltd., Manchester, was married on Saturday to Samuel Ernest Howarth, only son of Mr. and Mrs. Ernest Howarth, of Blackley and Penrhyn Bay.

C. H. Manley has taken over the managership of the Tower Super, Peckham, after holding a similar post at the Shakespeare, Clapham Junction. He can certainly lay claim to versatility in the entertainment world, for, during his 23 years in the business, he has been cinema manager, stage manager and director, producer, actor and trouper and professional skating champion. He first entered the cinema side in 1911, when he managed the Klondike Cinema, Seaton, Northumberland. He has also played with Matheson Lang, when stage director for Tom Walls and Leslie Henson, and stage manager at the Fortune Theatre, W., for over three years. He also served for 18 months at Wembley with B.T.P.

C. Priestman has succeeded Wilfred Hayes as manager of the Riviera, Cheetham Hill, Manchester. He was formerly organist at the Paramount Theatre, Manchester.

Cyril Levy, who for many years was manager of the Scala, Birkenhead, relinquished that position on Saturday last. He has been succeeded by George Hazeldine Barker, relief manager on the A.B.C. circuit.

Philip Martell and his orchestra are concluding their engagement at the Alexandra, Stoke Newington, in order to join the Gaumont-British circuit, and they are to do duty at the Grand, Edgware Road, and the Grange, Kilburn. Martell's orchestra was formerly at the Orpheum, Golders Green, until the acquisition of the hall by A.B.C.

Maurice Crook has recently taken over the management of Clifford Kemp's Film Service, Ltd., in the North, in place of C. W. Symmons.

Frank Westcott, for many years past a prominent musical conductor in Newcastle-on-Tyne, died at Jesmond on Tuesday of last week. The interment took place at All Saints Cemetery, Newcastle, last Saturday, when a large and representative gathering of fellow musicians and members of the cinema trade attended.

E. Owen, who for some considerable time was on the sales staff of the Birmingham office of M.-G.-M., has joined the Birmingham branch of Universal, where he will cover the territory previously allocated to S. J. Barrett.

Jack Ross, who has been for some time on the equipment staff of British Acoustics in the Birmingham area, has now taken up an appointment in the London district.

Selling Cashier's Aids

Automaticket's Latest Success

Percy Phillipson has been at it again—blazing the trail for Automaticket machines on the Continent. This time it is for the new all-British hand-operated model, which was recently placed on the market.

He reports excellent business. Rotterdam has contracted to take one hundred machines a year for three years, while arrangements have also been made for their distribution throughout Czechoslovakia by a company in Prague.

Despite the competition in Austria with cheap German-made machines, a contract has been signed for a sale of a big number of the machines in that country. The Colonies are also finding the new model of use and contracts have been signed for their distribution in various cities.

"Bioscope" Readers' Forum

Co-operative Booking Already in Progress

THE EDITOR,
THE BIOSCOPE.

Dear Sir,

My name has figured in the Trade and Lay Press recently, not as the result of Press interviews, but no doubt due to the fact that I have brought to the notice of British exhibitors matters which I have considered it my duty to do as one of their representatives.

In view of certain comments that have appeared in connection with the activities of a certain American producing and distributing company, which also has an interest in the exhibiting side of the business, I should like it to be clearly understood that my relations with executives of producing, distributing and exhibiting companies have always been one of appreciation where their efforts have been aimed at establishing a great industry.

I have always expressed the view—and still do—that the British market should handle films manufactured in any part of the world, but I will always claim the right to criticise any firm, irrespective of nationality, where my sense of conscience is satisfied that their trading methods may be calculated to act harshly or unfairly upon their exhibitor customers in Great Britain, I having been one of those customers for a large number of years.

With regard to the numerous co-operative film booking rumours. I have heard many schemes discussed during recent months, and I know of several such undertakings trading in this country to-day upon terms contrary to the recently published resolution of the Kinematograph Renters' Society.

I have no other criticism to offer, except to say that should I at any time be associated with any co-operative booking organisation, it would not be with the intention of slashing film price. The outcome of any such policy can only result in plunging the industry into disorder, if not destruction.

No such co-operative scheme could be successful unless its objects were to bring about a more equal distribution of film rentals, including an endeavour to eliminate some of the excessive wastage which in my opinion is so rampant in the various sections of the trade.

We are all connected with a great industry, sections of which are tugging against one another, and if we are to continue to trade successfully, the various sections have got to pull together in the same manner that the other trades of the country are doing to tide over the temporary crisis which exists.

I wish to state most emphatically that despite reports in certain trade papers. my activities are in no way influenced by any anti-American prejudices.

Yours faithfully,
Arthur J. Gale.

90, *Regent Street, W.1.*
October 22, 1931.

A Mihaly Record

Mihaly Universal Tonefilm Syndicate have just published a letter they have received from the Williamson Film Printing Co., which states that Williamsons have run twelve million eight hundred and fifty-five thousand seven hundred and forty-two feet of sound film through three Mihaly soundheads since January without a service call.

British Studios To-day

Habberfield Leaves Gaumont—A.S.F.I.'s "M' Blimey"—Forde Starts—Hitch Cast—Rotha's Exhibition

Gaumont Studio Changes

Wm. A. Habberfield, for several years studio manager for Gaumont and since May, 1930, in charge of both the Gaumont studios, Shepherd's Bush, and those of Gainsborough at Islington, has, I understand, resigned his position with the company. There are also likely to be other changes of personnel before the newly enlarged Limes Grove studios are formally opened. I have it on the very best of authority that rumours to the effect that the whole of the personnel is to be disbanded are entirely incorrect. Changes are necessarily occasioned by the development of what is virtually a new studio organisation, and it is doubtless indications of such changes that have given rise to much baseless chatter in trade circles.



Wm. A. Habberfield

A.S.F.I. Starting a New One

Shooting begins at Wembley studio to-day (Wednesday) on a new A.S.F.I. production tentatively entitled "M' Blimey!" This is not, as the title might suggest, a sequel to the company's last production, "The Bells," but is described as "a rather fantastic comedy based on the adventures of two negroes who neatly turn the tables on some recent popular travel films by coming from a remote part of Africa to England to shoot material for a native travelogue on the manners and customs of the white races!" The idea is the product of Hans Nieter and Fred Swan, and the scenario has been written by J. Elder Wills and C. H. Dand. J. Elder Wills will direct. C. H. Dand is writing a burlesque commentary and dialogue.

The parts of the two negroes are being played by Sam Blake and E. Martin. Others in the cast include Kenneth Cove, Arthur Sinclair, Maire O'Neill and Bernard Ansell. United Artists will distribute.

Forde Starting "Lord Babs"

Work commences this week at the Gainsborough Studios, Islington, on Bobby Howes' second "talkie," "Lord Babs." As previously hinted, this farce has been converted into a musical picture, with revised dialogue and new lyrics by Clifford Grey. Walter Forde is directing, and the cast will include Jean Colin, Pat Paterson, Alfred Drayton and Clare Greet. Several parts are unfilled.

Benita Hume's Latest British Part

Warner Bros. First National's second production at Teddington Studios started on Monday. It is an adaptation—by Roland Pertwee and John Hastings Turner—of an original story by Jerome Kingston, and is being directed by J. Y. Daumery in English and French. A suitable title is yet to be found for the English version, but in the French it is titled "Le Soir des Rois."

Heading the cast are Benita Hume and Martin Walker, the former playing her last part in England before fulfilling her new American film contract. In support are D. A. Clark-Smith, Kenneth Kove, O. B. Clarence, Marie Wright, Hay Petrie, Helen Ferrers, Carol Coombe and Edward Wade.

Most of the action takes place in an old English castle and a Jermyn Street flat, and the sets have been so designed that slight alteration of furniture and decorations will make them applicable to both versions.

Hitch's Cast

"No. 17," an adaptation of the Jefferson Farjeon play, which is to be directed by Alfred Hitchcock for B.I.P., is on the point of starting production. Leon M. Lion will star in his original stage role of "Ben," and supporting him will be Anne Grey, Donald Calthrop, Ann Casson, Henry Caine and Garry Marsh.

"Frail Women" Additions

Maurice Elvey has added to his cast of "Frail Women," now in production at Twickenham, Frank Pettingell, who scored a great success in "Hobson's Choice"; Frederick Peisley and Kynaston Reeve, who was discovered in the Arts Theatre production of "Vile Bodies." They will support Mary Newcomb, who is starred with Owen Nares, Edmund Gwenn, Athole Stewart, Jane Welsh and Margaret Vines.

Manning Haynes Completing

Production of the current British Lion-Edgar Wallace thriller, "The Old Man," is scheduled for completion to-day (Wednesday), and Manning Haynes and his unit were hard at work throughout the week-end in an endeavour to finish on time.

Maisie Gay spent two whole days drinking endless bottles of "champagne" for her famous drunk scene with Frank Stanmore.

Rather Rotha—ish

Having visited the Zwemmer Gallery, Litchfield Street, Charing Cross Road, I think all British still cameramen and art directors able to swallow the bitter pill that their own work is unrepresented there should see Paul Rotha's assembly of film stills.

As a keen agitator for better British stills, I am disappointed that Rotha and his collaborators did not make this an international exhibition of film stills, but contented themselves with an exhibition of stills from a few international films.

The collection is not even described correctly by Rotha as one "representative of the most famous periods in film history," for, as an unceasing critic of British stills and an agitator for pictures of commercial value, I recognise that the period most worthy to be regarded as "famous" is that which gives us the highest standard in the workmanship and art of still photography—that period as far as British studios are concerned is *now*. Yet no British film of recent origin is represented in this Zwemmer collection, and the work of some of our best still cameramen, including Daniels, Stanborough, Protheroe, Hughes and others, is entirely ignored.



Leslie Howard, whose new role in P.D.C.'s "Devotion" is nothing short of sensational, is now playing at Elstree in Paramount's "The Head Waiter"

Rotha can scarcely hope to justify the inclusion in the collection of 40 American titles, 18 French, 41 German, 21 Russian (Soviet), against only 9 British ones. Nor can he regard as representative the 9 British films from which he has chosen his examples. The discriminations are distinctly in favour of "high-browism," which imparts the correct Rotha flavour.

"Stamboul" and Holmes Paul

When dealing with the second Paramount British production, "Stamboul," trade shown last week, our reviewer was misinformed that settings in the film had been executed by Major Rutherford. In view of the fact that the Oriental settings were one of the few points in favour of this film it is particularly unfortunate that Major Rutherford should have been given credit for work which he did not undertake.

Holmes Paul, well-known American Art-Director, who was brought over by Paramount when they first commenced working at Elstree, is entirely responsible for the settings in this picture, as in other recent Paramount productions. I am pleased to put this matter right: credit where credit is due.

Short Shots

B. L. Jacot has signed contracts with British International to write dialogue for eight films during the next two years. He is a native of Birmingham, and after an early education at King Edward's School, Aston, took a degree at Oxford, and later joined the editorial staff of the *Times*. His abilities as a short story writer have been recognised here and in America.

* * *

F. V. Merrick, President of Pentagram, informs me that his organisation is opening offices this week at 17, Coventry Street, Piccadilly Circus. 'Phone Gerrard 3949.

* * *

The new Nettlefold picture, "Two Way Streets," directed by George King, is completed, and is now in the cutting room. Sari Maritza stars.

W.H.M.

Mansfield Managers and Bogus Traveller

Police Applaud Gaut and Deacon

The Nottinghamshire Police have placed on record their special appreciation of the prompt action of W. S. Gaut, manager of the Associated British Cinemas Theatre, The Grand, Mansfield, and of V. Hugh Deacon, manager of the Empire, Mansfield, a Gaumont theatre, which led to the arrest of Thomas Baker, found guilty of fraudulently collecting money under false pretences. Baker called at the Grand, where he was seen by Mr. Gaut, who had read an announcement in The Bioscope warning Midland exhibitors to detain anyone representing himself as a special Bioscope canvasser. After Baker's departure, Mr. Gaut got into touch with Mr. Deacon, of the Empire, and other local exhibitors, with the result that when Baker arrived at the Empire he was detained and handed over to the police. He was subsequently sentenced to 6 months' imprisonment.

It is significant that Baker had been guilty for some time of systematic fraud in respect of several film trade papers, and although warning notices had several times appeared in a certain daily contemporary, Baker was not detected.

A day after The Bioscope warning he was under police protection, and several exhibitors in other towns had communicated his description to the police.

Midland exhibitors are evidently doubly astute: they are as quick to appreciate a good trade journal as they are to pick out a bogus caller.

The Bioscope places on record its appreciation of the smart piece of detective work which led to Baker's arrest.

Big E.T. Drop

German Chancellor Loses Eleven Million R.M.

(*By Our German Correspondent, Fritz Mann*)

According to official statistics now published the proceeds of Entertainment Tax in Germany in 1930 was only 64 millions against 75 millions in 1929. The decrease of 11 millions provides an indication of the catastrophic situation in the German cinema business.

Proceeds in 1931 will doubtless show a further loss.

* * *

The system of Selenophon has now been exemplified in different talkers in Berlin. The system, which does not infringe any other patent, shows good results. It can be foreseen that the Berlin talker producers will soon make use of it.

* * *

The situation affecting Terra continues to be uncertain. The hoped-for relief by the intervention of a Czechoslovakian financial group has not been realised, and the combination between Terra and Heros is not ratified.

Tallulah's "My Sin"

Tallulah Bankhead's second Paramount picture, "My Sin," is being presented at the Carlton Theatre to-day (Wednesday). In this thrilling story of the regeneration of a man and woman, Miss Bankhead is partnered by Fredri March.

Fox Rumours Spiked

Agreement To Stay Out Five Years

(*By Ernest Rovelstad, The Bioscope Representative in New York*)

Latest of the many rumours, all unfounded, that William Fox is re-entering the industry, and particularly that he is returning as the head of one or another of the leading companies, concerns anonymously circulated "tips" to buy Fox Film "A" stock. But this, as well as other rumours at various times that have had him coming back via Columbia, Fox and Universal, has shown no foundation in fact. The newest rumour has it that William Fox is buying up blocks of the Fox stock. But the entire situation is regarded as impossible.

There are still 3½ years to run on the agreement made with the Harley Clarke interests that Fox stay out of the picture business for five years.

Emanuel Speaks Up

And speaking of rumours, Emanuel Cohen has spiked reports that his current trip to the West Coast studios of Paramount concerns changes in studio personnel or production plans.

On his arrival in Hollywood he quashed these reports with the statement that his aim "is to acquaint the production organization here with the experiences and desires of the theatre and distribution departments of Paramount, so that we may build our pictures better."

He denied reports that he would take charge of production activity at the Long Island studios, or elsewhere.

Clara's Coming Back

Clara Bow is returning to the screen in an independent production for Sam Rork, with work to start December 1st. It is "Get the Woman," a story of the Canadian North-West by Nell Shipman, which ran in *McCall's Magazine* as "Monsieur Sweetheart."

Trade Journalists' Unwritten Law

Florabel Muir has been appointed editor of *The Hollywood Herald*, and Leo Meehan becomes publisher of the coast daily of the Quigley Publications. In making the announcement, Meehan said in part:

"Miss Muir believes in the unwritten law that news must be printed, and hopes the while that it will be cheerful."

She would need her optimism if she tried it in Britain; though The Bioscope proves it can be done.

French Government to Protect Native Film Industry

And Place Censorship Under National Control

(*From Our French Correspondent, Georges Clarriere*)

Principal executives of the French film production, distribution and exhibiting industries met at the Hotel Claridge, Paris, last Wednesday to honour Charles Delac, President of the Chambre Syndicale Francaise de la Cinématographie, who has been promoted Officer of the Legion of Honour, and in honour of Marcel Vandal, Georges Méliès and M. Roux-Parassac, created Chevaliers of the Legion.

Marie Roustan, Minister of Public Instruction and Fine Arts, took the chair, and in a long speech made it perfectly clear that the French Government has every intention of protecting the national film industry.

Reciprocity by means of gentle pressure was hinted at, rather than by heavy legislation or other legal proceedings which would in no way help either the art of the cinema or the welfare of public entertainment.

Speeches were also made by Louis Lumière and Harold Smith (representing the Hays Organisation) who conceded that Lumière was the inventor of the cinematograph. Speeches were also made by Léon Brézillon, vice-president of the French Exhibitors' Syndicate, by José Germain (Cens de Lettres), by Charles Méré (Authors' and Compositors' Society), by M. Natan, by M. Kaster and by Signor Esposite, specially delegated by the Italian Fasiste Cinematograph Commission.

What the outcome of this very thorough demonstration in favour of the French film and cinema industry will be remains to be seen; but it is hinted that, amongst other things, the present film censorship bureau will be abolished, and a new one created by the Conseil Superieur du Cinéma, thus bringing the industry more closely under Government protection.

* * *

The Etablissements Braunberger-Richebé have just opened "Les Variétés" at Toulouse, a 3,000 seat cinema, on the site of the old theatre of the same name. Amongst the many novelties of the hall is the glazed facade, giving full daylight to the foyers and corridors behind the two balconies.

* * *

Max Schach and Karl Grune, of Emelka, are here in Paris, also Dr. Bagier, of the German Tobis concern. Olaf Andersson, managing director of the Swedish Biograph (Svenska), is here, as was recently Samuel Nebenzahl, of Nero-Film, A.G. Berlin. Paris is full of Continental film agents and financiers, and the air is full of rumours, particularly about Gaumont-Franco-Film-Aubert, Emelka and Ufa.

Guild of Projectionists

By the courtesy of W. S. Veness, managing director of Venreco, Ltd., the monthly meeting of the Headquarters' Court of the above Guild will be held at the head office of Venreco, 76, Neal Street, W.C.2 (opposite New Saville Theatre, Shaftesbury Avenue), on Sunday, November 1st, at 11 a.m. A lecture and demonstration on "Theatre Lighting and Stage Presentations," also "Modern Effects for Projectors," will be given by Messrs. W. S. Veness and A. D. Gibbons.

BOX OFFICE FILM REVIEWS

"Devotion"

(P.D.C.)

Ann Harding Disguised

Shirley is introduced to Trent, a rising barrister, at her father's house. The meeting is momentary, but sufficient to kindle love. Her life is monotonous, and on her family going abroad she disguises herself as a middle-aged woman and obtains the post of nursery governess to Trent's little boy. The barrister is a busy man and Shirley devotes herself to his comfort.

Harrington, an artist, is tried for murder. Trent secures his acquittal. He calls at the barrister's chambers in the Temple, and, meeting Shirley, sees through her disguise. She sits for her portrait and the artist assures her he will not betray her secret.

A brief stay in London is made by Shirley's father. She dines with him and is bewildered to find Trent there as a guest. The barrister's excessive politeness convinces her he knows her secret. Harrington's portrait had already aroused his suspicions. Her attempt to reappear disguised before him is a fiasco. A mutual confession of love follows.

Though common knowledge, the fact that Trent is married to a dipsomaniac is unknown to Shirley. Sudden discovery when the wife finds the two together wrecks Shirley's happiness. Harrington attempts consolation and makes proposals she rejects. Ultimately, Trent's arrangements for divorce bring a happy marriage within sight.

This somewhat unusual story, thanks to skilful direction, and excellent acting, holds the attention from start to finish. If not strongly dramatic, there are many interesting and amusing situations. Starting with the clever transformation of the heroine from a charming creature into a bespectacled bonneted and common-looking woman.

Afterwards there is the embarrassing dinner party, the disguise breakdown and the sudden appearance of the dipsomaniacal wife.

Some comedy is interpolated by the housekeeper at the Temple chambers and her low type husband.

A pleasing child interest is presented by Trent's little son (Douglas Scott), the first English-speaking juvenile in a Hollywood film.

This, and, indeed, the whole picture is certain to make a strong feminine appeal. It is based on the novel "A Little Flat in the Temple," by Pamela Wynne. The settings, obviously of studio origin, err slightly on the side of ostentation. The house of Shirley's father suggests wealth and luxury, where she, without any apparent cause, plays the part of a servant. Trent's abode in the Temple is somewhat unconvincing. Though the Temple was at one time a vast monastery, with buildings extending to the Thames, it is doubtful if any remains of that period could now be found, with the exception of the church.

Ann Harding has a big part as Shirley. It could be played either on pathetic or humorous lines. Though free from hoydenism, the actress inclines to the latter course, with results vastly entertaining. It is a performance which, as stated, is certain to win feminine approval.

Leslie Howard—now appearing in British pictures—gives a splendid impersonation of Trent. Robert Williams has a fairly prominent part as Harrington the artist, in which he is excellent. Minor characters are all in good hands.

Suitability: Sound feature booking anywhere.

ANALYSIS

Story and Dialogue	15%	*out of*	20%
Direction	17%	,,	20%
Acting	18%	,,	20%
Recording and Photography	15%	,,	20%
General Appeal	17%	,,	20%
	82%	,,	100%

THE CAST

Shirley	Ann Harding
Trent	Leslie Howard
Harrington	Robert Williams
Mr. Mortimer	O. P. Heggie
Mrs. Mortimer	Louise Closser Hale
Sergeant Coggins	Dudley Digges
Mrs. Coggins	Allison Skipworth
Mrs. Trent	Olive Tell
Junior Partner	Claude King
Gas Inspector	Forrester Harvey

Offered by: *P.D.C.* **Produced by:** *Charles R. Rogers.* **Directed by:** *Robert Milton.* **Length:** 7,248 *feet.* **Release Date:** *March* 28, 1932. **Certificate:** *A.* **Photographed by:** *Hal Mohr.* **Recording:** *R.C.A. Sound on Film.*

I. J.

"Livingstone"

(Wetherell and Connor)

Great Traveller's Scenic Biography

The favourable review of this picture which appeared in The Bioscope for February 5, 1925, has been justified by a remarkable career of popularity, and the praise of many public men, including the Bishop of London, the Rev. R. F. Horton, etc.

The reissue differs little from the original. There is a musical accompaniment, but few sound effects, and no dialogue. The former might well have been introduced, while the absence of the latter somewhat militates against popularity with present-day audiences.

Nevertheless, the captions are praiseworthy in every respect.

The story of David Livingstone's life is splendidly sketched, including his boyhood in a humble Scottish home, his missionary activities, courtship and marriage to Mary Moffat, search for the source of the Nile, and determined efforts to fight the horrors of the slave trade.

As pointed out in our original notice, the picture is in no sense religious propaganda.

As a travel film it is certainly in the front rank. The Victoria Falls, crowds of natives (some acting with remarkable talent), and glimpses of animal and bird life are judiciously interpolated.

ANALYSIS

Story	10%	*out of*	20%
Direction	12%	,,	20%
Acting	15%	,,	20%
Recording and Photography	10%	,,	20%
General Appeal	10%	,,	20%
	57%		100%

THE CAST

M. A. Wetherell. Henry Walton. Molly Rogers Blanche Graham.

Offered by: *Wetherell and Connor, Imperial House, Regent Street.* **Directed by:** *M. A. Wetherell.* **Length:** 10,000 *feet.* **Release Date:** *Immediate.* **Certificate:** *U.*

I. J.



Junior Durken as "Huckleberry Finn" in Paramount's version of the Mark Twain story, reviewed on this page

"Huckleberry Finn"

(Paramount)

Mark Twain Again

By writing "Tom Sawyer," Mark Twain created such a likeable character in the person of Huckleberry Finn that he decided to write a story expressly about that young gentleman, with the result that this work made better reading than its forerunner.

The reverse, however, is the case in regard to the screen versions. The adapters, presumably to star Jackie Coogan, have transgressed considerably from the novel in introducing him in the character of Tom Sawyer at the commencement. In consequence of this the story resolves itself into a comparison between the temperaments of the two boys rather than follows the thrilling adventures of Huckleberry Finn. In truth, the film lacks the spirit of adventure for which the book is famous, and the result is essentially American rather than universal in its appeal.

Norman Taurog, who directed, has handled his juvenile players well, but the absence of really entertaining material limits his opportunities to offset the jarring tones of the juveniles' voices, which are so distinctly American as to limit very considerably its appeal to British audiences.

Huck Finn is a "dud" at school and has for friends just Tom Sawyer and his Aunt Polly. Real drama comes into his life when his father appears on the scene, and, in an effort to get hold of the money held by Huck's guardians, takes the boy away to an island in the river. Severely beaten by the father, he is ordered to write a note intimating his willingness for the father to have the money, but the latter, unable to read, falls into a trap conceived by the boy, who writes a warning message instead. The man is arrested.

Here Huck, unlike the boy in the novel, decides to go down the river on a raft, accompanied by his black servant and Tom. While drifting at night they rescue two rogues who fall overboard from a river steamer and who, playing upon the youngster's imagination, pass themselves off as exiled royalty.

When begging on behalf of the two impostors, the boys are taken in by a girl who befriends them, and from whom they hear about some money, hidden in the house, a half of which has been left to two uncles they have never seen. Tom, with the best intentions, reports this to the two men and they promptly take advantage of it. Huck, however, saves the situation, and after a battle-royal in which the director supplies some hearty slapstick, everything ends happily.

Junior Durkin takes all the honours as Huck Finn, and it is this character alone which makes the picture atall worth while. Jackie Coogan is too polished and never convinces as the rough-and-ready Tom Sawyer the book pictures. Mitzi Greene and Jackie Searle both do well in unimportant roles. Had the episode concerning the impostors been true to the book, Eugene Pallette and Oscar Apfel would have found considerably more opportunity to exploit the talents they both possess.

Suitability: Will pull where literary value counts, but will not satisfy popular audiences.

ANALYSIS

Story and Dialogue	10%	*out of*	20%
Direction	17%	,,	20%
Acting	15%	,,	20%
Recording and Dialogue	14%	,,	20%
General Appeal	9%	,,	20%
	65%	,,	100%

THE CAST

Tom Sawyer	Jackie Coogan
Huckleberry Finn	Junior Durkin
Becky Thatcher	Mitzi Greene
Sid Sawyer	Jackie Searle
The Duke	Eugene Pallette
The King	Oscar Apfel
Aunt Polly	Clara Blandick
Pap	Warner Richmond

Offered by: *Paramount.* **Produced by:** *Paramount.* **Directed by:** *Norman Taurog.* **Length:** 7,150 *feet.* **Release Date:** *May* 2, 1932. *Certificate:* *U.* **Recording:** *Western Electric on Film.*

H. M.

(*Continued on page* 21)

✱ **Denotes Registered British Film.**



Dorothy Bouchier and Joseph Schildkraut in Herbert Wilcox's new British and Dominions film "Carnival," which stars Matheson Lang. W. & F. will present the film at the Tivoli on Monday next, November 2nd, at 8.30 p.m.

Starting the Month Well

Ideal to Screen Four in Two Days

Ideal are to open November with London trade shows of four feature offerings, highly varied in character and with an appeal to the taste of every class of picturegoer.

On November 3rd (Tuesday), at the Astoria, Charing Cross Road, they are screening an exciting drama, "The Mystery Train," featuring Marceline Day, Nick Stuart, Hedda Hopper and Bryant Washburn This production is as notable for gorgeous gowns and scenic beauty as for the intensely realistic railway smash and the wild ride of a runaway observation car. A romantic story, it largely centres around the lovely Marceline Day—a girl with a past—who, rather than be used as a tool in the securing of a husband and a fabulously expensive jewel, offers to yield herself up to justice, even though innocent of the charge made against her.

As a foil to this arresting story, Ideal will screen the same morning the full-length farce, "Bill's Legacy," which features Leslie Fuller, Mary Clare and Angela Joyce, a well-known international beauty. The story deals with the vicissitudes of a paper-hanger who comes into a fortune and whose adventures in society make a highly diverting story. It is a comedy of misunderstandings, helped immeasurably by Mr. Fuller's irresistible drollery. "Bill's Legacy" is an Ideal production, made at Twickenham and directed by Harry J. Revier.

Clara Kimball Young will make a welcome reappearance in "Mother and Son," a story of mother-love, which Ideal will trade show on November 4th at the Astoria. Set in the Reno of yesterday and to-day, the story opens in a Nevada gambling saloon in 1910. It shows the Queen of Reno's night life forsaking the tables for good, devoting her future to her little son.

Two decades later she learns that the Stock Exchange crash has played havoc with her investments, and sees the imperilment of her son's future. Without hesitation, she decides to re-establish herself in a transformed Reno, there to recoup her losses and safeguard her son's future. The love story of the boy, who is aghast when he learns the source of his mother's income, resolves itself into a battle between filial duty and social aspirations.

With "Mother and Son," Ideal will screen the film version of "Rynox," the eerily unusual novel by Philip MacDonald, which Jerry Jackson produced and Michael Powell directed. The story is of a nature that keeps one guessing to the end, and its climax is so decidedly original that representatives of the Trade Press have been asked not to disclose the ending to their readers. This, one imagines, should be sufficient to whet the average appetite, for curiosity is still humanity's besetting sin. The cast includes Stewart Rome, Dorothy Boyd and John Longden.

Matheson Lang In Famous Role

Screen Version of "Carnival"

"Carnival," the stage play and film with which the name of Matheson Lang has always been associated, will be shown as a "talkie" at the Tivoli on Monday evening at 8.30 p.m. The new picture is a British and Dominions production, directed by Herbert Wilcox, and has been produced at the Boreham Wood studios.

Matheson Lang appears in his original role as Silvio Steno, being supported by Joseph Schildkraut, Dorothy Bouchier, Lilian Braithwaite and Kay Hammond, with Alfred Rode and his Tzigane band.

The story is of Silvio Steno and his wife, idols of Italy, who are to stage "Othello" in their theatre at Venice. The disparity between the ages of the two is more apparent sometimes than at others, although the two are devoted to each other. Simonetta, young and sometimes foolish, allows the ardent Count Andrea to make love to her and, on the night of the carnival, she is annoyed that her husband should be absent.

The importunities of the Count induce her to go to the Carnival with him. Silvio learns part of the truth and awaits the first night of "Othello," in which Simonetta appears as Desdemona. Then he determines to strangle her, but collapses and, upon recovery, learns that he misjudged his wife.

"Carnival" is spectacular, musical and dramatic.

Two Fox Shows Together

"Sob Sister" and "Cisco Kid"

Fox will show "Sob Sister" to the trade on Tuesday, November 3rd, at the Cambridge Theatre at 3 p.m. It tells the story of two newspaper reporters and their battle for romance and happiness against their keen desire to "scoop" each other for the day's news.

James Dunn, the star of "Bad Girl," has the leading male role, while Linda Watkins, one of the three Fox debutante stars, makes her film debut in this picture. Minna Gombell, who made such a favourable impression in "Bad Girl," also has a leading part.

With "Sob Sister," the Warner Baxter-Edmund Lowe picture, "The Cisco Kid," will also be screened. This tells of the further adventures of O. Henry's gay, reckless, lovable bandit, with a price on his head and Sergeant Mickey Dunn at his heels. The "Kid" is again played by Warner Baxter and the Sergeant by Edmund Lowe. The feminine element is supplied by Conchita Montenegro and Nora Lane.

A feature of this picture is the beautiful scenery of the lovely Arizona country.

"Devotion" for Gaumont Chain

Following upon Friday night's trade presentation, "Devotion," P.D.C.'s latest Ann Harding "Personality Picture," has been secured for the entire Gaumont-British circuit.

(*From page* 19)

"Wicked"

(Fox)

Elissa Landi Scores a Success

This film, remarkably well played and directed, and containing some strongly dramatic situations, is chiefly notable for the evidence it affords of Elissa Landi's claims to be considered an actress of outstanding ability.

There are points in the story which are too transatlantic to commend themselves entirely to British audiences.

Margot Rande's husband, shortly after their marriage, confesses to his wife that he has robbed a bank, and in seeking to make his escape from the police he is shot dead and Margot is roughly handled by the police when she tries to hide her husband's revolver. In a struggle the revolver goes off and a policeman is killed. Margot is tried for manslaughter and sentenced to five years imprisonment.

Scott Burrows, an old friend of Margot's, comes over from America when he hears of her trouble and does all he can to get her sentence reduced and alleviate her lot. He succeeds in obtaining for her the privilege of leaving the prison for the birth of her child.

On her return to complete her sentence the child is placed in an orphanage, and while Margot is still convalescent she is persuaded to sign a paper which enables the guardians to dispose of the baby by adoption to a wealthy couple.

When at last Margot is released she goes with Burrows to claim her child, but is refused even the name of the people who have adopted it.

Burrows succeeds in tracing it and Margot, seeing her child in a garden, secures it and takes it home.

The foster-mother comes with the police to demand the surrender of the child and Margot is threatened with a further term of imprisonment for kidnapping. Burrows, however, makes a strong appeal to the sympathies of the foster-mother, who is prevailed upon to give up her claim, and Margot and her child go to Australia with Burrows, looking forward to a happy future.

Though every sympathy will be felt for the unhappy young prisoner and there are scenes with her and the child which have a strong emotional appeal, the brutality of the police and the cruel insensibility of the prison and orphanage officials are so opposed to British ideas of justice and mercy as to give an atmosphere of unreality to the film.

The scenes in which various types of female prisoners are exhibited to visitors like animals in a cage is very artificial, only the hysterical outburst by Miss Landi having the ring of truth.

The direction is skilled and the acting all round is excellent. Elissa Landi looks beautiful and shows strong emotional power. Her voice is tuneful and pleasant. Victor McLaglen plays with cheerful humour and Irene Rich gives a charming picture of the childless wife. Una Merkel contributes some racy comedy, and all the smaller parts in a long cast are well played.

Suitability: Strong emotional appeal, especially to women of all classes.

ANALYSIS

Story and Dialogue	10%	*out of*	20%
Direction	17½%	,,	20%
Acting	18%	,,	20%
Recording and Photography	17½%	,,	20%
General Appeal	17%	,,	20%
	80%	,,	100%

THE CAST

Margot Rande	Elissa Landi
Scott Burrows	Victor McLaglen
Tony Rande	Theodore Von Eltz
June	Una Merkel
Judge Luther	Oscar Apfel
Mrs. Luther	Irene Rich

Offered by: *Fox.* **Produced by:** *Fox Films.* **Directed by:** *Allan Dwan.* **Length:** 5,174 *feet.* **Certificate:** *A.* **Release Date:** *Not fixed.* **Recording:** *Western Electric on Film.*

J. H. B.

"Riders of the Purple Sage"

(Fox)

Effective Western Drama

Here we have another screen version of a book by Zane Grey, who has proved himself a writer greatly to the taste of that large public that appreciates the simple dogmatic action of open air life in the Far West.

Originally written and screened as an indictment of Mormonism, the present version is simplified and improved by dropping that out-of-date topic and making it a mere adventure of cattle rustling.

Lassiter, a travelling cow puncher, rescues a man from a gang who are maltreating him, and finds that the victim is employed by Jane Withersteen, a ranch owner, who has suffered heavily from cattle thieves.

Lassiter determines to rid her of her enemies, but is handicapped by her aversion to the use of firearms. This aversion is overcome when a small relative of Jane's is kidnapped by the rustlers, and she gives Lassiter a revolver to assist him in the rescue of the baby. Lassiter succeeds by force of arms, but when besieged by the cattle thieves Jane has to abandon her ranch, which she sets on fire. With Lassiter, she and the baby escape to the mountains, where Lassiter stops pursuit by hurling a heavy rock on the pursuing enemy.

Much of the interest of the original story has been omitted with the elimination of the Mormon interest, and the present film is merely a conventional Western story of rapid action and with some sensational moments.

One is a stampede of cattle, broken up by the strenuous action of the hero, who gives a fine display of horsemanship. The climax is the avalanche of rock started by the hero to overwhelm his enemies, which is spectacularly effective, though it hardly provides a satisfactory ending to a Western love story.

George O'Brien, by his frank, pleasing personality and fine horsemanship, gains sympathy as Lassiter, and Marguerite Churchill does what is possible with the rather weak part of Jane.

Noah Beery plays a small part with incisive effect, and the general support is good.

The fine open air settings, amongst the mountains of Arizona, are very striking, and the photography is specially fine.

This is a good, if not outstanding, example of a very popular type of film.

Suitability: Sound attraction for drama houses.

ANALYSIS

Story and Dialogue	10%	*out of*	20%
Direction	10%	,,	20%
Acting	17½%	,,	20%
Recording and Photography	15%	,,	20%
General Appeal	17½%	,,	20%
	70%	,,	100%

THE CAST

Lassiter	George O'Brien
Jane Withersteen	Marguerite Churchill
Judge Dyer	Noah Beery
Bess	Yvonne Pelletier
Fay	Shirley Nails

Offered by: *Fox.* **Produced by:** *Fox Films.* **Directed by:** *Hamilton McFadden.* **Length:** 5,314 *feet.* **Certificate:** *U.* **Release Date:** *Not fixed.* **Recording:** *Western Electric on Film.*

J. H. B.



Hired to the electioneers—one of the Western Electric cinema vans in action at Hemel Hempstead

"The Sidewalks of New York"

(M.-G.-M.)

Keaton's Comedy Drama

The smileless Buster Keaton may always be relied upon to keep his admirers in a state of hilarious semi-helplessness, and in this latest vehicle of his they will have little with which to find fault as far as he is concerned. It is not Buster's best, but as a benefactor of the poor, a very unwilling and incompetent athlete, persistent wooer and brilliant tumbler he does some splendid work.

The story is two-thirds in brightest comedy vein and a third real gangster drama. This latter is not burlesqued, and its inclusion is to be regretted in that it deals with the exploitation of a youngster by a super "Fagin" of America's underworld. Realism is intensified by the extraordinarily fine acting of Norman Phillips, jun.

Hundreds of raucous voiced youngsters from New York's East Side make this surely one of the noisiest films on record, for they create pandemonium, on the arrival in the tenement quarter of the millionaire landlord, Mr. Harmon. Meeting with a veritable storm of garbage, which wrecks his car and disfigures his immobile features, for having interfered with the kids, he and his agent Poggle, Cliff Edwards, narrowly escape with their lives. But Harmon has seen and fallen in love with Margie, the sister of Clipper, the leader of the kids, and in order to be near her hits upon the bright idea of the Harmon Institute, a gymnasium where the kids can spend their time to the best advantage.

The idea is at first not a popular one, but, urged by Margie to show his manliness, the millionaire becomes the star performer. A delightful touch this, with Keaton at his best, fooling as a fighter and wrestler and coming off best in a miraculous fashion.

Harmon's well-lined pockets prove a mine of wealth to young Clipper, who takes his ill-gotten gains to Butch, a gangster who runs him, and who, later, exploits him in more serious crime. The drama reaches its height when Clipper, playing a part in amateur theatricals in which he has to pretend to shoot Harmon, is commanded by Butch to shoot to kill because of the knowledge Harmon has gained regarding their nefarious activities. To little Clipper the stage farce in which his benefactor dispenses undiluted mirth is anything but amusing, but he manages to resist even the evil influence and dreadful threats of Butch.

A glorious wind-up is Harmon's running fight with Butch's gang, from which he is rescued by the gang of kids, led by the now reformed Clipper, who make short work of their erstwhile allies.

The film abounds in cleverly conceived, funny episodes, of which Buster's absurd wooing is by no means the least, and his saving of Clipper from the police after the youngster has stolen his watch provides a touch of sentiment.

The supporting cast is excellent, with Anita Page as the rough diamond type of girl who stands aghast at the lavishness of her rich lover's home, and Cliff Edwards, as blandly amusing as usual in the role of the hero's general factotum.

Suitability: A film with obvious pull on the star's name.

ANALYSIS

Story and Dialogue	13%	*out of*	20%
Direction	18%	,,	20%
Acting	17%	,,	20%
Recording and Photography	18%	,,	20%
General Appeal	14%	,,	20%
	80%	,,	100%

THE CAST

Harmon	Buster Keaton
Margie	Anita Page
Poggle	Cliff Edwards
Butch	Frank Rowan
Clipper	Norman Phillips, jun.
Sergeant	Frank La Rue
Judge	Oscar Apfel
Mulvaney	Syd Taylor
Lefty	Clark Marshall

Offered by: *M.-G.-M.* **Produced by:** *M.-G.-M. from story by George Landy and Paul Gerard Smith.* **Directed by:** *Jules White and Zion Myers.* **Photographed by:** *Leonard Smith.* **Length:** 6,664 *feet.* **Release Date:** *Not fixed.* **Certificate:** *A.* **Recording:** *Western Electric on Film.*

H. M.

(*Continued on page* 23)



Bebe Daniels, who, with Warren Williams, stars in "The Honour of the Family," which First National is to trade show shortly

Stunting "Bad Company"

Realism in Leicester Square

"Bad Company," P.D.C.'s gangster picture (with Helen Twelvetrees and Ricardo Cortez), is doing remarkable business at the R.K.O. Leicester Square Theatre, as a result of which it will be retained there another week.

The success of "Bad Company" is a triumph of good entertainment plus the fine showmanship of W. H. Thornton, general manager of the theatre.

The week before it was shown it was heralded by a brilliant "trailer," to which a spoken commentary was attached, specially written in London and recorded by a well-known British stage and screen actor. Then Mr. Thornton focussed attention on his theatre by an exploitation campaign of great force and originality.

The exterior of the theatre has been given the appearance of being the centre of a really bloodthirsty battle, such as that seen at the climax of the picture. The island pay-desk is riddled with shot, the glass panels of the doors are cracked and broken, woodwork everywhere shows unmistakable signs of gangster activity on a large scale.

Outside, a fully uniformed American policeman is to be seen, carrying one of the fearsome guns used extensively in "Bad Company." Another uniformed man is to be seen in the vestibule, where there is also an armoury showing every type of weapon in the gangster arsenal, besides the body armour (complete with bullet dent) worn by every thoroughgoing thug.

Another fine feature of this clever exploitation idea is a loud syren, of the type used on American police cars. This is fixed above the Neon sign, and at definite intervals it is let off, and causes heads to be turned from every side of the square, so that Mr. Thornton may be said to have lived up to his slogan, "The show that makes Leicester Square look round."

Publicity for "The Great Gay Road"

Butcher's Aids to Showmen

Butcher's are to spare neither effort nor expense in helping exhibitors to put over "The Great Gay Road." Representatives are already armed with handsome albums, containing a selection of twenty-four tastefully tinted stills, as samples of the splendid selection that will be available for lobby and other display purposes.

In addition, Butcher's have now in the press an unusually elaborate exploitation sheet, with coloured reproductions of posters, day bills, banners and a complete range of line and half-tone blocks, available for advertising and programme purposes. This campaign sheet will be one of the most comprehensive that Butcher's have put out.

An effective scheme of direct publicity at the time of release is also under contemplation, details of which will be announced in due course.

"Loveliest of the Year"

Ideal's Claim for "Michael and Mary"

With a stage and screen following that must be enormous, the appearance of Edna Best and Herbert Marshall in the screen version of A. A. Milne's enormously successful play, "Michael and Mary," is certain, say Ideal, to be rapturously received. For in "Michael and Mary" these accomplished players have made, possibly, the loveliest picture of the year.

It is a picture that plays on the heart-strings—colourful, pathetic, unforced and intensely human, without a suspicion of a jarring note. Every incident is so vividly real that one's sympathy is instantly drawn to the lovely Mary, whose second wooing is destined to exert its reactions upon several human lives.

One happy touch is the incorporation in the earlier episodes of several of the familiar tunes of the 'nineties—melodies that will reawaken memories of the Boer War and the riotously happy celebrations of Mafeking Night. The producer, Victor Saville, has succeeded in recapturing the atmosphere of the colourful epoch, which, however, represents but a single phase of a picture that may be said to run the gamut of the emotions.

The gala presentation of "Michael and Mary" is arranged for to-morrow (Thursday) evening at the Phoenix Theatre.

Pola Negri's Come-Back

English Players in Strong Cast

Latest news of the special Negri production, "A Woman Commands," now in an advanced stage of production at the P.D.C. studios at Culver City, indicates that this feature is to be as strong as the finest features the Polish star has ever made.

The cast is very noteworthy. After Miss Negri's illness, Laurence Olivier, the young English actor who was to have had an important part, also fell ill, and Basil Rathbone was summoned hastily from New York to replace him. Roland Young, the inimitable British comedian, has also been signed, and an important character role is played by Reginald Owen, who has been seen in every part the stage has to offer. Another important part is in the hands of H. B. Warner, while the latest addition is the young English actor, Anthony Bushell.

The story, which is set in Serbia, is the work of Thilde Forster, a young German girl. The director is Paul L. Stein.

Charles R. Rogers, in charge of production at Culver City, is confident that "A Woman Commands" will establish Miss Negri as firmly in the talking picture world as "Passion" did in silent days.

Film Society's Show Off

As the L.C.C. is not yet in a position to permit performances, the Film Society's performance fixed for November 1st has been unavoidably postponed.

It is hoped, however, that two performances will be given before Christmas.

(*From page* 21)

✱" The Great Gay Road "

(Butcher's Film Service)

An Essentially English Story

Tom Gallon's story presents an appealing romance of English life. It recounts the adventures of an aristocrat turned tramp following a disagreement in earlier life with a father who evidently misunderstood him.

The merits of the novel as screen entertainment, notably for British audiences, are obvious: it is therefore a pity that in its adaptation and direction it has reached a length which does not avoid tedium. Cutting would improve the film immensely.

Much of the trouble might have been avoided had not the director, Sinclair Hill, allowed his imagination to run riot in sequences dealing with the whirling paraphernalia of Hampstead Heath on Bank Holiday. The English fair may make a good background, but a most likeable story such as this is should not be obscured by background material injected without sense of proportion.

An educated "tramp," known as "The Guv'nor," returns to the home he left twenty years previously and is accepted readily as the long-lost son for whom Sir John Crispin has kept a light burning by an open window to signalise his welcome.

Very soon the "Guv'nor" is in love with his cousin Nancy, a girl already engaged, and with a feeling of unworthiness he again leaves home to rejoin some old fair-ground associates. He is recalled from Hampstead Heath, where he acts as pianist in a side-show, and again returns home to strengthen Nancy's plea with his father to permit of her marriage with the youth she loves.

On his arrival he is confronted by the colonel of his old regiment, who, recognising him as a soldier with a bad record, promptly dubs him as an imposter, a charge he does not deny when challenged by his father.

Back again on the Heath, to which Nancy has followed him, the "Guv'nor" tells of his affection for her, but permits her to leave him under the false impression that he is not the son of Sir John Crispin.

Stewart Rome, in the part of a man who has roughed it for twenty years, is rather too much the gentleman and not enough the wayfarer, though he acts with sincerity throughout the more romantic passages. Frank Stanmore has the part of his inseparable companion, a specimen whose vocabulary is made up principally of "Blimeys" and "Strewths," but nevertheless a very amusing personality. Others in the cast are effective without showing any special brilliance.

Suitability: A British offering with big possibilities if suitably cut.

ANALYSIS.

Story and Dialogue	15%	*out of*	20%
Direction	10%	,,	20%
Acting	14%	,,	20%
Recording and Photography	16%	,,	20%
General Appeal	12%	,,	20%
	67%	,,	100%

THE CAST

"Guv'nor"	Stewart Rome
Crook Perkins	Frank Stanmore
Nancy	Pat Paterson
Aunt Jennie	Kate Cutler
Sir Crispin	Arthur Hardy
Colonel Trigg	Frederick Lloyd
The Man in the Car	Bruce Winston
Rodney	Billy Milton

Offered by: *Butchers.* **Produced by:** *Butcher's Film Service.* **Directed by:** *Sinclair Hill.* **Photographed by:** *Desmond Dickinson.* **Length:** 8,005 *feet.* **Release Date:** *Not fixed.* **Certificate:** *U.* **Recording:** *Visatone on Film.*

H. M.

"Palmy Days"

(United Artists)

Amusing and Spectacular

Eddie Cantor, in his tie-ups with Florenz Ziegfeld, has, in the past, set a standard which calls for considerable ingenuity to live up to.

"Palmy Days" starts off with a bang with Cantor at his best in a welter of farcical nonsense and some brilliantly executed ensembles by a whole army of beautiful girls. In fact, in the early footage it promises another "Whoopee," but expectations in this respect are not realised as the story unfolds itself. Comparisons are, perhaps, unfair, but with a star whose appearance on the screen is an event, it is inevitable that this should occur, particularly in films of this type.

On its merits it is a really good production, with heaps of laughs, songs and dance, and a bare sufficiency of perfectly photographed ensembles, producing bewilderingly beautiful effects. Only in spasms does the material provide opportunities for the real Cantor, and the absurdly rushabout story is not without its dull moments here and there.

Eddie Cantor is one of three assistants to a fake clairvoyant, his particular job being that of imitating the voices responding to the various sitters, a highly entertaining opening, though an unfortunate one in regard to implications levelled against spiritualism.

Eddie is sent by his boss to act the part of lover to the Amazonian gym. instructress at Clark's bakery, she having been told at a seance that a certain man would turn up. Clark himself, with business bad, seeks the advice of the impostor, and is told that at a certain time an efficiency expert will come to his aid. This job the fake has reserved for a more capable and criminally inclined assistant, and Eddie spoils his plans by accepting it himself.

Between bouts with his all too vigorous sweetheart, and his attempts to avoid his late associates, Eddie's lot is not a happy one. But worse is to come when he has charge of £5,000 bonus money, which Clark is to hand out to his employees at a garden party. At the function he is to announce his daughter's engagement, and Eddie imagines, quite wrongly, that he is the lucky man.

Being hard pressed, Eddie hides the money in a loaf, and when asked to produce it is unable to do so. Then follows a mad race to the store rooms and a hearty fight between the hero and the would-be thieves. Eddie is, of course, triumpahnt and regains the reputation he has been near to losing and also a bride who has proved too difficult to lose.

Charlotte Greenwood puts in plenty of hard work in support of the star and reveals the fact that, besides her extraordinary energy, she is the owner of a good singing voice. In a big cast, Barbara Weeks is effective as the daughter of Clark, a part well played by Spencer Charters.

Suitability: A good film for almost any class of house.

ANALYSIS

Story and Dialogue	13%	*out of*	20%
Direction	18%	,,	20%
Acting	17%	,,	20%
Recording and Photography	18%	,,	20%
General Appeal	15%	,,	20%
	81%	,,	100%

THE CAST

Eddie Simpson	Eddie Cantor
Miss Martin	Charlotte Greenwood
A. B. Clark	Spencer Charters
Joan Clark	Barbara Weeks
Joe the Frog	George Raft
Yolanda	Charles B. Middleton
Steve	Paul Page

Offered by: *United Artists.* **Produced by:** *Edward Sutherland for Samuel Goldwyn.* **Directed by:** *Edward Sutherland.* **Length:** 7,067 *feet.* **Release Date:** *April* 11, 1932. **Certificate:** *U.* **Recording:** *Western Electric on Film.*

H. M.

Short Product

"**STRANGE AS IT SEEMS**" (*Universal*). 851 feet. Release date: December 7, 1931. Certificate: U. No. 13 of this excellent series. Interesting facts about the Capitol, Washington, the Statue of Liberty, eccentric individuals and strange vocations.

"**BLESS THE LADIES**" (*Universal*). 1,764 feet. Release date: March 1, 1932. Certificate: U. Slim Summerville, Eddie Gribbon. The Bugler and the Sergeant continue their amusing rivalry while at the seaside. Decidedly funny.

"**YELP WANTED**" (*United Artists*). Columbia cartoon. 675 feet. Release date: Not fixed. Certificate: U. Amusing adventures of the dog "Scrappy" while getting medicine for another doggie. Clever work by Charles Mintz.

"**MONKEY BUSINESS IN AFRICA**" (*Ideal*). Educational Talkomedy. 1,979 feet. Release date: Not fixed. Certificate: U. The comical adventures of a party of film people on location in the African jungle. Andy Clyde is the star and, under the direction of Mack Sennett, his antics with a gorilla will thoroughly amuse most audiences.

"**SLIDE, SPEEDY, SLIDE**" (*Ideal*). Educational Talkomedy. 1,575 feet. Release date: Not fixed. Certificate: U. Daphne Pollard is the star in a little romantic comedy which is likely to appeal particularly to those with a knowledge of baseball. Some knockabout stuff may account for some appreciation.

"**THE NEVER NEVER LAND**" (*International Productions*). Series of six single reels. Certificate: U. Release: Immediate. Ratcliffe Holmes, the well-known explorer, speaks the running commentary to these scenes of the Northern Territory of Australia and of the aboriginal tribes who inhabit it. Though the photographic standard is not high, the scenes, generally speaking, are of fair interest. The recurring shots of a rather inane family listening to the commentary on the wireless are rather unnecessary. These films will be useful items at any theatre for programme filling. Reels 1, 2, 4 and 6 were screened.

"Bad Company"

We regret that through an unfortunate error in our review of "Bad Company" last week, this film was credited to United Artists and as having been produced by Columbia Pictures. This should, of course, have read: "P.D.C., produced by R.K.O.-Pathe of America."



What the Leicester Square Theatre would look like after the gangsters had called is illustrated by this "get-up" devised by Manager W. H. Thornton to put over P.D.C.'s "Bad Company," pre-released there this week—see page 22

"A Box Office Hit"

Sheehan on Landi's Latest

Clayton Sheehan, cabling from New York to W. J. Hutchinson, says "'The Yellow Ticket' definitely establishes Elissa Landi as the world's foremost female artist. This tremendously powerful drama is elaborately staged and is undoubtedly a definite box-office hit."

"The Yellow Ticket" has been adapted for the screen from Michael Morton's play and was directed by Raoul Walsh. With Miss Landi in the cast are Lionel Barrymore, Laurence Olivier, Walter Byron, Mischa Auer, Sarah Padden, Arnold Korff and Rita La Roy.

This is Miss Landi's fourth picture for Fox. She completed "The Yellow Ticket" just before she left Hollywood for her brief holiday in England. She returns to America very shortly to make further pictures for Fox.

Lining Up Shorts

Columbia's Diversified List

Columbia's line-up of one reel short features now in production includes a most diversified list of subjects, comprising sophisticated comedy, animated cartoons, current events, screen snapshots and travelaughs. The group of short features includes:—

"Soldier of Misfortune," an Eddie Buzzell "Bedtime Story for Grownups"; Charles Mintz's "Krazy Kat" cartoon "The Weenie Roast"; "Showing Off," presenting the latest adventures of "Scrappy" and his dog "Kippi"; "Curiosities" No. 226; Screen Snapshots No. 12, a new edition of Columbia's fan magazine; a new Walter Futter "Travelaugh," "Death Valley"; as well as the latest issue of Bryan Foy's "Monkeyshines."

Colman "Somewhere in Europe"

Ronald Colman, whose "The Unholy Garden" at the Dominion Theatre is now drawing the town, is at the present moment "somewhere in Europe," having left Hollywood for an unknown destination, and will be in London soon. That is his way of taking a quiet holiday.

In direct contrast to motion picture tradition, he boasts not of how many pictures he makes, but how few. Last October he finished "The Devil to Pay," his last Samuel Goldwyn picture, and in the six months which elapsed before he started work upon "The Unholy Garden" he was seen at the studio just once.

No Week—Bad Week?

Hundreds of unsolicited letters from exhibitors bearing testimony to the success of Metro-Goldwyn-Mayer pictures during the week prior to the General Election, generally considered the worst week of this year, have, according to an M.-G.-M. statement, been received by Sam Eckman, Jnr., their managing director.

"Trader Horn," "New Moon," "Min and Bill," "Inspiration" and a number of other M.-G.-M. features have been playing to exceptional business in all parts of the country, and seldom, if ever, has such excellent testimony been forthcoming from exhibitors.

This, says Mr. Eckman, goes to prove that no week need be a bad week. There's always Big money for Big pictures.

SCOTTISH SECTION

By Councillor James McBride

Paramount's Glasgow Project

It has been an open secret for many months that Paramount were the purchasers of prominent buildings with frontages on Renfield Street and other two adjacent side streets for the purpose of erecting a super cinema thereon. Tenants in the various properties vacated their premises last May, but no signs so far have been given of a start being made with the demolition. I learn that the delay has been due to difficulties that architectural experts had discovered in connection with the proposed new building. These have now been successfully solved and the work is likely to start early in the New Year.

Brightening Up Greenock

Although now resident in London, Sydney Friedman keeps a keen eye on the King's Theatre, Greenock, of which he is managing director.. His latest idea will make the natives of Greenock sit up and take notice of the King's. He has installed the largest outside lighting scheme of any cinema in Scotland. Over 300 ft. of Neon lighting now illuminates the entire facade in shades of red and blue, with the title "King's" in red in the centre. The cost of the installation will run well into four figures, and at the opening ceremony on Monday evening, Bailie R. Lemmon, the Convenor of the Greenock Corporation Electricity Committee, had a few pleasant remarks to make on the proprietor's enterprise. In the presence of members of the Greenock Corporation and representatives of Glasgow renters, Bailie Lemmon switched on the first illumination. The lead given by Mr. Friedman is likely to be followed by other enterprising exhibitors in Scotland, as I hear quite a few folks in the trade are making a trip to Greenock in the near future to see the system in operation.

Mihaly Makes Good in Scotland

Since Mihaly opened their Scottish branch at 8, Burnside Buildings, Burnside Street, Glasgow, some months ago, their manager, W. A. Saxby, has quietly, but effectively, put this sound system on the map in Scotland. The King's Cinema, Brechin; Picture House, Polmont; Black Bull Cinema, Kirkintilloch, have all been equipped, while the Spey Vale Cinema Company, which operates a number of village halls in the North, have been supplied with a portable set. Contracts have also been secured to equip the Picturedrome, Elgin; Alhambra, Dundee; Playhouse, Hamilton; Queen's Cinema, Stonehaven; and Central Cinema, Leith. The technical staff of the branch has been augmented by the engagement of James Chalmers, late of Chalmers, Ltd., and Powers Cinepone Equipment (Parent) Syndicate.

Our Luxurious Divan Tub
TIP-UP EASY CHAIR
FROM 25/-
50,000 recently supplied to the leading Glasgow Cinemas.
REPAIRS AND RENOVATIONS
of all kinds carried out without interfering with business.
Keenest estimates without obligation.
Write or Phone for our representative to call
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Sessue Hayakawa returns to the screen at last after years absence. He is to be seen in Paramount's "Daughter of the Dragon," in which Anna May Wong makes her "talkie" debut

Managerial Change-over

Manager J. W. Brown, who so capably controlled the destinies of St. Enoch Picture House, Glasgow, for the last few years, has now taken over the managerial reins at the Astoria, Round Toll, Glasgow. Mr. Brown is an expert at publicity, and as he now has a 2,000-seater to boost there will be ample scope for his exploiteering methods. His successor at St. Enoch is popular Jack Galbraith, whose management of the Rink Picture Palace, Paisley, when it was owned by the Bostocks, made him a familiar figure on West of Scotland cinema circles.

Prince Bendon Bereaved

Sympathy of the entire trade in Scotland will be extended to Prince Bendon, a veteran of the cinema industry, on the death of his wife on Thursday last, at their home in Glasgow after a short illness. The funeral, which was private, took place on Saturday at Craigton Cemetery, and among the floral tributes were many from various cinema organisations.

Benevolent Fund's Appeal

Circulars have been sent to every member of the trade in Scotland, appealing for subscriptions for the Scottish Cinema Trade Benevolent Fund. These should be sent to the Hon. Secretary, John A. Houston, 90, Mitchell Street, Glasgow. The Committee earnestly hope that present subscribers will induce others to become contributors to this deserving fund.

Cinema in Schools

The value of films as an aid to education is to be tested by Education Committee of Glasgow Corporation, who have sanctioned a six months' experiment in qualifying classes of selected schools in the City. Edinburgh is following suit, the Town Council having approved a proposal to show silent and sound films of an educational and cultural nature in a number of schools during the month of December.

Renting Changes

Willie Mann, manager of the Scottish Branch of F.B.O., has been appointed to a similar position with the new Pathe organisation in Glasgow, and has selected Willie Gray and Tom Pirrie, of W. & F. and Warner Bros. respectively, to be his salesmen. With such a team of contract getters the success of Pathe in Scotland is assured. They take over their new duties on Monday.

Legal and Financial News

Liverpool Scala's Five Per Cent.

Liverpool Scala Cinema, Lime Street, Liverpool, on the last year's trading, made a profit of £6,660, which has enabled a dividend of 5 per cent. to be declared. Councillor Alfred Levy, chairman and managing director, presiding at the annual meeting on Friday, said that since the company was formed in 1920, the total profits had equalled 72 per cent. of the capital of the company, and £26,863 had been placed to reserve and written off preliminary expenses and capital assets. The house receipts during the past year had been maintained and the policy of charging a reduced price during the afternoon had been justified. Attendances exceeded those of all previous years.

ROYALTIES ON TWO FILMS

After lengthy legal arguments, the hearing was concluded of an action brought by the Sound Film Industries, Ltd., of Reglan Gardens, Wembley Park, against the British Pictorial Productions, Ltd., of 90, Wardour Street, W., in the Willesden County Court, on Wednesday, before Judge Higgins. The claim was for £40 in respect of royalties on two films made by the plaintiffs on behalf of the defendants.

Judge Higgins, in giving judgment, said that he was of opinion that the making and delivering of the two films were two separate contracts, and therefore the plaintiffs were entitled to bring two separate actions, each for £50 for the making of the film and £20 for royalties. In this case they had brought one action for £50, which money had been paid, and then launched a further action for £40 for the royalties on the two films. He thought, however, that under the rules it was fatal to the plaintiffs to bring two summonses on the same cause of action, and therefore they could only recover one £20 in the present case. He would, therefore, give judgment for the plaintiffs for £20, and costs.

CINEMA PROPRIETOR'S FAILURE

The first meeting of creditors was held on October 22 at London Bankruptcy Buildings under the failure of Walter Watson Thompson, cinema proprietor, of Palace Hotel, Bloomsbury. The receiving order was made on October 8 upon the petition of Fox Film Co., Ltd., the action of bankruptcy cited being notice by the debtor of suspension of payment.

Mr. Ferrars Vyvyan, Official Receiver, reported that it appeared from the debtor's statements in preliminary examination that he had been connected with numerous cinemas, the last two being the Court Theatre, New Road, Brighton, and the Plaza, Tooting. A receiver had been appointed for the Court Theatre, and was now carrying on the cinema on behalf of the sub-lessees, he (debtor) being behind with the rent. With regard to the Plaza, the debtor had explained that in January last he obtained from the sub-lessee an assignment of the lease with 16 years to run at an exclusive rental of £30 per week. That rent was much too high to admit of a financial success, and the landlord had entered into possession.

The debtor had not lodged a statement of his affairs, but he roughly estimated his liabilities at £3,500, and had no free assets of any description. He attributed his failure to loss on the trading at the before-mentioned cinemas.

The case was left with the Official Receiver to be wound up in the ordinary course of bankruptcy.

A FILM RENTER'S FAILURE

The statutory first meetings of creditors was held on October 23rd at London Bankruptcy Buildings, under the failure of Mrs. Encarnacion Rosa Scott, film renter, trading as "Star Films" at 99A, Charing Cross Road, W.C.

The debtor states that she is the widow of Walter Scott, a film agent and manufacturer. She carried on the business, and down to 1929 it had been registered as the American Company (London), Ltd. The company went into voluntary liquidation in May, 1929; no return was made to the shareholders, and she (debtor) estimated her loss in connection with it at £60,000. A short time prior to the liquidation Films Distributions, Ltd., had been registered with a capital of £1,000 in £1 shares. She held one-half of the subscribed shares and acted as managing director of the company until it went into voluntary liquidation in June, 1930, with an estimated loss to herself of £12,000.

The debtor has further stated that with £100 she then started business as a film renter, with premises at 99A, Charing Cross Road, the intention being to establish herself in the trade, and, if possible, to clear off the debts of the last-mentioned company. Her idea was to provide "silent" films to be shown between "talkies," as at that time several cinemas were fighting "talkies" and keeping to the "silent" films. That venture also proved a failure, and she now owes about £500, but does not admit insolvency, as her assets should realize £1,300. The present position is attributed to loss in connection with a contract for the supply of "Inkwell Cartoons."

A resolution was passed for Mr. George W. Haynes, certified accountant, 93, Mortimer Street, W., to act as trustee, with a committee of inspection consisting of three creditors. The fidelity bond was fixed by Mr. F. Vyvyan, the Official Receiver, at £1,000.

NEW FROGNAL LICENCE CANCELLED

A sitting of the London Bankruptcy Court was held on October 21 before Mr. Registrar Warmington for the public examination of Frank Beard and Horace Joseph Johnson, who had traded as cinema proprietors under the style of Beard & Johnson at the New Frognal Cinema, Finchley Road, N. The debtors failed last July, with liabilities £1,951 and no assets whatever.

Questioned by Mr. H. Wheeler, Assistant Official Receiver, the debtor, Beard, said that in July, 1927, he and Johnson provided £1,500 in equal proportions as capital and purchased for £1,250 the residue (19 years) of the lease of the New Frognal Cinema. They carried on the business with success until September, 1929. Their plans for making two emergency exits were seriously obstructed, with the result that the L.C.C., after provisionally suspending their licence, cancelled it last January.

In May they were sued for arrears of rent from September, 1929. They defended the action and counterclaimed £2,000 for loss of profits and the value of the lease, but judgment and costs in the action were awarded against them, and these proceedings ensued.

The debtors attributed their failure and insolvency to the suspension and loss of their licence through the failure of the landlord to comply with the requirements of the London County Council.

The debtor Johnson corroborated the evidence given by his late partner, and the examination of both debtors was concluded.

PETITION FOR WINDING UP THREE THEATRES

Three petitions for the compulsory winding up of Exchange (Blackburn), Ltd., New Central Hall (Blackburn), Ltd., and Olympia (Blackburn), Ltd., came before Mr. Justice Eve in the Chancery Division on October 26th.

W. Hunt on the first petition stated that the parties had been negotiating and they had practically come to terms. Certain offers were made to a group of creditors he represented, which they were prepared to accept. It was, however, necessary to communicate with the North of England, and he asked that the petition should stand over for another week.

Counsel for the company assented.

His Lordship agreed to the adjournment and allowed a similar postponement of the second petition against the New Central Hall (Blackburn), Ltd., where the circumstances were the same.

With regard to the petition against Olympia (Blackburn), Ltd., the parties, said Mr. Hunt, had come to terms and he asked his Lordship to dismiss the petition without costs and at the same time to discharge the provisional liquidator. His Lordship made an order dismissing the petition accordingly.

KINGSTON SUPER WINDING UP

Mr. Justice Eve, in the Chancery Division on Monday, made an order for the compulsory winding up of the Kingston Super Cinema, Ltd.

Counsel for the petitioning creditor said he was supported by eight other creditors. There were no notices of opposition.

BLACKPOOL CINEMA ACCIDENT

Blackpool Winter Gardens & Pavilion Co., at the local county court last week, defended an action for damages brought against them by Mrs. P. Brimble, of Bolton, in respect of an accident at the Winter Gardens Cinema. When plaintiff and her husband visited the cinema they had to occupy a seat in the nature of a form, and not the usual plush seat, at the top of four steps. When they decided to leave the cinema, they alleged there were no lights up, nor were there any about the steps. It was very dark, and, while leaving, the plaintiff fell down the four steps and received a broken nose, two black eyes and bruises.

After a short adjournment, defendants offered the plaintiff a sum of money, *ex gratia*, and a sum for costs. The case was withdrawn on terms endorsed on counsels' briefs. Allegations by plaintiff against defendants were withdrawn.

NEW COMPANY

BRITISH UNITED FILM PRODUCERS CO., LTD.—Private company. Registered October 22nd. Capital £2,500 in £10 shares. Objects: To improve the status and promote the general interests of the British film-making industry in the British Colonies, Protectorates and Mandated Territories or elsewhere, etc. The subscribers (each with one share) are: C. H. Garrett, "Bevendene," Caterham Valley, Surrey, solicitor; J. Britton, Amherst Cottage, Riverhead, Sevenoaks, Kent, solicitor. The first directors are not named. No share qualification required. Solicitors: Vizard, Oldham, Crowder & Cash, 51, Lincoln's Inn Fields, W.C.2. Registered office: 21, Tothill Street, S.W.1.

SHARE PRICES

Messrs. Redway, Mann & Co., Ltd., state that the market closed on the following quotations:—

Name.	Value.	Last Week.	This Week.
A. P. P. H.	ord. £1	15/6	15/4½
Assoc. Talking Pics.	....	1/3	1/3
Assoc. British Cinemas	....	4/4½	4/7½
Do.	pref. £1 f.pd.	13/3	15/4½
Blunt & McCormack	....	—	—
Brit. Int.	ord. 5/-	4/9	5/1½
Do.	pref. £1	17/9	17/4½
Brit. Instr.	ord. 10/-	2/1½	2/3
Do.	def. 1/-	—	—
Brit. Lion	def. 1/-	-/2	-/2
Do.	pref. £1	3/9	2/9
Brit. Filmcraft	ord. 5/-	—	—
Brit. & Dom.	def. 1/-	-/4½	-/4½
Do.	ord. £1	3/-	3/-
Brit. Screen Prod.	5/-	—	—
Brit. & For.	ord. 5/-	—	—
Brit. Photo-tone	....	—	—
French Do.	....	—	—
Blattner	def. 1/-	—	—
Denman P.H.	£100 7% deb.	80	85
,, Con.	,,	82½	90
Gaumont Brit.	ord. 10/-	9/-	9/-
Do.	7½% £1	15/6	16/9
Gainsborough	ord. £1	7/6	7/6
Do.	def. 1/-	-/6	-/6
Gen. Theatre	pref. £1	7/3	7/6
Do.	6½% deb.	67	66
Met. Cinema....	ord. 10/-	—	—
Do.	def. 1/-	—	—
Movie Colour	....	-/7½	—
Morgan Film Service	....	—	—
Non-Flam.	ord. £1	-/6	-/6
Do.	def. 1/-	-/1½	-/1½
New Era N.P.	ord. £1	—	—
Do.	def. 1/-	—	—
P.C.T. Cons....	7% £1	16/-	16/6
P.C.T.	"B" £1	17/-	17/-
P.C.T.	7½% pr. or.£1	13/6	14/6
Stoll Th.	ord. 5/-	4/6	4/-
Tussaud's	£1 pref.	25/-	26/-
Do.	def. 1/-	4/4½	4/3
United P.T.	£1	1/1½	1/6
Do.	7% deb.	77¼	76
Union Cinema	def. 1/-	—	—
Do.	10% 5/-	1/5½	—
Welsh-P'rson-Elder	8% £1	-/4½	-/4⅞
Do.	ord. 1/-	-/¾	-/¾

London Trade Show Diary

THURSDAY

"Michael and Mary" ..... **Ideal**
Phoenix, 8.45

Ideal's much awaited Gainsborough production, "Michael and Mary," is to be shown to the trade at 8.45 p.m. to-morrow (Thursday). Edna Best and Herbert Marshall are the stars in this adaptation of A. A. Milne's delightful play.

"The Vanishing Legion".....**Ideal**
Astoria, 10.45

The first episode of Ideal's next serial, "The Vanishing Legion," is due for presentation at the Astoria at 10.45 a.m. to-morrow (Thursday), when two shorts will also be shown.

"The Last Round Up".....**Equity British**
12, D'Arblay Street, 11.30

Equity British will offer to the trade "The Last Round Up" at 11.30 a.m. at 12, D'Arblay Street, to-morrow (Thursday).

FRIDAY

"Daughter of the Dragon".....**Paramount**
Carlton, 10.30

"Daughter of the Dragon," another episode in the Sax Rohmer series, with Anna May Wong, Sessue Hayakawa, Bramwell Fletcher, Holmes Herbert and Frances Dade, will be trade shown by Paramount at the Carlton on Friday.

"Looking for Trouble".....**P.D.C.**
Phoenix Theatre, 3

Eddie Quillan and Robert Armstrong are co-starred in "Looking For Trouble," a breezy story of a radio repair man who falls foul of a gang of crooks. Eddie appears as Tommy Jordan, who, sent to repair a radio in a mysterious apartment, saves a boxer—Robert Armstrong—from the crooks who want to run him. The two become fast friends, but are later brought into open conflict with the gang in attempting to save Tommy's girl—Joan Peters—from the chief crook. After a tremendous fight they prove successful, and the wrong-doers find their way to jail. P.D.C. will present it at the Phoenix at 3 p.m. on Friday next, October 30th.

"Gipsy Blood".....**Wardour**
London Hippodrome, 3

"Gipsy Blood," directed by Cecil Lewis for B.I.P., brings Bizet's opera, "Carmen," to the screen. Wardour will trade show it at the London Hippodrome at 3 p.m. on Friday next, October 30th.

"That's Cricket," a pictorial interview with the Australian Test team, will precede the feature.

"Riders of the Rio Grande"
Equity British
12, D'Arblay Street, 11.30

"Riders of the Rio Grande" is another which Equity British will offer to the trade on Friday, October 30th, at 11.30 a.m.

"The Spirit of Notre Dame".....**Universal**
Prince Edward, 3

Universal's "The Spirit of Notre Dame," produced by Russell Mack, stars Lew Ayres, Frank Carideo, J. Farrell MacDonald, Sally Blane and a number of prominent professional footballers. It is to be trade shown at the Prince Edward at 3 p.m. on Friday next, October 30th.

MONDAY

"Ubangi" ..... **Filmophone**
Phoenix, 3

Filmophone's wild animal picture, "Ubangi," will be shown to the trade at the Phoenix Theatre at 3 p.m. on Monday next, November 2nd.

"Covered Wagon Trails".....**Equity British**
12, D'Arblay Street, 11.30

"Covered Wagon Trails" will be shown by Equity British on Monday next at 12, D'Arblay Street, at 11.30 a.m.

"The Vanishing Legion".....**Ideal**
Gaumont Theatre, 11

Episodes 2, 3 and 4 of "The Vanishing Legion" and two shorts will be shown by Ideal at the Gaumont Theatre at 11 a.m. on Monday, November 2nd.

"Carnival" ..... **W. and F.**
Tivoli, 8.30

At the Tivoli at 8.30 p.m. on Monday next, November 2nd, W. & F. will screen "Carnival," their next British and Dominions picture starring Matheson Lang, Joseph Schildkraut, Dorothy Bouchier, Lilian Braithwaite and Kay Hammond appear in support.



Gordon Harker, "Crown Prince" among potentia British stars, in the Twickenham production "Jack O' Lantern"

TUESDAY

"Personal Maid".....**Paramount**
Carlton, 10.30

Nancy Carroll is in the title role of "Personal Maid," which Paramount will trade show at the Carlton on Tuesday, November 3rd at 10.30 a.m. The cast also includes Pat O'Brien Gene Raymond, George Fawcett and Mary Boland.

"My Wife's Jewelry" will also be shown.

"Friends and Lovers".....**Radio**
Phoenix, 3

On Tuesday, November 3rd, at the Phoenix at 3 p.m., Radio are trade showing "Friends and Lovers," featuring Adolphe Menjou, Erich Von Stroheim, Lily Damita and the young English stage star, Laurence Olivier.

"Oklahoma Kid".....**Equity British**
12, D'Arblay Street, 11.30

Continuing their run of trade shows, Equity British will show "Oklahoma Kid" at 12, D Arblay Street, at 11.30 a.m.

"Sob Sister".....**Fox**
Cambridge, 3

Another thrilling romance with James Dunn in the leading role is "Sob Sister," which Fox will screen at the Cambridge at 3 p.m. on Tuesday next, November 3rd.

The Warner Baxter-Edmund Lowe film, "The Cisco Kid," will also be shown.

"The Mystery Train".....**Ideal**
Astoria, 10.30

Two features will be shown by Ideal at the Astoria at 10.30 a.m. on Tuesday next, November 3rd. The first, "The Mystery Train," stars Marceline Day and Nick Stuart, while the second, "Bill's Legacy," is a full-length farce from the Twickenham Studio, starring Leslie Fuller.

"Many Waters" .....**Pathe**
Prince Edward, 3

"Many Waters," the first production to come from John Thorpe's independent unit and which is to be handled by Pathe, is to be trade shown at the Prince Edward at 3 p.m. on Tuesday next, November 3rd. The featured players are Elizabeth Allan, Arthur Margetson and Lilian Hall Davis.

WEDNESDAY

"Dr. Josser, K.C." ..... **Pathe**
Prince Edward, 3

Ernie Lotinga will be seen again as "Josser"—this time in "Dr. Josser, K.C.," which will be shown by Pathe at the Prince Edward at 3 p.m. on Wednesday. Molly Lamonte appears in support of the star.

"O'Malley Rides Alone".....**Equity British**
12, D'Arblay Street, 11.30

Another Western from Equity British is "O'Malley Rides Alone," which is to be shown at 12, D'Arblay Street, at 11.30 a.m. on Wednesday next, November 4th.

"Mother and Son".....**Ideal**
Astoria, 10.30

Clara Kimball Young makes a welcome reappearance in "Mother and Son," a story of mother-love, which Ideal will screen at the Astoria at 10.30 a.m. on Wednesday next, November 4th. A British feature, "Rynox," will also be shown.

"Waiting for the Bride".....**Radio**
Phoenix, 3

The All-Technicolor "Waiting for the Bride" will be presented by Radio on Wednesday, November 4th, at the Phoenix at 3 p.m. A light romantic comedy, it features Mary Brian, Marie Prevost and Johnny Hines.

M-G-M SHOW CANCELLED

"Susan Lenox—Her Fall and Rise" will not be trade shown by M.-G.-M. this (Wednesday) evening, as announced in our last issue.

Board of Trade Evidence

WEDNESDAY, NOVEMBER 4

O'Malley Rides Alone (Equity British), Own Theatre.

Dr. Josser, K.C. (Pathe), Prince Edward.

THURSDAY, NOVEMBER 5

Parting of the Trails (Equity British), Own Theatre.

Out of the Blue (Pathe), Prince Edward.

FRIDAY, NOVEMBER 6

Caught and The Thirteenth Alarm (Paramount), Carlton.

Code of the West (Equity British), Own Theatre.

Latest News About Pictures— in Pictures

BIOSCOPE ART . . . .
SECTION .·. STILLS . .
FROM FORTHCOMING
BOOKINGS. ———

Foster Short
News
Pictures
in
Pictures

BIOSCOPE ART . . . .
SECTION :: STILLS . .
FROM FORTHCOMING
BOOKINGS ———

Pathe's First Three



1

2

3

4

"MANY WATERS"

"OUT OF THE BLUE"

and

"DR. JOSSER, K.C."

PATHE will commence operations as a separate entity with three impressive British subjects. These include the initial Associated Metropolitan Productions output "Many Waters" (No. 1), Monckton Hoffe's play, with Lillian Hall-Davis, Elizabeth Allan and Arthur Margetson, for presentation on November 3; "Dr. Josser, K.C." (4), with Ernie Lotinga starring, for trade show on November 4; and "Out of the Blue" (2 and 3) playing Gene Gerrard, Jessie Matthews and Fred Groves, for presentation on November 5. All the shows will be held at the Prince Edward Theatre at 3 p.m.

Four More from Ideal——



For presentation at the Astoria, Charing Cross Road, on Wednesday, November 4, at 10.30 a.m., Ideal Films have "Mother and Son," a melodrama set in the pleasure-loving Reno. On Tuesday, November 3, at the same place and time, "The Mystery Train" will be screened. These will be preceded in each case by——

—Include Two British Films



———the Ideal British pictures, "Rynox," starring Stewart Rome, John Longden and Dorothy Boyd, and "Bill's Legacy," made at Twickenham, with Leslie Fuller, Mary Clare, Angela Joyce and Syd Courtenay in the cast.

Warner Baxter . . .

FOX PRESENTS "THE CISCO KID"



Edmund Lowe, Conchita Montenegro and Nora Lane are added attractions in this picture, which has just arrived here and will be shown to the trade on Tuesday next, November 3, at the Cambridge Theatre at 3 p.m.

. . . Matheson Lang

W. and F. PRESENT "CARNIVAL"



For early presentation at the Tivoli, this Matheson Lang vehicle has Dorothy Bouchier and Joseph Schildkraut alongside the star. Herbert Wilcox directed for British and Dominions.

"Get-Rich-Quick Wallingford"



William Haines, supported by Jimmy Durante, Ernest Torrence and Leila Hyams, in his new M-G-M comedy, recently trade shown and to open at the Empire, Leicester Square, shortly.

"Looking for Trouble"



P.D.C. present a new "Personality Picture," featuring Eddie Quillan and Robert Armstrong, with Ginger Rogers and Joan Peers in support. Directed by Ralph Murphy, "Looking for Trouble" will be trade shown on Friday at the Phoenix Theatre at 3.

Tallulah Bankhead—"Her Sin"

New Paramount Picture



At the Carlton Theatre to-day (Wednesday), Paramount will present the new Tallulah Bankhead film "Her Sin," in which Fredric March and Bramwell Fletcher have big parts.



THE BIOSCOPE

At the C.E.A. Meetings

Film Transport Costs

West Lancs Considers Renters Should Pay a Share

That the renters should be called upon to pay a share of the transport costs of films, instead of the exhibitor having to bear the entire charge both ways, was the feeling of last week's monthly meeting of the West Lancs Branch.

It was decided to ask the officers of the Association to approach the K.R.S. with a view to discussing the matter.

Reports were presented of meetings of local groups of exhibitors to discuss the incidence of the added Entertainments Tax. Those meetings already held have accepted the principle of passing on the tax.

THERE was a big attendance of exhibitors from all parts of North and West Lancashire. JAMES ATROY presided.

Heavy Cost of Film Transport

Arising from the minutes, the CHAIRMAN referred to the heavy cost which fell on exhibitors through having to pay **carriage on films**, both to and from the renters' offices. In his opinion the Branch should bring pressure to bear on C.E.A. headquarters with a view to influencing them to take up the matter with the K.R.S. A concession was certainly due to exhibitors. The renter should pay carriage one way.

The SECRETARY pointed out that if a resolution were adopted, it would automatically go to the General Council, which was composed of delegates from all the Branches, and would then be passed on to the committee which met the renters. If the West Lancashire Branch could get the Press on its side then it would be all right. Exhibitors in Manchester, Liverpool and other cities and large towns did not have to pay carriage costs, and had no idea what a serious matter this was to theatres distantly situated from renters' depots.

Finally, on the motion of the CHAIRMAN, it was unanimously decided to ask the C.E.A. headquarters to take up with the K.R.S. the question of carriage on films, and to urge that the renters should meet part of the cost.

Tax Tickets "Get Out"

The SECRETARY said that some little time ago the Branch adopted a resolution dealing with **Entertainments Tax Tickets**, on which was printed "Admission—, Tax —." He had written to the General Secretary suggesting that he should make representations to the Government Department concerned, with a view to the price of the seat being stated on the ticket "including tax," and also that the tickets be notched at the sides to facilitate handling.

From the General Secretary a reply was received stating that these matters had been put before the Customs and Excise Department. They pointed out, however, that there was such a rush to get out new tickets that there would be no time to make the alteration suggested, but they would consider the suggestion further when additional supplies of tickets were required.

H. HARGREAVES said he thought this was simply a "get out" and that very little trouble would have been caused by making the alterations.

To Pass On the Tax

Reports were presented by exhibitors from various districts as to what was being done in their towns in regard to the **Entertainments Tax.** The position may be summarised thus:

Lancaster, Blackpool and Preston: Tax to be passed on.

Barrow-in-Furness: Tax to be passed on the low-prices seats and not on circle seats selling at 11d. and 1s. 2d.

Morecambe: Entertainments proprietors and managers (cinemas and theatres) to decide their attitude this week.

The CHAIRMAN pointed out that, if the tax were not passed on on November 9th it would be impossible to do it later. Mr. PARRIE observed that if the proprietors of theatres decided not to pass on the tax they could not be compelled to do so.

The CHAIRMAN: That is so; but how many theatre owners can afford to pay the full tax themselves?

The SECRETARY reminded members that, when the tax was increased, the Chancellor of the Exchequer intended it should be borne by the public and not by the theatre proprietors. Any man who met the increase from his own pocket was simply making a rod to smite his own back.

Mr. PARRIE: The Chancellor of the Exchequer intends us to be unpaid tax collectors of moneys due from the public.

Migration to Low-priced Seats

R. PILLING said, when the increased duty became operative, patrons of the high-priced seats would migrate to the low-priced seats, as they had done before, and in the final analysis the exhibitor's income would be smaller than before.

H. SIMPSON proposed, J. H. SHACKLETON seconded, and it was unanimously decided to recommend members to pass on to the public the increased tax duties.

There followed some discussion on the desirability of having cards printed by the Branch for members to exhibit in the vestibules of their theatres, drawing attention to the revision in the amount of tax. Owing to the variations in prices of seats in almost every town it was decided not to adopt the suggestion.

F. FOSTER: What I think we might do is to band ourselves together and take a big advertisement to make an announcement to the public.

E. ANGERS was of the opinion that the circumstances would be amply met by each exhibitor stating in his usual weekly printed matter the information which the public should know. There was no need for any special announcement.

Uniform Prices Suggested

J. HOWTON said he thought it would be a good thing if in the West Lancashire territory there were uniform prices as at Derby.

The CHAIRMAN immediately retorted by referring to a statement made by one of the delegates of the Derby Branch, concerning low prices of admission. Speaking as one of the pioneers of the exhibiting industry, Mr. ATROY said that 25 years ago he gave away millions of half-priced tickets, enabling persons to enjoy a cinema show from 1d. to 3d. That was at the beginning of the great exhibiting industry of this country as we knew it to-day. Then the cinema provided a cheap entertainment, but it could hardly be described so to-day, when there were theatres that charged 7s. 6d. and even up to 12s. 6d. for seats, which was more than one used to pay at a first-class music hall.

The SECRETARY said he went to see a film at a London theatre recently and there were no seats to be had at less than 5s. 9d. He had to stand in a queue for a 2s. 4d. seat.

It was unanimously decided to send a letter to all members of the Branch advising them of the decision in regard to passing on the increased amount of tax.

"Talkie" Maintenance

The SECRETARY read correspondence which had passed between himself and headquarters regarding the **maintenance of certain "talkie" equipment** which was sound on disc. Two members had been in touch with him, stating it was now over eight weeks since they had received a visit by the servicing engineer.

The General Secretary pointed out the difficulties that exist in regard to this particular equipment, but added that the maintenance contracts would be carried out. This assurance was given by the receiver and manager of the company. It was suggested that in case of difficulty exhibitors should place themselves in communication with Hartley Davies.

Mr. FOSTER said he had received no service in connection with his set for 12 weeks.

Servicing Charges

The SECRETARY reported that a sub-committee of the C.E.A. had waited on Sound Equipment Company to press for a **reduction in servicing charges**, but they were unable to obtain any concession. The company pointed out that it had to have a lot of men standing by for emergency service, which was only called upon to the extent of about 2 per cent. efficiency, yet it had to be provided. If exhibitors were prepared to drop the emergency service, the company would be prepared to calculate economies which it could effect.

The net result of the meeting was that the General Secretary should write to Branches to inquire if members would agree to accept one day service every three weeks at a charge of £1. Other conditions, of course, attach to the acceptance of this proposal.

15s. a Week Maintenance

The CHAIRMAN said he had been operating "talkies" for about three years, and the cost of his maintenance was actually less than £10. It had now been pointed out to him the desirability of going on service. He had accepted an offer which would result in him getting first-class maintenance for 15s. per week.

Suggested Branch Service Organisation

The SECRETARY said it would be one of the best things the Branch ever did if, on behalf of its members it could set up its own servicing scheme. He thought it very probable that before the next meeting was held Sound Equipment Company would make a reduction in the price of many of its spares to the extent of about 25 per cent. This, he was given to understand, would not apply to the more expensive valves and lamps.

Lower Electricity Prices

W. ONDA reported that the Preston Electricity Authority had decided to **reduce the price of electricity** to cinemas for all purposes by 10 per cent., the reduction to take effect from January 1st.

Sunday Opening

The CHAIRMAN referred to the **Sunday Performances Bill** and local option, and remarked that the peculiar thing about the new measure was that the cinemas which broke the law by opening on Sundays would be the only ones that would be allowed to open under the Act. Those cinemas that in the past were closed on a Sunday would not be allowed to open. He thought the latter should have the same chances and opportunities as those that were on the wrong side of the law. Sunday opening should be put on a reasonable basis.

Members expressed themselves strongly against the provisions that were made for handing over a percentage of proceeds to charity.

"Legal Authority Behind Us"

Leicester Still Undecided About Passing On

"It is advisable that the licensing authorities should know we have legal authority and influence behind our Association."

Thus spoke R. M. Wright, chairman, at a meeting last week of the Leicester Branch, discussing the question of a refusal by a licensing authority to allow a Coalville cinema to open for a charitable Sunday performance, when permission had been granted to nearby halls.

It was stated that a further attempt to secure a reversal of the decision was to be made.

R. M. WRIGHT was in the chair, and there was a good attendance.

The SECRETARY (C. F. Bailey) read a communication from Smith's Transport Agency, Birmingham, to the effect that they had learned through THE BIOSCOPE of the **Sunday performance** in aid of the Leicester Royal Infirmary, and intimated their willingness to deliver any films required for the occasion free of cost. The offer was accepted with thanks.

A Welcome Return

G. H. SCARBOROUGH (delegate to the Council) received a warm welcome on his reappearance after six months' enforced absence on rising to present his **report of the last General Council meeting.**

He agreed that a committee should be formed to meet a Society which undertook the supply of films suitable for children.

Criticising service charges, he referred to an experience at Melton Mowbray, where an emergency call on B.T.-H. was charged 10s. 6d. over and above the ordinary service fee. No extra charge in this connection was made by W.E., and he advised members to resist any extras of this character.

Referring to the C.E.A. official organ, the management committee had pointed out that the time had arrived when a stronger line should be taken in regard to the acceptance of advertisements from renters. It might mean less revenue, but the paper was fairly well equipped with funds and could "run the gauntlet" a long time. It was not intended to refuse advertisements for equipment, and any falling-off in film revenue would not influence the policy of the paper.

Service Charges

G. G. BAUM asked what was the general opinion as to **service charges of B.T.-H.**

The CHAIRMAN said at first he considered the charges excessive, but had since modified his views and now thought it worth the cost to be assured of efficiency. The extra charge, as mentioned, was absolutely unfair. On the main question of service it was a form of insurance.

Qualifying for Wings

A member asked: "What was the palaver about **bad language in films.**"

G. H. SCARBOROUGH: "Damns and Hells."

The CHAIRMAN remarked he had not noticed it. Were they getting extraordinarily moral or qualifying for wings? He was not advocating improper language but, in the interests of the trade, there was a lot of the talk not justified. It gave a weapon to outsiders who asserted the cinema was being criticised amongst its own people. It was more prevalent on the legitimate stage than on the films.

G. H. SCARBOROUGH: It certainly appeared worse from the film than the stage.

The CHAIRMAN considered it was undermining the standing of the British Board of Film Censors, and would be used against them by highbrow society. He could understand bad language on the part of exhibitors when making out cheques to renters!

Revised Prices of Admission

G. G. BAUM: That being the last meeting before **revision of prices** took effect, they ought to be unanimous as to what should be the amount to be passed on to the public.

Several members said they were passing the tax on to the public.

The CHAIRMAN remarked he had come with an open mind on the matter. They had to adopt a common policy, but they could not ignore a circuit like Moorhouse, and they were not in a position to know how matters stood. He required more knowledge before

committing himself. There was a way of getting out by juggling seats, and the policy not carried out in its entirety.

SYD. PARSONS thought it advisable to call a special meeting a few days before the tax became operative and agree on common action. The public were going for cheap seats night after night. It was possible to make it difficult for people to attend which would militate against their returns.

G. G. BAUM: There never ought to be threepenny seats at any cinema for the class of entertainment they were giving to-day. No independent exhibitor could stand the tax without increasing prices.

It was decided to call a special meeting for October 30th.

Down With The Deadheads!

Sheffield Asks Renters To Take Action

The October meeting of the Sheffield and District C.E.A. held at the Grand Hotel, Sheffield, under the chairmanship of A. R. Favell, produced several interesting discussions, among these being the attendance of the general public at trade shows and the increases in fire insurance premiums.

The Chairman raised the trade show matter and commented on the fact that, whereas at one time private shows were poorly attended, now the attendance was something as much as six or seven hundred. The presence of the deadheads, he said, was a positive nuisance, and the renters should be asked to be more careful in the distribution of tickets. At the present time it seemed as if any person could get invitations. People went to trade shows and did not attend the ordinary performances, thereby affecting exhibitors' patronage.

MR. BLASKEY suggested that the difficulty could be overcome if the renters were requested to confine invitations to representative viewers, whose names could be supplied by the Branch.

He was informed by the CHAIRMAN that this would be of little use, because, even though the names were written on the cards, there was no guarantee that they were being used by the proper persons when the cards were presented to the attendants. Many people simply ignored the attendants and walked straight into the halls. The idea of the renters seemed to be to get as many people present as possible. They did not want Sheffield to get like London, where the attendances of deadheads was often so numerous that the legitimate viewer was lucky if he could find a seat.

W. BRYAN instanced a case where the representative of the renters asked for a few extra tickets. He received 115, and when the company was told that all the exhibitors had been asked and that all the tickets could not be used among the trade, they replied that the hall must be packed and their representative could give the tickets to any person he pleased.

"The Worst Advertisers"

A. R. WALKER said that the deadheads were the worst advertisers. They were quick to tell their friends about the bad pictures, but they never lavished any praise.

ARNOLD R. FAVELL (Secretary) said that the Branch might issue badges which could be worn beneath the lapel of the coat by exhibitors. This would ensure that unauthorised exhibitors did not gain admittance.

ISY GRAHAM stated that sometimes there were three trade shows in Sheffield in one day. The renters liked big attendances because it gave a different atmosphere to the pictures.

Mr. FAVELL replied that he did not object to the presence of a reasonable number of people, but when they got 600 at one show it was time they made a protest. One firm was careful in the choice of invitations, but there were others who did not display the same discrimination.

It was decided to write to the renters, registering a strong protest against the attendance of the general public at private shows, and asking that they should exercise the greatest care in the sending out of tickets.

An Unfair Imposition

Fire insurance premiums came in for criticism. Mr. GRAHAM said he had chatted with the representative of a large company, who told him that the increased premiums were due to fires in two parts of England, which made it necessary for the company to protect themselves against further possible heavy losses.

Mr. Graham thought it unfair that Sheffield, a city where cinema fires were of rare occurrence, should be made to pay more because there were some parts of the country where the fire risks were greater. There were many bye-laws in Sheffield governing cinemas, and the buildings were so safe that the insurance companies should be prepared to make a concession rather than impose additional burdens at periods when the cinema trade was not in a position to bear them.

W. T. GENT complained that his assessment had gone up by 100 per cent., and Mr. BLASKEY said that the premium for his hall had increased by 33⅓ per cent.

The SECRETARY pointed out that 75 per cent. of the fire insurance business was carried out by one company. There would not be another valuation for five years, but, in view of the safety of Sheffield cinemas, this company might make some concessions rather than run the risk of letting the business go to non-tariff houses.

Branch to Take Action

The CHAIRMAN remarked that in some towns the risk of fire was accentuated by the fact that cinemas were in the same block of buildings as sale shops. Nothing of this kind prevailed in Sheffield. Restrictions on building cinemas in Sheffield were very stringent.

Mr. GRAHAM put the point of view that if the exhibitors made no outcry against the increases, the Watch Committee would at once jump to the conclusion that the safety regulations were not numerous, and they would immediately set about framing some more. There were already enough regulations in Sheffield.

The insurance companies are to be written to and asked to receive a deputation from the Branch with a view to granting special concessions.

Sunday Opening

From Headquarters came a letter submitting questions on **Sunday opening,** which the Branch were asked to put before Parliamentary candidates. These asked if the candidates would support Sunday opening in areas where there is a demand and to do their best to put the Sunday Opening measure on a reasonable and permanent basis.

The Branch decided to take no concerted action, it being left to individual members to take what steps they pleased.

Mr. GRAHAM said that Sheffield had never wanted Sunday opening, and if the time ever came when local halls wished to open on Sundays, he would feel compelled as a matter of principle to offer opposition.

Political Capital

It was decided to defer any public announcement of the **revision of prices** consequent on the increased tax until after the Parliamentary elections, because the Branch feared that candidates might make propaganda out of it in their speeches.

A suggestion was made by Mr. GRAHAM that, **in lieu of the usual cinema ball,** the Branch should try and arrange a trip to Elstree to see a talking picture made, and also arrange to inspect some of the fine new cinemas in London

The matter was deferred until the December meeting.

"The Result is the Same"

Scottish Branch on "Squeezing Out" Tactics

Strong criticism of Major Gale's attack on Paramount characterised the October meeting of the Scottish Branch, at Glasgow, last Wednesday. A. B. King, who reported on the General Council meeting, thought it was a great pity that the matter should have been raised at a time when co-operation between renters and exhibitors was a primary essential.

James McBride said it seemed it did not matter whether it was an American or a British combine that squeezed out the independent exhibitor—the result was just the same. He advised British exhibitors to "keep their eyes on their own corner," instead of watching for another American invasion.

BAILIE TIMMONS, who presided, at the outset referred to the fact that the chairman (Mr. Ormiston) was unable to attend, owing to his engagements as a Parliamentary candidate. He (the speaker) felt sure that—despite any varying political opinions—they all hoped that Mr. Ormiston would be successful, and that the same good fortune would attend Bailie Welsh. It should also be noted that George Archibald—for many years a very active member of the Scottish Branch of the C.E.A.—was also a Parliamentary candidate and they likewise wished him every success.

The SECRETARY (John A. Houston) gave a report concerning the **latest activities of the Executive**—opening by observing that nine new halls had been recommended for C.E.A. membership. The Executive had also received reports from different districts concerning their attitude to revised prices in view of the heavier Entertainments Tax. A general statement on this subject had been made by Mr. Ormiston, as a result of which the Executive emphatically recommended exhibitors to raise their prices on the suggested scale. A circular from headquarters making a similar recommendation had been issued and he (Mr. Houston) had also been instructed to send out a circular to members of the Scottish Branch endorsing the recommendation from headquarters.

Electricity in Ayrshire

There had also been under the consideration of the Executive (proceeded Mr. HOUSTON) the position with regard to the valuation of cinemas, and Mr. Ormiston had made a general statement on this subject. The Executive had also considered a letter from a Prestwick exhibitor complaining of the high rate for electricity current being charged him by the Ayrshire Electricity Board, and it had been remitted to Mr. Green and Mr. Singleton to deal with this matter.

He (Mr. Houston) had been instructed to write to the Ayrshire exhibitors to ascertain their charges for electricity, and as a result it was found that while the Prestwick exhibitor in question was being charged a high rate, the same charge was payable by exhibitors who were not taking the whole of their supply from the Ayrshire Electricity Board. If they took the whole of their supply from this Board it appeared that their rate would only be 2.4d. per unit.

It was intimated that the **last meeting of the General Council** had been attended on behalf of the Scottish Branch by A. B. King and G. Singleton—both of whom were called upon to report upon the proceedings.

F.B.I.'s Complaint

Mr. KING said the first item on the General Council agenda was something that concerned the Scottish Branch. This was a letter from the Secretary of the Film Group of the F.B.I., complaining of certain things he had said with regard to British films at a General Council meeting, and deprecating that the C.E.A. had taken any action in this matter whatever.

He had taken the opportunity at the last meeting of the General Council to substantiate every word he had uttered on the previous occasion, and he still strongly maintained that as they as exhibitors were the people who had to show the films on the screen, it was surely not an unreasonable thing if the quota of British films was being increased that they should be consulted on the matter.

Mr. KING next referred to the discussion which had taken place concerning the number of trade shows in London starting at eleven o'clock at night and finishing in the small hours of the morning. They in Scotland did not participate in those good things, and the general feeling was that it was desirable to have ordinary trade shows instead of gala nights. The question had also been raised of bad language in certain British films. This concerned the language in the films themselves, and not the language of those booking them.

It was agreed to remit this matter to the General Secretary in order that he should write the various British studios to have this state of matters remedied—if it was shown that such a position actually existed.

Futile

Another question considered at the C.E.A. General Council meeting was the Sunday Opening question, but his (Mr. King's) view was that it was futile to ask their Parliamentary members to support this Bill as far as Scotland was concerned.

With regard tot he Entertainments Tax question, Mr. KING added that there was little to report, except for the prophecy made at the last meeting of the Scottish Branch that a concession would be forthcoming with regard to the sixpenny seats, which had duly been fulfilled, and it was also pleasing to note that in this case (as in other previous matters connected with the Entertainments Tax question) some people in Scotland had been able to do good work.

Mr. KING said that a great deal of discussion had taken place at this C.E.A. General Council meeting on the question of the position of the independent exhibitor. Both he and Mr. Singleton had taken part in this debate and—although Mr. Singleton's remarks on this subject had not been fully reported in the Trade Press—they would agree, from what was published of his speech, that Mr. Singleton had hit the nail on the head.

"A Great Pity"

They had all a great admiration for Major Gale as a fighter, but it appeared to him that his speech had been one continuous harangue against the Paramount Company. His feeling was that they must be very careful in Scotland that they were not dragged into fights which did not affect the industry generally. Where they had any trouble which was getting at the root of the industry, Scotland was quite prepared to play its part, but at the General Council, after listening very carefully to Major Gale's speech, he had been forced on its conclusion to ask Major Gale exactly what was his complaint.

He felt it was a great pity that this matter should be raised at this particular juncture when they were getting on fairly well as far as the small exhibitor was concerned. They had not had any great trouble with the renters for twelve months, and he did not think that they should go out for a fight when it was not necessary. He felt instead, it would be much better to foster the spirit of co-operation between exhibitors and renters.

"Fights Which Were Useless"

Mr. SINGLETON said that, like Mr. King, he felt very strongly on this question of the Paramount Company, and he also felt that Major Gale had allowed his anti-American bias to sap his sounder judgment. He also agreed with Mr. King that this was not an appropriate juncture for such a question being raised and that

they should very carefully guard against Scotland being dragged into fights which were quite useless.

He did not see why they should suddenly start fighting Paramount in this way. If the independent exhibitor was to be squeezed out it did not matter two hoots whether he was squeezed out by American or British combines. If they were to fight one combine they must fight them all and he did not think it was right to single out the Paramount Company just because it happened to be an American concern. While they naturally resented American domination, they must not forget that it was the American films that had made the cinema industry the prosperous and successful industry it was to-day.

The Same Result

JAMES MCBRIDE, continuing the discussion, said that he knew something about Major Gale's abilities as a fighter, but those who had been in the habit of attending Scottish Branch meetings when they had put up reports in previous years would recognise that what had then been stated had come to pass. It did not matter whether it was a Yankee or a British combine that squeezed out the independent exhibitor—the result was just the same.

At the time Major Gale first got his eyes on the Atlantic, a few months later, when they were all posted round the coast looking for the American invasion, Major Gale helped to make the Gaumont-British combine. He had now gone back again to the independent exhibitors, and, while he (the speaker) had no doubt as to the sincerity of his motives, he also had grave doubts as to what the new idea meant.

Those of them who could go back to the time when the Scottish Branch put up Tom Ormiston for the Vice-Presidency of the C.E.A. would remember the stuff that Major Gale threw out about Tom Ormiston's connection with the renters, and when he wanted to make much capital out of that. They in the Scottish Branch, however, turned their other cheek when Major Gale himself became associated with a renting company—they said nothing!—and, if it was good enough for him to offer some of his interests to the Gaumont people then it was good enough for the independent exhibitors to look with suspicion on the latest move.

British exhibitors in his (the speaker's) opinion would be well advised to keep their eyes on their own corner, without watching for another American invasion, as there was another move being made by British interests that would become known in the very near future.

Valuation

Reporting on the question of **valuation of cinemas**, the SECRETARY stated that the City Assessor of Glasgow had suggested increases in 56 cases, no change in 39 cases, decrease in 3 cases, and there were 3 cases of new cinemas still to be assessed. This made a total altogether of 101 cases. There were nearly 60 appeals for adjustments, but by the time the Valuation Court was held there were only 13 cases left—of which only two or three were discussed in court. They would have seen the results of these appeals in the newspapers.

After a statement had been made by LOUIS DICKSON regarding the position of the Edinburgh area, the subject dropped

A Lead to Others

The remainder of the meeting took the form of a general interchange of opinion regarding the position arising out of the increased **Entertainments Tax**, when Bailie TIMMONS reminded the members that the General Council had recommended the exhibitors to pass on the additional taxation to the general public. He hoped that all exhibitors would loyally carry out the wishes of the General Council, as there was no doubt it was the intention of the Government that this extra tax should be passed on to the public.

DAVID A. STEWART indicated the position with regard to the Glasgow Coliseum and their prices; while ALEXANDER FRUTIN stated that consultations had taken place between the managers of the South Side cinemas, and he was glad to report that everyone had agreed to pass on the taxation to the public with the exception of E. A. Pickard, from whom they did not receive a definite assurance to this effect.

BERT GREEN observed that the South Side exhibitors had given an excellent lead to all other areas, and he felt this was a very fine gesture. There was no doubt that this tax had been put on with the express purpose that it would be passed on to the public, and if they did not pass it on now what would be their position with the public if at a later stage the tax was taken off?

After some further discussion, in the course of which Bailie TIMMONS earnestly expressed the hope that the exhibitors in the different areas would loyally carry out the recommendation that this tax should be passed on to the public, the proceedings terminated with a hearty vote of thanks to Bailie Timmons for presiding.

Plymouth Houses Agree

Minimum Admission Charge of 7d. Fixed

A special meeting of the Plymouth members of the Devon and Cornwall Branch of the C.E.A., to which managers of the local theatres and music halls had been invited, was held at the Savoy, Plymouth, on October 20th, to consider the question of the Entertainments Tax and the advisability of passing it on to the public, as well as the possibility of agreeing to a minimum admission charge. Some of those invited were unable to be present.

MAJOR A. O. ELLIS presided, and said the question was whether they could agree to fixing a minimum charge for admission. He held that they could, but said the difficulty was that the majority of the larger halls had not sent representatives to the meeting, although invitations had gone out to all. One way to overcome that was that those present should come to an agreement amongst themselves, and that the Secretary should draft an advertisement for the papers and ask the managers who were not present to sign it, together with those who were. If that could be done they would have made an important step towards unity.

The first point was as to whether they were all prepared to add the whole of the increased tax to the admission prices. At the last meeting of the Branch a resolution to pass the increase on was carried unanimously, and he took it they were all agreed on that. The extension of the minimum price of 6d. at present and the 3d. matinee price for children to 7d. and 4d. was suggested. If the general minimum of 7d. instead of 6d. were adopted it would be regarded as applying to adults, the 4d. matinee seat for children continuing.

Educated His Patrons

HARRY HARCOURT said that on the last occasion of the alteration there was trouble for two or three days. It would, however, be easier on this occasion, because of the lead given by the Chancellor. He had himself spoken from the stage of the Tivoli on the subject, and in that way had educated his patrons up to it, with the result that many had asked him when the increased prices were coming into operation.

The SECRETARY (C. H. Rundle) asked whether they could agree that the 6d. seat should be 7d. as a general admission figure.

H. FRASER, of the Alhambra, Devonport, said his directors would fall in with the decision of the other cinemas in the city in regard to the general prices, and would raise their 4d. seats, to which that special price applied, to 5d.

The SECRETARY said, if the circuit houses had been represented, he would have suggested that the present matinee price of 6d. should be raised to 8d.

Mr. FRASER doubted whether patrons would be inclined to pay that figure.

Patrons Afraid of Being "Done"

The CHAIRMAN thought it would be wiser to leave that suggestion for the moment and concentrate on the other points. He thought they should be content with the increase of price necessitated by the increased tax, and that if, in about three months' time, they found things going along satisfactory they could try to get the minimum raised to 8d., as suggested by the Secretary. It might be that ultimately they would find it advisable to make that move, but he did not know that it was quite desirable to-day.

H. FRASER said he was afraid that if they raised the matinee price to 8d. now patrons would think that exhibitors were "doing" them.

The CHAIRMAN emphasised the contention that such a move would have to be unanimous or they would find that one or two of the big houses would keep to the present matinee prices, and then those who raised the prices would be "in the cart."

R. FITCHETT, of the Plymouth Palace Theatre of Varieties, remarked that at the Palace the stalls were to be 2s. 6d. instead of 2s. 5d. He understood that at the Theatre Royal, Plymouth, it was not possible to lose the gallery. It would be 7d. now instead of 6d.

HORACE GILLEY said that at the Hippodrome he had a 2s. 4d. seat which was the highest cinema price in the city. The directors did not propose to increase that.

H. MATHER said that at the Gaicty the minimum adult price would be 7d. and the children's matinee 4d. instead of 3d.

Sevenpenny Minimum

M. COHEN said all the Devonport exhibitors were present except one, and it seemed that the minimum price should be 7d. If Plymouth could be induced to follow Devonport, they would have unity all through. He also said that he gave half price to children under 12, and should charge 4d. as half price to 7d. and 6d as half price to any other seat, whether it were 9d. or 1s.

> He moved a resolution reiterating the decision of the last Branch meeting to pass the tax on to the public and to instruct the Secretary to interview, as far as possible, managers not present at the meeting with a view to obtaining their concurrence with the decision that the general minimum for adults be 7d., 8d. seats be 9d., 1s. 2d. be 1s. 3d., and 1s. 3d. be 1s. 4d.

HARRY HARCOURT seconded, and it was carried.

It was also agreed that the Secretary should interview the managers of the Gaumont-British houses, the Regent, the Grand, Devouport Electric and the Theatre Royal. The CHAIRMAN said that when that was done they would be able to have a report at the ordinary meeting of the Branch at the end of the month.

Watching the Circuits

Eastern Counties and the Tax

A MEETING of the Eastern Counties Branch was held at the Haymarket Picture House, Norwich on Friday. In the unavoidable absence of the chairman and the vice-chairman, Douglas F. Bostock was unanimously voted to the chair.

Entertainments Tax

The CHAIRMAN announced that the meeting was called principally to consider the recommendations of the special Tax Committee, and invited discussion thereon.

It was resolved, on the motion of D. M. ATTREE, and seconded by R. G. BALLS, that

> **This meeting approves of the tax being passed on to the public, subject to the circuits agreeing to do the same, otherwise we reserve the right to fix our prices accordingly.**

The motion was unanimously agreed.

The CHAIRMAN informed the members that the decision means that the 6d. admission (the principal price in many houses) will go up to 7d. on and after November 7 next. Higher prices could be arranged as members thought best.

It was resolved, on the motion of the CHAIRMAN, that a letter of thanks be forwarded to the committee for the excellent results they had achieved.

Acknowledgment

The SECRETARY read a letter from Alderman J. G. Brown, J.P., C.C., acknowledging, with thanks, the kind expression of appreciation of good fellowship from the members of the Branch upon his retirement as an exhibitor.

The SECRETARY (W. Waters) read a letter from the Cinematograph Benevolent Fund dealing with the Christmas Gift Scheme, and the members agreed to do their best to support the object.

Women's League of Peace

The SECRETARY read a letter *re* Woman's International League for Peace and Freedom, and informed the members he had forwarded list of the names of the managers and the addresses of their cinemas.

The members agreed with the action of the Secretary and the CHAIRMAN suggested that a reply be sent that the individual managers should be left to take what action they liked when the copies of the declaration reached them. This was agreed to.

Sunday Opening

The SECRETARY read a circular letter from the General Secretary and asked the members to get in touch with their respective candidates dealing with the two questionnaires re Sunday Opening.

A hearty vote of thanks was accorded Mr. Bostock for presiding.

Hull Decides a Scale

No More Eightpenny Seats

A MEETING of the Hull and District Branch was held last Wednesday to settle the question of the **new taxation.** At the September meeting it was decided to pass on the new tax to the patron, and that a subsequent meeting would be called after each member had been circularised to that effect.

The meeting opened under the chairmanship of T. FAWLEY JUDGE.

Mr. JUDGE referred to the main topic, and suggested that they should go through the prices from top to bottom and try and fix minimum charges. As promised, he had written to the absentees from the last meeting and had received favourable replies.

Stating that the C.E.A. had done away with the 8d. seats, the CHAIRMAN said he thought they should follow the lead in that case.

It was agreed that the following scale of minimum prices be put into operation in Hull and district:

Old Price.	New Price.	Half-Price.
2s.	2s.	1s.
1s. 6d.	1s. 6d.	9d.
1s. 3d.	1s. 4d.	9d.
1s.	1s.	7d.
9d.	9d.	5d.
8d.	No Seat.	No Seat.
6d.	7d.	4d.
4d.	5d.	—
3d.	4d.	—
2d. (Children's Matinee)	2d.	—

If the members desired to increase the prices above this scale, they were perfectly free to do so. The scale of prices was unanimously adopted on the motion of T. FAWLEY JUDGE. BRINDLEY EVANS was the seconder.

To Protect From Undercutting

Mr. ROBERTS said he had called a meeting of exhibitors from Scunthorpe, Brigg and Barton-on-

Hunber and wished to report their action and ask for the ruling of the Branch regarding it. They had agreed to charge the same prices for adults at all their halls. The highest price in the district would be 1s. 3d. and the half-price for both the 1s. and 1s. 3d. seat would be 9d.

The CHAIRMAN, in moving that the Branch should express its approval, said, "We are here to protect a man from undercutting, and I think it has nothing to do with us what people charge, so long as they pass on the tax as we agreed. We have no powers to control their prices otherwise. We sincerely hope Mr. Roberts, that you will have a fine day for it."

Insurance Increase "Exorbitant"

Discussion arose with respect to the proposed **increase in fire insurance rates.** Mr. JUDGE said that in 1914 a rate of 2s. for cinemas was established, and this ran for a period of 11 years, after which it was increased to 3s. It was now proposed to increase this, and the Chairman advised the members to await the decision of the General Council.

It was proposed by W. MALLORY and seconded by R. C. FREEMAN that the proposed increases were exorbitant and objected to the warranty condition. The resolution also asked the Chairman for any help in the matter which it might be in his power to give to the Branch.

When Power Supply Fails

Reference was made by Mr. JUDGE to the **failure of Hull's electricity supply** of an hour and a half on the afternoon of October 12th. These matters were serious, he said, and might result in the loss of the whole takings of a performance.

BRINDLEY EVANS moved that the Electricity Committee of the Hull Corporation be sent a letter in protest, mentioning the serious loss caused.

G. F. MORTON thought a personal deputation would be more effective, but the members decided in favour of a letter.

Bristol's Licensing Regulations

West of England Accepts "Pass On" Principle

The new local regulations came up for discussion at last week's meeting of the Bristol and West of England Branch, under the chairmanship of A. B. Atkinson.

Concern was chiefly expressed over the ban on standing in cinemas, while the question of the certification of films was also talked over. With regard to the latter point, it was agreed that the Manchester Branch should be asked for particulars of the system operating between themselves and the authorities.

CORRESPONDENCE was read by the SECRETARY from Head Office regarding the **Entertainments Tax** and two resolutions from the Special Tax Committee.

The CHAIRMAN said the Committee's advice to the exhibitors was that they should pass on the tax to the public. It was, he said, understood that the circuits intended to do this.

F. G. W. CHAMBERLAIN (Vice-Chairman) said, in his opinion, it was not so difficult for a circuit house to do as suggested, but the small man who had seats at 4d. and 5d. would feel the effect. There were districts where the people could not afford to pay any addition to the present prices. In such cases exhibitors would have to consider what was the best to do.

Small Exhibitor's Case is Difficult

The CHAIRMAN said they had to remember that there was a possibility of a reduction of the tax in the future, and in that case it would be the exhibitors who had passed it on to the public who would feel the benefit. If it was taken off at some future time, patrons would expect a reduction in admission prices, whether the tax had been passed on or not.

He agreed the small exhibitor's case was a difficult one, but they must remember that the Chancellor intended that the public should pay, as it was his aim to spread taxation so that as large a number of people as possible should contribute to the revenue of the country.

Following further discussion, the resolutions were agreed to, and it was decided that members should pass on the amount of the tax to the public.

Standing or No Standing?

The **new licensing regulations,** as concerned Bristol and which have already been published in THE BIOSCOPE, were then discussed.

J. H. BLACKBURN gave a report of the negotiations which had taken place between the Branch deputation and the authorities. The exact meaning of the remarks made regarding standing by the chairman of the licensing bench was questioned, and it was pointed out that the chairman was understood to mean that the justices would consider plans either for standing accommodation or for additional seats.

The CHAIRMAN said, in submitting plans for standing, it would be well to remember that the authorities would not consider any plan for standing immediately behind the back row of seats. The gangway, which had to be at least the regulation width of 3 ft. 6 in., had to be between the back row of seats and the barrier of the standing accommodation.

The VICE-CHAIRMAN suggested that, as in many cases it was only a few feet of a film that brought it within the "A" category, the Board of Film Censors might issue two copies, one of which had these portions removed, and the film could then be shown to any audience.

It was thought, however, that this would mean cutting about a film too much.

Arrangement with Authorities

The CHAIRMAN said he believed that in Liverpool and Birmingham there was an arrangement with the authorities by which certain "A" films that were thought might still be suitable for children, though passed with an "A" certificate, were viewed by a committee and, if approved, were passed for general exhibition.

He suggested their Secretary write to the Secretaries of these branches and obtain particulars, and they could then consider if the scheme would be of advantage to Bristol.

Head Office had written advising members in the area to approach their local Parliamentary candidates in order to get a pledge from them in connection with **Sunday opening,** and such written pledges should be sent to Head Office.

It was decided to hold the **Branch Dinner and Dance** again this year and next month was suggested, the details to be arranged by the Committee.

No Publicity For Notts and Derby

Sunday Opening Discussion "In Committee"

No matter before the October meeting of the Nottinghamshire and Derbyshire Branch, at Bridlesmith Gate, Nottingham, last Wednesday, caused more discussion than the letter from the General Secretary, enclosing a copy of the questionnaire on the subject of Sunday opening, which it was suggested that members should send to candidates in their respective divisions.

It was pointed out, however, by Joseph Pollard, the Branch's delegate to the General Council, that statements made in discussions on this subject were often used against them afterwards by opponents of the industry if recorded in the Press, and, on a vote being taken, it was decided that the discussion should be considered as having taken place in committee, and that no record of it should appear in any paper, including the Association's own publication.

INCIDENTALLY, Mr. POLLARD threw some further light on the subject of that paper and renters' advertisements at a later stage of the meeting. He said that in the early days of the *Cinematograph Times* the General Council were compelled from financial reasons to take renters' advertisements, and that having taken their advertisements of particular films, though they might not have been able to say anything good about a film they did not say anything bad.

"We feel now, as a body, that as things are when there is a rotten film we have to 'slot it,' whether it is advertised in the *Cinematograph Times* or not. We could not do it in the past, but we have now got sufficient reserves to be able to do it."

Programmes for Children

HARRY PALMER, assistant Secretary to the Branch, read a letter from a Manchester renter offering special **children's matinee programmes.** It was acknowledged that, at present, there was not much demand for them outside a 50-mile radius of Manchester.

MRS. THOMPSON: "Children want grown-up pictures. They don't want special ones."

It was agreed to let the letter lie on the table.

Three Trade Shows on One Day

A letter was received from Mr. Harris, of Lincoln, calling attention to **the number of trade shows** that were being held on the same day in Nottingham. There were three on one day last week, and on the day of the Branch meeting there was none at all. He wanted to know whether some means could not be devised by which the exhibitors' convenience would be better met.

Mr. HARRIS also announced that at a meeting of Lincoln exhibitors it had been decided to pass the **new Entertainments Tax** on to the public in all cases.

HERBERT ELTON said that he thought they would be just as badly off if they did say anything to the renters. They would have four trade shows on the Wednesday. It has been a bone of contention for years. It depends on the number of copies and it depends on the policy of particular companies.

A Member pointed out that there had been a trade show in Nottingham that morning.

Mr. POLLARD: "When was there a Wednesday without a trade show?"

MEMBERS: "Plenty!"

What About It, Renters?

The CHAIRMAN humorously suggested that the renters ought to give a trade show followed by a lunch to the exhibitors before each C.E.A. meeting.

Seriously, he considered whether anything could be done through the K.R.S.

Mr. HARRIS said that he thought there would be a bigger attendance of district members at meetings if they could see a trade show on the morning of meeting days.

Delegates' Report

Mr. POLLARD gave a **report of the last General Council meeting,** touching on the protests against midnight trade shows, a matter which did not affect the Midlands; bad language in films, in his opinion an undesirable practice; the Liverpool decision with regard to "A" films—"If this spreads I don't know what is going to happen to small exhibitors"—and the increase by the "Tariff Houses" of fire insurance premiums on account of the costly decoration of some of the super cinemas.

This was another instance in which small exhibitors were being penalised, said Mr. Pollard, who expressed himself in favour of the C.E.A. setting up an Insurance Scheme of its own.

No Trade Ball

It was announced that it had been decided **not to hold a Cinema Ball** at the Palais de Danse, Nottingham, this year, but to have, instead, a Trade Dinner, followed by a dance at the Mikado Cafe, Nottingham, on January 13, 1932.

The CHAIRMAN (Thomas Wright) invited the members to take lunch at his expense prior to the November meeting.

HERBERT ELTON: "May we venture to hope that we shall take lunch with Mr. Councillor Wright at the next meeting?"—(applause)—an allusion to the fact that Mr. Wright has been nominated as an Independent candidate for the Nottingham City Council. The election will be on November 2nd.

Not a Member

Attention was called to the fact that the Cosy Cinema, Heanor, Derbyshire, for which the Chairman of the Birmingham Branch, Mr. Deutsch, was now acting as booking agent, was not a member of the C.E.A., and Mr. POLLARD promised that he would do his best to rectify this.

Scale Agreed

The Branch approved the **scale of revised prices** (published in last week's BIOSCOPE), which were drawn up as the result of a special meeting.

Arliss To Meet President

Plans are being made for George Arliss to visit Washington and meet President Hoover when the new Arliss picture, "Alexander Hamilton," has a special showing at the White House for the President.

"Alexander Hamilton" is at present in its premier presentation in England at the New Gallery Kinema, Regent Street, W.



News from the Territories

From "The Bioscope's" Special Representatives

Manchester and Liverpool

(Representative: Fred Gronback, 18, Coningsby Road, Anfield, Liverpool. Telephone: Anfield 1289)

Cinema Dinner and Ball

The Dinner and Ball Committee of the North Western Branch of the C.E.A. recommends that the annual dinner and ball be held as usual in the early part of December. The committee is composed of renters and exhibitors, and their recommendation will come before the next meeting of the Branch. It is expected that the price of tickets and the general arrangements will be the same as last year.

Liverpool's Gaumont Palace

Building operations are progressing rapidly on the new Gaumont Palace in Oakfield Road, Liverpool, which is due to open about Christmas. This theatre is on the site of the old King's Cinema and will seat about 1,600 persons. The architects are Gray & Evans, North John Street, Liverpool.

Paramount Staff Dance

One of the chief social events of the season, the annual dinner and dance of Paramount's Liverpool staff, will be held on November 27th, in the Lancaster Room of the Bear's Paw Restaurant, Liverpool. Arrangements, which are being made with Paramount's usual thoroughness, are in the hands of H. Nisbet (manager), H. Goodman and J. Gillick. Dinner will be served at 7.30 p.m., and there will be dancing until 1 a.m. Tickets are 5s. 6d. each.

Use the Screens

Some members of the Liverpool trade are firmly convinced that if exhibitors had used their screens and organised petitions against the ban on the admission of children, Liverpool magistrates might have been persuaded to meet the wishes of exhibitors. Hope Hall Cinema, Gaiety Cinema and the Derby Cinema, Liverpool, all theatres with which Alderman Edwin Haigh is associated, recently invited signatures to petitions. In two days over 2,000 signatures were obtained.

Banned in Manchester

After a private viewing of "Murder by the Clock" (Paramount) by representatives of the Manchester Watch Committee, it was decided to prohibit the public showing of the film in Manchester. This veto has come as a big surprise to the trade, especially as subjects considered more sensational have been passed for exhibition. Manchester Watch Committee does not recognise the Board of Film Censors and determines the suitability of each film on its merits.

Liverpool Cinema Fire

At the Tivoli, Liverpool, on Friday night, a film jambed in the "gate" of the machine and caught fire. Immediately Geo. Slatter, the manager, told the audience there had been a slight accident and requested them to leave the theatre, which they did in an exemplary manner. About 1,000 ft. of film was destroyed, and the "second house" show was abandoned. The theatre was open as usual on Saturday.

Birkenhead Exhibitors Warned

The Films Committee of the Birkenhead Justices have recommended that all cinemas in the town should be closed on Christmas Day and Good Friday for the public exhibition of pictures, as the type of film submitted for exhibition on these days, since permission was granted to open them for such purpose, had been quite unsuitable.

At the annual licensing sessions last week, the chairman, Dr. L. Laird Pearson, uttered a warning to cinema licencees that suitable films would have to be presented, otherwise they would not be passed for exhibition on Christmas Day. Permission was given for halls to be open on Christmas Day.

£2 a Week Rental

Llanfairfechan Council has renewed the lease of the Public Hall to the Llanwrst Cinema Company for a term of five years, at a rental of £104 per annum.

Four Northern Counties

(Representative: Thos. F. Burgess, 242, Wingrove Avenue, Newcastle-on-Tyne)

Moss Empires Converting

It is understood that the Newcastle Empire Theatre, which has had a lengthy and historical career with the legitimate stage, is shortly to be converted to "talkies." The Empire, South Shields, is also having B.T.-H. "talkie" apparatus installed and it is expected the change-over in this case will be completed by November 9th. As in the case of the other Northern Empire Theatres where a similar change-over has taken place recently, it is expected that "talkies" for the present will be shown periodically.

Durham Cinema Changes Hands

The King's Cinema, Usworth, Co. Durham, which has for some time past been controlled by Eadie, Faid & Co., has been taken over by Ralph Brown, of Houghton-le-Spring. B.T.-H. apparatus is being installed and the hall will be opened as a "talkie" cinema on November 9th.

Election Night Extension

The Police in several towns in the North expressed themselves in favour of cinemas being permitted to remain open yesterday (election night) from 11 p.m. to 2 a.m. This permission for an extension of hours was readily granted to cinemas in Newcastle and North Shields, and the election results were screened at the halls as they were received.

Golfers' Last Competition

There was a large attendance at the Morpeth Golf Club on Sunday for the last competition of the season for members of the Northern Counties Cinema Golfing Society. The competition was for the Hardy Trophy, which was won by S. Dawe, the second prize going to S. Bamford. A special prize for handicaps of 24 and over was won by W. Whitehead.

The Society has had a very successful year, and the annual meeting is to be held on Friday, November 27th, at the C.E.A. Offices, 28, Grainger Street, Newcastle-on-Tyne.

Cinema Verandah Crashes

Several passers-by had narrow escapes at the Stoll Picture House, Newcastle-on-Tyne, last Sunday afternoon, when the glass verandah over the gallery entrance to the theatre suddenly crashed to the pavement. Only a few seconds previous to the collapse several persons had passed beneath. The hard frost which had been experienced during the previous day or two was thought to be responsible.

Leeds and District

(Representative: H. S. Pitts, "Yorkshire Evening Post," Leeds, or Leyburn Grove, Bingley)

Will Orchestras Come Back?

No part of the country is more musical than Yorkshire, and the announcement that the Gaumont-British Company have reinstalled an orchestra in the New Gallery Cinema in London has actually set Leeds cinemagoers speculating. I am informed that, at present at any rate, there is no intention of reinstating the orchestra at any of the big cinemas in the heart of the city.

It is understood, however, that the new Paramount Theatre now in course of erection in The Headrow will house a large orchestra, so competition may bring about a change of policy.

A Successful Experiment

Meantime, Clifford Kemp, of the Clifford Kemp Film Service, always enterprising and in the van, has actually installed orchestras at the Rothwell Empire; the Palace, Scunthorpe; and the Grand Picture House, Bradford, and with highly successful results, too.

The Empire as Cinema

The proposed transformation of the Empire Music Hall into a cinema does not mean what some people in the trade have taken it to mean, i.e., a complete conversion to films at one fell swoop. Everything depends upon the public demand, and the idea of installing "talkie" apparatus is to be ready for any eventuality—variety, "talkies" or cine-variety.

Incidentally, the addition of the Paramount and the Empire to the 60 odd cinemas in Leeds will make the city a rather important first-run city in the Provinces.

Bradford and Sunday Cinemas

Under the new Act relating to Sunday performances, the Bradford Corporation Fire Brigade and Licensing Committee have decided to offer no objection to three Sunday performances for charities at the Grange Picture House.

"Up for the Cup"

Leeds cinemagoers often complain of the long interval between the pre-release of a film and its presentation in this city. But things are being speeded up in some quarters. "Up for the Cup," with Sydney Howard in a setting at Yeadon, his home town, which was only trade shown here at the end of September, is to be presented at the Majestic this next month.

Birmingham and Midlands

(Representative: O. Ford-Jones, "Winona," Hugh Road, Smethwick, Birmingham. Telephone: Smethwick 289)

Grand Going "Talkie" Again

The Birmingham Grand Theatre, which recently went over to talking films for a short spell under the regime of Universal and then returned to vaudeville, is again talked of as "going talkie," and with it this time is also included the Empire Theatre, another Moss Empire house. It is understood that this step is being taken by reason of the decision of the directorate that some, "probably most," of the Moss Empire circuit will go over to "talkies." It is understood that the Grand Theatre, Hanley, will also be embraced in the scheme.

Warners' Switch

Re-allocation of territories has taken place at Warner Bros. Birmingham office. Harry Reuben will in future represent the firm's interests in the Potteries, Staffordshire, Worcestershire, Herefordshire and Shropshire for feature bookings; Sam Graham will be responsible for features in the Nottingham, Derby and Leicester territory; whilst Harold Peer will take charge of the Birmingham and Warwickshire area. S. Tame, who recently joined the Birmingham sales staff, will represent the whole of the Midland territory for shorts.

Film Tableaux

The Birmingham Hospital Carnival—the annual effort of the Birmingham University students on behalf of the Birmingham hospitals—took place on Saturday last. There was a procession of something like 40 vehicles carrying representative tableaux. The film industry took full advantage of this, Paramount having a lorry depicting an operating theatre and advertising their Sound News, while Wardour and B.I.P. had a combined lorry with a tableaux of incidents on "The Flying Fool." The latter was adjudged by popular vote the best decorated vehicle in the procession.

Settle Up, Please

Chas. Saunders, secretary and treasurer of the Birmingham and Midland Cinema Trades Benevolent Fund, asks me to call the attention of all exhibitors having unsold carnival tickets, or cash to pay in, to forward same to him without delay, at Warner Bros. offices, Severn House, Severn Street, Birmingham. At the time of writing there are a number of accounts outstanding.

Dark!

West Bromwich was plunged into darkness for nearly two hours, owing to the failure of the electricity supply on Friday, with the result that cinemas and other places of amusement were forced to give the patrons the opportunity of leaving, providing them with passes for a future performance.

Change of Address

From last Monday (October 26th), Smith's Transport, Ltd., whose address has hitherto been Marriott Square, Suffolk Street, will be 20, Bright Buildings, John Bright Street, Birmingham.

Changed Hands

The Picture House, Cannock, one of the houses on the Bayliss Circuit, and of which Frank Williams is manager, has been now acquired by the Coalville Theatres, Ltd. of which Chas. Deeming is the principal. It is announced that Western Electric sound system is to be installed.

Leicester and District

Help for the Hospital

Leicester Royal Infirmary should benefit to a considerable extent as a result of the performances which took place at 17 local cinemas on Sunday evening. From the moment the appeal for assistance was made through the Leicestershire Branch C.E.A., there has been a wholehearted desire to respond, and it will be no fault of exhibitors if the total contribution is not a handsome one.

Troc's £112

Some indication of this may be gathered from the fact that at the new Trocadero, where the special hospital performance was given last Sunday week, the splendid sum of £112 was realised. It is perhaps necessary to explain the reason why the Trocadero was in advance of the others. It was due to arrangements having been made for important alterations to be made in connection with the cinema as last Sunday, and which could not have been postponed.

With Gyrotone

I understand that the cinemas under the control of Fisher and Baum at Sileby, Mountsorrel, and Ansty have recently been installed with the Gyrotone sound apparatus and that the results are very satisfactory

Doncaster and District

(Representative: F. Lyons, 111, Palmer Street Doncaster)

A 3,000 Seater!

Following my note of last week regarding the rumours of "3,000 seaters" going up in town, and the unlikelihood of any such project materialising, I noticed a huge sign has been erected over a vacant site in one of our main thoroughfares. From this may be gathered that plans have been drawn up and the site covering 3,000 square yards has been prepared for building a "huge super cinema, dance hall and restaurant," and the owner of the property, a well-known local optician, is prepared to join in the formation of a company to push forward the scheme. Considering present industrial conditions, and the fact that the town is now "over-seated," he would be well advised to stick to his "specs." and leave speculation in cinemas alone. This scheme, by the way, is not connected with the "Westminster" project previously referred to.

An Election Manoeuvre

Many district cinemas have been utilised by political parties during the last few days, and still many more have been badly hit by counter attractions in the form of evening meetings. But the menace in Rossington has been effectively removed by a strategic move on the part of Sam Farnsworth, manager of the Hippodrome. In offering the free use of his hall for afternoon meetings, he secured an undertaking from all local parties that they would remain hors de combat during the evenings. Surely he deserves a medal as big as a man hole cover.

Pontefract Innovation

In anticipation of big business during the presentation of "City Lights" at the Crescent, Pontefract, enterprising Will de Gose instituted morning matinees with considerable success. I understand that the innovation is in the nature of a precedent, and early shows will be the policy during all big runs in the future.

Bentley "Flood" Exhibition

Following up their private donation to the relief fund on behalf of the flood victims at Bentley, the management of the Coliseum also organised a special concert and exhibition on Sunday which has been voted one of the most successful held in the district. Warm expression of thanks and appreciation to the management and staff were voted by the Chairman of the Bentley Council.

In a Few Lines

Mid-week matinees are being instituted at the Goole Tower, which is still controlled by W. H. Orbell.

"On the Crest of the Sound Wave" is the very effective slogan adopted by the management of the Queen's, Castleford, which is now "talking."

Stoke-on-Trent

Film Transport

Following upon a discussion on the transport of films in the district by members of the North Staffs Branch at their meeting last week, T. A. Grant, the Branch Secretary, has been informed by Mr. Deane, of the Potteries Transport & Cinema Supply Company, that in order to meet the members, as he promised to at the last meeting, his company are arranging economies, and they will adopt a maximum rate of thirty shillings for the carriage on films to and from Birmingham.

Roll Tickets

Mr. Grant also states that the local customs and excise officer has been interviewed with regard to the question of printing on roll tickets, and the latter states that no exception will be taken to a ticket stating "Admission (say) ninepence, including tax." The amount of tax need not be given on the ticket. With regard to automatic ticket machines, a notice must be exhibited on the public side of the pay box stating the prices of admission, and whether they include or exclude the duty.

Transfers

With regard to transfers, the position is rather difficult as the regulations provide that the ticket shall show how the tax is calculated, but the local excise officer states that no exception will be taken to such a ticket as the following:—

> 6d. to 9d.
>
> TRANSFER 3d.
>
> incl. add. tax—½d.

Exhibitors are asked to note that if they make application to the excise officer, permission to use their present tickets will be given for a period of two months from November 9th.

Portsmouth and District

Metamorphosis

The King's Theatre, Southsea, belonging to the Portsmouth Theatres, Ltd., began its career as a "talkie" theatre this week. For many years, the King's has been regarded as one of the leading provincial theatres, and it has been much favoured in the past for the first productions of new plays. Nearly all the successful Aldwych farces had their preliminary run there, prior to London production.

Cosham House Open Again

Cosham Picture House, High Street, Cosham, Hants, after a long period of closing, has been reopened by Mrs. Bertha Crocker, of Victoria Grove, Southsea, who has taken the hall over. The building has been entirely redecorated and reseated, and central heating has been installed. There is authorised seating for 545 people.

South Wales

Opposed to S.O.

All Parliamentary candidates in the West Wales area were questioned on behalf of Baptist associations as to whether they were in favour of Sunday Opening of entertainment. The candidates who replied to the question commented that they were opposed to Sunday Opening, but, if Sunday Opening became an established fact, they were not in favour of the exclusion of Wales from a Sunday Opening Bill, as the question was a national and not a sectional one.

A Kindly Act

The management of the Queen's, Cardiff, performed a thoughtful and kindly act on Monday, when "Tell England" opened its run at the house. Invitations to see the picture were sent out to patients at Rookwood House, a military hospital near Cardiff, which is still full of men seriously wounded on various fronts during the war. Invitations were also sent to the Cardiff Branch of the British Legion.

Election Results

Vivian Aldridge, manager of the Capitol, Cardiff, arranged last night (Tuesday evening-Wednesday morning) to have all election results 'phoned immediately to the house from a local newspaper, the results then being flashed on the screen. Permission was specially obtained to keep the cinema open until nearly 2 a.m. this (Wednesday) morning.

Irish Free State

(Representative: Joseph P. Sandes, 43, St. Joseph's Place, Dorset Street, Dublin)

Protest Against the Duty

It will be remembered that some months ago the Free State Government imposed a duty of 15 per cent. on all American imported films and 10 per cent. on British films, the whole burden of which tax fell on the exhibitors. It is felt now that this burden is more than the local theatres can stand, and Associated Cinemas have decided now to put their case before the renters urging that they should bear at least part of this expense. This seems only just, especially in view of the fact that not only do the cinemas not share the benefits of the exemption from entertainments tax which the "human" theatres and concert halls enjoy, but that any additional attractions such as orchestral and variety turns, are provided at the expense of the local management.

Hollywood Has a Gamble

In connection with the present Hospital Sweepstake for the November Handicap, Tony Reddin, Dublin representative of Paramount, has received a cable from Hollywood asking him to enter subscriptions on behalf of Clive Brook, Ruth Chatterton, Marlene Dietrich, Tallulah Bankhead, Jack Oakie, Nancy Carroll, George Bancroft, Eugene Pallette, Maurice Chevalier, Claudette Colbert and Gary Cooper.

Disaster Averted

During the week a fire occurred in the operating room of the Grand Central Cinema, Dublin. Owing to the promptitude of an operator in closing the fireproof shutter, only a slight damage was sustained, but the operator was severely burnt.

Concentrating on Derry

W. L. James, having relinquished his interest in the Sandford Picture House, was the recipient of a presentation from the staff. Mr James owns a theatre in Derry, which will now occupy all his attention.

Northern Ireland

(Representative: George Gray, Fort Garry, Cregagh Park, Belfast)

Censorship

We are once again to have a dose of censorship battles, as this week will see the Belfast Police Committee once again giving consideration to the matter and, if needs be, making some recommendation to the Corporation. In any case, hopes are held that something definite may be decided upon and thus end the long run of uncertainty upon the matter. Other Corporations, it is stated, will base their regulations on the lines adopted by Belfast.

Bill Returns

Billy James has returned to take personal control of the Midland Picture House, Derry. Prior to leaving the Sandford Cinema, Dublin, where he has been in command for some time, he was presented with a wristlet watch by the staff.

Police Objections

Police objections, on the grounds that the safety requirements of the 1931 regulations were not being carried out, led to a prosecution at the Kilkeel Petty Sessions of the proprietors of the Royal, Kilkeel, Alex H. Wilson, P. Tinsley and F. M'Brinn. The case was adjourned for a month on their solicitor's request, he pointing out that they were trying their best to get the requirements fulfilled as soon as possible. The Bench stipulated that the house must not be opened until the police had been advised.

Congratulations

Sam Eagleson, of the Picture House, Ballymena, is being congratulated on having become the father of another daughter. Incidentally, the football team of which he is hon. secretary, Ballymena, have entered the final of the Irish Gold Cup.

Modern Cinema Technique

Technical News and Notes

W.E. on New Servicing Scheme

The suggestion made in these columns recently that sound equipment companies might welcome an opportunity to transfer the work of theatre service to other competent hands, is denied so far as Western Electric are concerned. In an exclusive interview with R. M. Hatfield, Western Electric's managing director, THE BIOSCOPE was informed that Western Electric would not consider handing over their servicing to another organisation. "We are under contractual obligation with those exhibitors wired with Western Electric, to carry out service for the whole period of the agreement," said Mr. Hatfield. "This agreement covers the leasing of the equipment for ten years, with regular servicing during that time, and we have no intention of avoiding our obligations. We have built up a large organisation of over 200 trained engineers to ensure perfect service to theatres."

A Cut in Hard Times

Discussing the present industrial situation the other day, D. P. Dunne, managing director of the Chloride Company, pointed out that notwithstanding the economic situation and the general depression, the Exide Company reduced the prices of their motor-car and wireless batteries by approximately 20 per cent. It was a lead for those who chose to follow ; it was a definite gesture of accommodation between the producer and the public and it was a risk boldly taken with the idea that it would probably pay. It has paid, and the company has the satisfaction of knowing that it did a bold and wholesome thing without any injury to itself. One effect of reducing by 20 per cent. the price of the recently introduced Drydex batteries has been that foreign dry batteries which used to come into this country in shoals at low prices and bearing names which meant nothing to the British public, now remain at home. In lines such as dry batteries and accumulators, the virtues of which are not easily detectable from casual inspection, the importance of a manufacturer's name which really means something to the British buyer, and which implies a definite warranty, cannot be overestimated.

Neon Not New

A good many people are of the opinion that the Neon tube is strictly a modern development. In point of fact, discharge or luminous tubes have been studied for over 200 years. In 1705 an Englishman, Hauksbee, noticed the luminosity produced by agitating mercury in a barometer tube. He rigged up a number of arrangements for splashing mercury in an exhausted vessel and obtained phosphorescent glows, which he termed "mercurial phosphorescence." He tried, as a further experiment, rapidly rotating an exhausted vacuum jar containing mercury and electrifying it by holding his hand against the vessel. This produced a luminous glow. It was not until 1838 that Geissler, of Germany, devised the discharge tube as we know it to-day, using for the first time platinum sealing-in wires for bringing out the electrical terminals of the tube. Most of the advances since Geissler's time can really be traced to other developments in the electrical and vacuum tube industries. The early experimenters were hampered in their experiments by the fact that the electrical apparatus available was crude. If a scientist wanted 1,000 volts he had to construct a battery unit of nearly 1,000 cells to get that voltage. To-day we can do it by a simple transformer. In view of the limited apparatus available to the early research workers, the amount of progress they made is simply astounding.

A Notable Newcomer

I am hearing some rather exciting reports concerning the Rialto at Blackburn, which is due to open in about a fortnight's time. This house has been designed by Messrs. Butterworth & Duncan, of Rochdale, and is said to contain some of the most attractive fibrous plaster work that has yet been seen ; in fact, the house appears to have been planned with the plaster artist's work prominently in mind all the time. In addition, it will contain a lighting installation said to be quite unique in this country. The Holophane installation at Didsbury was perhaps the previous high-water mark in this connection, but it will easily be outmatched by this Rialto installation. Practically every style of lighting known to the modern illuminating engineer has been made use of in some shape or other in this installation, as well a a number of novel effects not previously attempted. In addition, the installation is controlled by a new type of automatic switchboard which really breaks new ground and will arrest the attention of every lighting engineer. Make a note—Rialto, Blackburn.

New Programme Light

An interesting novelty has just been introduced in the form of a programme light for installation on the back of theatre seats. This programme light was developed by Kliegl, manufacturers of theatrical stage lighting, in collaboration with Earl Carroll, for use in his theatre. It is a compact arrangement fitted into the back of a chair without projections of any kind to catch the clothes of other patrons in passing in and out of their seats. Individual battery service is used for these lamps, so as to eliminate the necessity of extensive wiring. A light guard shields the lamp so that the only illumination is on the programme held directly below it, with just a sufficient amount of light to enable a patron to read his programme without causing annoyance to patrons in adjoining seats.

The Stereoscopic Future

Dr. Herbert E. Ives, of the Bell Telephone Laboratories, lecturing before the autumn meeting of the Society of Motion Picture Engineers, declared that true stereoscopic pictures on the cinematograph screen are very remote, and concluded a general survey of the stereoscopic position in these words :—"From the theoretical standpoint the problem of relief projection is entirely solvable, and experimental tests of still picture projection have been successfully made. Practically the solution of relief projection of motion pictures will depend upon the use of apparatus involving excessive speeds of operation, great multiplicity of taking or projecting units, projection screens containing minute ridged reflecting or refracting elements of extreme optical perfection, projection lenses of extraordinary defining power, microscopic accuracy of film positioning and photographic emulsions of speeds at present unknown."

Unconscious Conference Creation

Ever since Wodehouse made his famous attack on author conditions at Hollywood, the story side of film production has been a battleground of critics and defenders. Miss I. A. R. Wilie recently illustrated a new aspect. She pointed out that the present system, under which an author submits his novel to the tender mercies of a "story conference" and incorporates the various alterations and improvements which that process involves, often results in the author finding at the conclusion not only has he sold a story to the studio, but that he has left on his hands for resale on a future occasion the original story submitted ! In which connection I am reminded of the story of a recent first night of a film, which must be nameless. At the conclusion there were loud calls for "author," on which the entire front two rows of the stalls modestly rose to their feet, the titular author being the only one with sufficient modesty to disavow the paternity of the hybrid.

W.E. Replaces 250

The signing up of the Scala Theatre, Helensburgh, with the "Voice of Action," marks the 250th house in the British Isles where unsatisfactory sound equipment has been replaced by Western Electric equipment. Western Electric's total replacement figure for the world, as at August 31st, numbered 1,948, nearly 25 per cent. of their total installations. F.F.



This massive Christie Console looks almost insignificant against the colossal proportions of the proscenium of the Gaumont Palace, Paris. Two of the four enormous organ chambers are shown. At left the Solo Chamber, showing Swell Shutters, Marimba, Orchestral Trumpet, Tuba Horn and Saxophone. At right the Accompaniment Chamber, showing the beautiful orchestral Oboe and Clarinet

Christie's Big Paris Scoop

Perhaps the greatest compliment yet paid to British organ building was when a Christie instrument was chosen for the great Gaumont Palace in Paris, the luxurious 6,000 seater, said to be the greatest in the world, which was opened a fortnight ago. This outstanding order was secured by Messrs. Hill, Norman & Beard in the face of very keen competition. But the opening demonstration was a complete justification for the choice of a Christie.

The completed instrument is a huge four manual, by far the largest of its type in Paris, and is accommodated over the proscenium arch in four specially prepared chambers, two housing the pipework and percussions, the third the Action machines and the other the big blowing plant. The handsome console, situated on a lift in the centre of the orchestra enclosure, is unique in that it is the first to be constructed of a rare and beautiful black timber known as mocassa.

Gigantic Chambers

The vastness of the theatre and the fact that the organ chambers are situated at a great height and some 220 ft. from the console involved special care and consideration in the voicing and tonal finish. The two huge circles reaching forward well into the body of the theatre and the special treatment of the interior for sound film acoustics made the question of sound penetration to every part of the theatre a difficult one. Several other problems, due to the regulations relating to fire precautions, etc., pertaining in France, presented themselves, but a complete understanding with the French authorities led to these being surmounted.

The photographs reproduced here give some idea of the size of the organ chambers. It is not usual for an organ builder to be treated so liberally in the matter of space. It made an ideal lay-out possible and future maintenance becomes a much easier matter.

In an interview with Mr. Hayes Jones, Christie's popular London manager, Lord Tyrrell, the British Ambassador, expressed surprise at the fact that a British organ had been chosen for the leading cinema in Paris, and made interested inquiries regarding the Christie sales organisation.

An Opening Worth Recording

A special gala performance was arranged to mark the opening. Over 6,000 people, including His Excellency the British Ambassador, were present. M. Leon Jongen has been appointed organist. Mr. Philip Dore, F.R.C.O., the famous organist at the Pavilion, Bournemouth, was invited to play at the theatre as guest organist for one week and has delighted immense audiences daily with the artistry and brilliance of his recitals.

Without going into details, we can say that the specification of the Gaumont Palace organ is very complete and most carefully drawn up, and includes many inventions exclusive to Christie organs. Hill, Norman & Beard may be warmly congratulated on securing an order of such shining significance.

Interesting Illumination Advance

A. W. Taylor, A.M.I.Mech.E., Manchester, in an address to the Oldham Rotary Club, gave details of an invention in electrical illuminating apparatus by a local man, C. L. Ramsden. A specimen submitted for inspection looked like an ordinary electric bulb of an outsize. The lecturer explained that there were eight filaments which could be illuminated in sections and they were so arranged that a series of four multiple contact lamps, or a plurality of such a series of lamps, would give multifarious clear and/or coloured electric incandescent light effects. Diminishing was also provided for at the mere turning of a knob. The invention, he said, should have a practical application to stage and scenic lighting in cinemas, for fixed and changing signs of all descriptions, and shop windows. The invention could either be controlled by an operator or automatically. Costly "dimmers" would be things of the past. The lamp would illuminate signs in all the colours of the spectrum.

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And the Playhouse, Dewsbury, is the Result

Theoretically, completion of the new Playhouse should bring Dewsbury's complement of motion picture theatres to saturation point, for the town now possesses half-a-dozen such houses. Its population is between 50,000 and 60,000.

But the Playhouse, Dewsbury, has other claims to distinction. With its 2,000 seats it sets new standards of capacity for the district, while its decorative treatment and equipment are so up-to-date as to be unique, in many respects, in that particular part of the country.

The playhouse was inspired by a company styled the Playhouse, Dewsbury, Ltd., Louis Morris, the well-known Southern exhibitor, being managing director thereof, with R. C. Cavendish as a colleague on the board. The theatre was built to the designs of Robert Cromie, F.R.I.B.A., whose name needs no introduction to anybody interested in modern cinema construction.

Erected in Six Months

In this instance Mr. Cromie has marshalled his forces so well that the whole work of erection has been confined to the comparatively brief period of six months. And that regardless of unexpected obstructions that have occurred from time to time during the progress of the work. Not the least of these was the discovery, while excavation was in progress, of a quarry of genuine Yorkshire granite. How this particular trouble was circumvented was described in THE BIOSCOPE a few months back.

Another difficulty—though not, perhaps, an unforeseen one—was that the site sloped the wrong way, and from the street to the back limit of the proposed hall was a rise of 24 feet. This meant, therefore, that, in addition to the normal excavation, a further 24 feet of earth had to be removed at one end. Excavation of this soil revealed the trouble referred to above, and, when that was overcome, something else happened.

The site got flooded to a depth of 9 feet! So that point is lent to Mr. Cromie's remark to THE BIOSCOPE's representative that the job has been something worse than a nightmare. However, in spite of it all, the job has been finished, and a really good job it is, too.

Pale Green Facade

Externally, the Playhouse has much about it that is new and refreshing—take a look at the elevation reproduced here. Almost Germanic in its severity, this facade is sufficiently bold in its conception to make it stand out in any surroundings. The whole surface is faced in pale green glazed terra cotta, the imaginatively designed titling being inset in a contrasting shade.

A narrow black band runs along the base of the elevation, tending to give the effect that the theatre is divorced from any solid foundation. Continuing the effect given by the black bands, the entrance doors are of black wood, with chromium plated fittings to lend point to the modern note. The window treatment, equally harmonious, is noteworthy for its unusual form.

In conformity with the practice adopted by him whenever possible, Mr. Cromie has designed the Playhouse on "composite" lines instead of building it as a steel-framed



Something new in cinema facades, as far as the industrial North is concerned, distinguishes the Playhouse, Dewsbury, designed for Lou Morris's company by Robert Cromie, F.R.I.B.A., and described below

structure throughout. Thus, in the construction of the main entrance end of the theatre, the main stresses are carried directly by the walls, with stanchions and beams used only as point leads.

In the auditorium, however, the whole weight of the balcony is carried by a huge steel plate girder, 80 feet long by 7½ feet deep and 2 feet wide, and weighing 28 tons. The front fascia of the balcony overhangs this girder by 17 feet, being supported by raking cantilevers. In all the theatre, it may be noted, 205 tons of steel work have been used, the whole of which was supplied and erected within four weeks of the contract being settled.

As with the exterior, the inside of the building is fashioned on modern lines, with no straining for effect in the free use of fibrous plaster ornament. In general, the decorative scheme may be considered as an abstract quantity, with colour and restful reflected light combining to suggest a pleasant and warm atmosphere. Some such treatment is first observed in the large vestibule and waiting foyers, where the absence of cornices and mouldings expresses the freedom of the modern style without any suggestion of cold and uninviting severity.

Elbow Room for Projectionists

Plain and line surfaces, treated with hand-modelled textured plaster, are the characteristic note in the decorative scheme of the auditorium. A restrained ultra modern feeling is infused into this scheme by the clever use of green, black and gold as the dominating colours; though, to relieve it of undue simplicity, the main lighting installation gives contrasts of colour. A further enrichment is found in the metallic lustre of the silk stage drapes.

An ample orchestra well fronts the stage, and here, of course, is located the console of the big 3-manual Compton organ. According to present popular fancy, the console stands on an electric lift, which can raise it to stage level. The actual sound chambers are located above the proscenium arch.

Projection is from a suite specially placed at mezzanine floor level and extending the full width of the building—90 feet. Plenty of room is allowed for the operators, and the whole range of rooms is arranged for comfortable working. In the box itself the machines are Kalees with Western Electric sound heads. Control of the entire lighting system is, naturally, from this part of the house.

A feature has been made of the cafe restaurant, which is placed over the entrance hall and extends the full width of the building. It is served by the windows which are so prominent a part of the facade. The decorative treatment of this cafe is similar to that of the auditorium.

Sun Ray Installation

What is claimed as a novelty in this part of the house is the installation in special alcoves of sun-ray apparatus. This, in addition to being an illuminant, infuses the restaurant with the nearest possible approach to the natural rays of the sun. It is believed to be the first installation of artificial sunlight in any theatre.

Assisting him in the construction of the Playhouse, Mr. Cromie had as resident architect, F. B. Richmond. S. W. Budd, A.M.Inst.C.E., was the consulting structural engineer, and H. T. Wilkinson and Partners the consulting electrical engineers. J. Wimpenny & Co., of Linthwaite, were the general contractors, while other firms contributing major parts to the work included W. J. Furse & Co., who did the electric lighting installation; Edgar Fitton & Co., heating and ventilating; Plaster Decoration Co., whose name is self-explanatory; George Pixton & Co., who supplied the seats; and Molls & Eagan, of Chiswick, who did the painting and decorating.

The REGAL, RUGBY

The Regal Cinema, recently acquired by the Charles Orr Circuit of Coventry, was formerly a legitimate theatre under the title of the Prince of Wales. It is the first cinema in the Midlands to provide a 50—50 programme.

Extensive reconstruction has been carried out. The proscenium opening has been widened to 35 ft. and the stage—which was one of the largest in the Midlands—has been considerably reduced, and now has a depth of 14 ft.

Entering the foyer, which is decorated in futuristic style, the pay-box is on the right with a stairway to the mezzanine lounge and balcony at the rear. The manager's office is on the left, with switch-rooms and store-rooms on either side. The same style of decoration is employed in the mezzanine lounge, which contains a well-equipped café and is furnished with Lloyd Loom furniture.

Atmospheric Decorations

The decoration in the auditorium is in a fawn tone, whilst on each side of the proscenium opening are panels in decorative relief plasterwork. The well-known cinema decorative specialist, Fred A. Foster, of Nottingham, has adapted the panels to represent pastoral scenes; that on the right an English oak in a woodland scene; that on the left is a similar vista having a weeping willow as trhe principal feature.

The decorative treatment is atmospheric, following closely that at the Regal, Marble Arch, London, with the exception that the ceiling decoration employs hanging wisteria in place of the grape vine. The seats are upholstered in a multi-coloured moquette to produce a jazz effect. The proscenium curtains and pelmet are in crimson.

The projection chamber at the Regal is built as a separate unit, and is equipped with Western Electric sound in conjunction with Ernemann projectors, supplied by Walturdaw, and a Transvox screen.

The seating capacity of the Regal is 990, of which number the balcony accommodates 250.



The beauty of the English countryside is suggested in the mural treatment of the auditorium of the Regal, Rugby, and the wisteria effect of the trellised ceiling

2,000-Seater for Hove

An important site has just been acquired in Portland Road, Hove, for the erection of a new 2,000-seater cinema. Plans have already been prepared, and the preparatory work will shortly be put in hand.

The sponsors of the new undertaking are Mistlin & Lee, the well-known London exhibitors, of Shaftesbury Avenue, W.C.

MY LATEST:—

THE REGAL THEATRE
RUGBY

FRED A. FOSTER
(NOTTINGHAM) LTD.

Kinema Decorative Artists and Contractors,

69, ARNOLD ROAD, BASFORD, NOTTINGHAM

'Phone: 7242 NOTTINGHAM.

SPECIALISTS IN:—

Decorating Theatres, Cinemas, Cafes, etc. Screens for Cinemas.
Furnishings. Artistic Lamp Shades. Sliding Curtains. Scenery.
Window Dressing and Displays. Cut-outs. Joinery, etc.



Messrs. Way and Waller's new premises at 7, Hanover Square. Front entrance in bronze and marble and a view of the Estate Auction Hall. Inset, Mr. S. Waller

The Way at Waller's

Do you remember that cartoon which appeared shortly after the war, by Bateman, I believe, showing the entire staff of an estate agent writhing in scornful merriment over a crushed visitor's announcement that he "Wanted a House"? In those days vacant property was almost unknown, and even the humblest clerk in estate agencies adopted an air of patronising indifference to their unhappy clients. That attitude has, to some extent, persisted till to-day, and most people have boiled under the treatment they have on occasion received in their legitimate search for property.

Even to-day, when an estate agent is just an estate agent and not a superior Olympian dispensing favours, the property seeker too often finds his inquiries received with chilling nonchalance. His advent makes no impression on the reception clerks who keep him waiting just inside the door without concern and often expect him to discuss his requirements and affairs in front of a mixed company.

Few people, I fear, leave the average estate office without becoming acutely aware that their humble requirements are of really little importance to the people into whose offices they have intruded. Even the greeting, "Oh, you want a cinema, I believe," can be made to sound as though you had asked for a second-hand umbrella!

These acid comments are provoked by a new experience, of sufficient general interest to justify recapitulation. I went unexpectedly into an estate office in Hanover Square and sent in my card. Inside the entrance I was at once aware of something strange. The surroundings were luxurious, but that in itself would not call for comment. There were three people waiting to receive me—a commissionaire and two ladies. The commissionaire led me across to one of these, a woman of dignity and charm, who quietly spoke in a telephone to the managing director and told me that he would be disengaged in less than three minutes if I would wait. The commissionaire, who combined the manners of an old butler with the self-respect of an old soldier, proceeded to make me comfortable.

A few seconds later the second lady, working a telephone exchange, called out that the manager was waiting to see me. By some freemasonry, all three had got my name correctly as though I were a known caller, and after I had been led into the back of the premises and whisked to an upper floor by an electric lift, I found my card already lying on the managing director's desk. He was a quiet, cultured, swift-spoken man who took an instant and intelligent interest in my problem (which held no profit for him) and was at considerable pains to assist me.

Afterwards I commented on the amazing and unusual efficiency everywhere apparent. The premises are very large, housing some eleven specialised departments, and work everywhere was going on with the swift, quiet intentness of a large insurance office. Every detail that would aid comfort or efficiency was installed. For instance, there are on the ground and first floors alone no fewer than twelve large, well-furnished negotiating rooms, in which a client can investigate and discuss his affairs in privacy. At the rear of the building is an estate-auction hall with a hundred brown hide armchairs and mahogany panelling, Turkey carpets and a most pleasing carved auction rostrum designed by Frederick Sage. On the upper floors is a large accountancy, clerical and filing staff equipped with every practical device of the modern business efficiency engineer.

I strolled through eight or ten of the negotiating rooms; but their beautiful mahogany and Turkey carpets did not attract one's attention so much as the system and efficiency apparent in every detail.



Left, the Reception Hall, and (Right) Mr. Waller's Private Room

The WAY at WALLER'S

(*Continued from page v*)

Hardly a business paper was to be seen anywhere: in fact, the only "untidy" pile of papers I saw anywhere was, oddly enough, a dozen copies of THE BIOSCOPE, in the cinema department. The obvious watch-word here is "a clear desk." A sheet of paper, vertical metal racks of Kardex cards and a client were usually the only visible signs of activity. The entire building is centrally heated with electric power in every room and the building looks out over the charming Hanover Square Gardens.

An Organisation of Specialists

As might have been expected, bitter experience lies at the bottom of all this courteous and dazzling efficiency. Mr. Waller, the head of Way & Waller, found that clients in general complained of off-hand treatment and slipshod methods in estate agency work and determined to build up something different. He has succeeded in a way that compels comment. For instance, every class of business has its own department and no overlapping is allowed. If you want a cinema, you deal with a man whose department specialises in cinemas; but if after buying your cinema you want a restaurant or hotel, you must go to separate departments who handle nothing but that class of business. Flat property is divided into furnished and unfurnished and those in one department have no connection with the other, although the closest co-operation exists between them all. Building management, again, is split up into flat buildings and office buildings, while there are separate departments for property investments, business premises and town houses, and so the process of specialisation goes on.

Mr. Waller's aim has been to build up an organisation of specialised experts on a few subjects. If business is offered which does not fall within those fields, it is politely passed on elsewhere, no matter how big. If the firm handles any line of business it specialises on it with thoroughness, but no casual business on other lines is ever considered.

The net result has been an enormous growth in the firm's business from year to year—a growth that is naturally absorbed into the organisation without disturbance or excitement except that it has involved a transfer into these larger premises. No. 7, Hanover Square, has been entirely remodelled and redecorated in accordance with Mr. Waller's strongly held theories, and the result is a building with an atmosphere quite unlike that of any similar place I have ever visited.

Efficiency In All Details

As I finished my conversation with Mr. Waller, a mischievous corner of my mind was speculating on how the organisation would deal with my exit. I had been brought along passages and up a lift by a commissionaire who had vanished and I wondered by what process of lost motion my journey would be retraced and with what ceremony those wonderful receptionists would launch me forth into the outer world.

I need not have wondered. As I shook hands with Mr. Waller, an inconspicuous door opened on to a heavily carpeted staircase offering a private and direct exit to the street. It was a fitting touch to an impressive visit and as I took a last glance at the bronze and marble frontage of No. 7 with its striking Neon signs, I realised that this firm had solved the problem of combining stately magnificence of *decor* with homeliness and thorough efficiency.

At Price of a Good Pick-Up

Exhibitor Designs Efficient Soundhead

Our Leeds correspondent writes: I went out to a local theatre the other night, at the invitation of the lessee, to see and hear a new soundhead which he himself, as a practical electrical and mechanical engineer, has designed and made.

This soundhead, which should be a boon to the small exhibitor, is designed to fit existing machines such as Kalee 7 type bases and machine stands, and it can be fixed in less than 30 minutes.

The inventor has the soundhead running in his own show and has shown it to be so successful that he wants someone to take it up, put it on the market and turn it out in quantities, in which case, he says, it can be manufactured at a cost of a good gramophone pick-up.

The special features of the soundhead are:

(1) Heavy gauge blue steel body, neatly finished.
(2) Bent gate with skates of light tension.
(3) Optical system. Condenser, slit and objective lens.
(4) Designed to take the G.E.C. Photocell C.M.G. 8.
(5) Filament sag is no detriment to it.
(6) The film is enclosed, which prevents fire risks.
(7) Great simplicity in threading up.
(8) A boy of 14 with average intelligence can make all necessary adjustments.

The soundhead, working with raw A.C. current on exciter, a small two stage resistance amplifier and an old type C.M.G. 8 photocell is giving excellent results without hum or ground noises. All that is necessary to couple it to an existing amplifier is to plug it into the pick-up socket.

Interested inquirers should apply to THE BIOSCOPE.



FOR THE BEST SOUND-on-FILM REPRODUCTION | ROTH

Complete Equipment from

£245

Prices for Non-Synch and Equipments to replace Disc on application.

ROTH EQUIPMENTS
(Great Britain) LTD.,
FILMATIME HOUSE,
24, Denmark Street, W.C.2
'Phone: Temple Bar 5781.



Atmosphere for the current presentation of "The Calendar" (W. & F.) at the Capitol, W., is secured by dressing the attendants as jockeys, with the famous coloured tipster Ras Prince Monolulu, adding a touch of realism

SHOWMANSHIP ACTIVITIES

For
THE CALENDAR
(W. & F.)

One of the leading London theatres, the Capitol, Haymarket, has changed its name—temporarily. For the duration of the run of "The Calendar" it has become The Grandstand. On the front of the theatre boards give the runners and prices for the first race. Notices indicate that one must proceed straight through to the weighing room and upstairs to the Tote (booking office). Round the walls of the lobby are numerous sporting prints, stirrups and other items of racecourse equipment. In the centre of the lobby is a jockey's weighing-chair. In fact, the entire display is a neatly assembled collection of racecourse fixtures and fittings.

There was a time when it was accepted that British concerns knew little of the arts of exploitation, but that is a charge which certainly cannot be made against W. & F. since Jeffrey Bernerd took over this aspect of its activities.

The West End presentations of this firm's pictures have been signalised by showmanship definitely above the average, and exhibitors will find it worth while to keep in touch with the numerous suggestions thus advanced.



The body of the notice seen above, relating to P.D.C.'s "Born to Love," reads as follows: "No matter what your wages may be, if you are paid by the hour, day or week, you are regarded as a weekly wage earner under Income Tax Law. If you wish, you can ask your local Income Tax Authority for a card and put stamps on it each week in the same way as Health and Unemployment Insurances are paid. All weekly wage earners must make a point of seeing the screen's greatest actress, Constance Bennett, in her finest picture, "Born to Love,' at the Capitol, Forest Hill, on Monday, October 26th, for six days."

HOLOPHANE
Omni-set Scenery
Vario Curtains
Cyclorama
Colour Regulator
Stage Lighting
as chosen for
PARK CINEMA
CARDIFF
will
astonish the trade
on Nov. 9th, 1931

THE
HOLOPHANE
Super Auditorium
Installation
at
RIALTO
BLACKBURN
will
amaze the Trade at
the end of November

OTHER
HOLOPHANE
NOVEMBER OPENINGS:
New Cinema
Bishops Stortford
(Stage & Auditorium)
Royal Academy
of Dramatic Arts
London
(Cyclorama Lighting)

HOLOPHANE
COLOUR LIGHTING
AND EFFECTS
36 Elverton St., London, S.W.1

For
THE GREAT GAY ROAD
• (*Butchers*)

Stanley Pink, Liverpool representative of Butcher's Film Service, had an 8-ft. 6-in. signpost, of regulation construction, on duty in Lime Street for the trade show of "The Great Gay Road." One of the Scala pageboys held the signpost in position outside the theatre, the direction board pointing to the entrance—"Take the Great Gay Road"—a title that lends itself to endless exploitation possibilities.

This is a simple, effective and inexpensive little stunt, costing about 15s. to put over. It should be remembered by exhibitors when the film comes to their theatres.

For
HELL'S ANGELS
(*United Artists*)

Manager Richard Bodley, of the Hackney Pavilion, left models and crashes to his more aeronautically minded colleagues and concentrated upon the already well-known name. Stage prologues were out of the question, there being no stage at the Hackney house, and so the gangway in front of the orchestra pit was utilised for the parading of his staff. These were dressed in khaki uniforms represening Flying Corps' outfits, with large orange letters above their heads to read "Hell's Angels," one letter to each person. Orange floods were directed upon them, and their extremely workmanlike appearance drew much applause from well-packed houses. They were afterwards paraded in front of the house, to the detriment of traffic!

Further publicity was created by printing a four-page magazine entitled "Hackney Pavilion Pictorial," which contained a brief synopsis of the film, together with illustrations. These were given to three local newsboys, who gave one away in each copy of the ordinary newspapers sold.

Manager Bodley also printed a card throwaway, depicting his own version of the well-known two-faced personality created by Shell Petrol. It had sprouting wings and uttered "Crikey," while underneath, as if in skywriting, were the words "Shell's Angels." Further information concerning the film itself was carried on the reverse side.



A flight of fancy by Manager Bodley, of the Hackney Pavilion, inspired this atmosphere for "Hell's Angels" (United Artists)



Stage coach days in Dublin were recalled by this old-time vehicle used by the Grafton Picture House to exploit "The Lyons Mail" (W. & F.)

The Shell people were so intrigued by this original little stunt that they "came over" handsomely, so that Mr. Bodley received a large supply free of charge. Over 20,000 were distributed throughout the district.

For
CITY LIGHTS
(*United Artists*)

The Plaza Cinema, West Bromwich, is organising a special competition, in which patrons are invited to assemble at the theatre at 12 noon on the Monday of the first showing, to give a character impression of Charlie, for which a prize of one guinea is to be awarded. Already a number of entries have been received.

A CHANGE ON CHAT

DEAR PATRONS,

My Chat this month I'm forced to leave.
I can't even write a fraction,
Because every talkie, I believe,
Should be labelled "Special Attraction."

So please read on, be wise and learn,
You'll say they're excellent—rather.
This only goes to prove once more,
The best talkies are at the Plaza.

L. FREEMAN,
Manager.

Patrons of the Plaza, Crouch End, will appreciate this occasional breakaway from the conventional, and Manager Freeman will excite the comment he is after.

WINNERS FOR ALL!

W. & F. are issuing a neat tip to those exhibitors who are interested in their two latest offerings—"The Ghost Train" and "The Calendar." Inspired by the racy nature of the latter, they are circulating small pink envelopes like those sold by "turf advisers," crudely stamped with the title: "D. S. Windle's Daily Double—ten shillings." Inside the envelope a scrap of paper bears the equally crudely stamped message: "The Ghost Train* The Calendar**."

Showmen offering racing subjects can use this device; with a solo picture it could be called their "Daily Nap," or some such racy slogan. Again, the tip might be useful at any time in areas where horse-racing is a big attraction.

For
THE CUCKOOS
(*Radio*)

The publicity value of the card reproduced below is easy to understand. It was issued by Manager E. Grantham, of the Prince of Wales Theatre, Lemington-on-Tyne. Topicality is always an asset in exploitation, and Manager Grantham seems well aware of it.

GENERAL ELECTION,
WANSBECK DIVISION.

POLLING DAYS, MON., TUES. & WED.,
October 26th, 27th and 28th.
6.45 p.m. to 10.30 p.m.

YOU VOTE AT THE
Prince of Wales Theatre, Lemington.
RETURN THE CUCKOOS
TO THE TOP OF THE POLL.

WHEELER	**X**
WOOLSEY	**X**

SHIP CARBONS PLEASE!

CLEMENT BLAKE & DAY

Specialists in the Private Sale of Cinemas,

22 WARDOUR STREET - LONDON, W.1

Telephone : Gerrard 1192. **Telegrams : Lennocks, London**

HAVE THE FOLLOWING

CINEMAS FOR SALE

£18,000 freehold. A really good show, in dominating position, in one of the largest towns on the South Coast; seating over 700; and showing average profit for the last financial year of £60 a week. Alternatively to a freehold sale, we are prepared to put forward, on behalf of a sound man, an offer of £25 a week rent on lease, for premium of £4,000. CLEMENT BLAKE & DAY.

TO LET Theatre in very prominent position in popular seaside resort on the North Wales Coast; seating 1,200; large Stage and Dressing Rooms; will be let on lease at £600 per annum. Has always been, and still is, run as a Theatre; and is not equipped for Cinematograph, but could be converted at no considerable cost, and would then be the Super Cinema of the town and large district round about. CLEMENT BLAKE & DAY.

£6,000 Show seating pretty well 700; about 10 minutes from Piccadilly Circus, in the busiest position in London; the sort of position that is keenly sought after by the chain-store people; a position in which any Show, any business, is almost bound to do trade under any circumstances; proved profit for past twelve months easily £60 a week. CLEMENT BLAKE & DAY.

TO LET A show that was very prosperous in a Buckinghamshire town of about 15,000 population, was acquired by rival Exhibitor, and closed down to eliminate the competition; the lease has now expired; but we can negotiate a new lease at £350 per annum rental; there is seating accommodation for about 600; Operating Box would have to be equipped; but our Client, the Landlord, would undertake the decoration. CLEMENT BLAKE & DAY.

£2,000 The largest, most popular, and best situated Cinema in good town not far from Manchester; seating over 1,100; "Western Electric"; good Stage and Dressing Rooms; long lease; profit quite £45 a week. CLEMENT BLAKE & DAY.

£1,500 Small show in one of the most thickly populated London suburbs; a show that throughout the whole of its record has *never* been anything but a profit-making concern; the "overheads" are probably the lowest of any of the 400 London Cinemas; the rent, for instance, is only £2 a week; and everything else is in line. CLEMENT BLAKE & DAY.

£1,600 The only Cinema in a very pleasant Middlesex town; showing a certified profit of £700 a year. A unique feature of this concern is that the Landlord is prepared to rebuild the Show to seat about 1,500. CLEMENT BLAKE & DAY.

£6,500 Uniquely situated Cinema in high-class W. London suburb; catering for the very best class of audience; prices of admission, 2s. 4d., 1s. 10d., 1s. 3d. and 9d.; no competition; Stage; "Western Electric" set fully paid for. CLEMENT BLAKE & DAY.

£7,000 The most successful Cinema in large town in the Birmingham area; situated in the best position in its town; and seating 1,400; net profit about £80 a week; "Western Electric" fully paid for; long lease. CLEMENT BLAKE & DAY.

£5,500 freehold. Only Cinema in large and very pleasant Gloucestershire town; was specially built by our Client some years ago; and has been successfully and very profitably run by him all the time. "Talkies." Licensed for Stage Plays; has a Stage. Price also includes Dwelling House, and two-floor factory used as a store room. CLEMENT BLAKE & DAY.

£2,520 freehold. The only Cinema in a Norfolk town, the nearest one being 12 miles away. Specially built, and in present hands for the past 10 years; seating 494. "Talkies." Ridiculously low running expenses. Touring outfit for running one-night shows in adjoining villages can also be purchased from vendor at quite a low price. CLEMENT BLAKE & DAY.

£3,500 A Cinema that occupies the best business position in a large and prosperous town about 16 miles from Piccadilly; has recently been redecorated throughout and re-equipped; and is a show good enough for anyone. Is doing fine, large business under manager; "R.C.A." talkies; a good show for a man who is about to make a start in the business. CLEMENT BLAKE & DAY.

CINEMAS WANTED

WELL-KNOWN Member of Parliament is desirous of acquiring a large show; built in the last few years, in the Home Counties; not more than, say, 15 or 20 miles out of London. The house must be up to date in every respect; and must have a seating capacity for well over 1,000. CLEMENT BLAKE & DAY.

AN important Circuit (capital £300,000) wishes to obtain the principal shows in towns having a population of 20,000 to 50,000. If all the Shows of such a town are in the hands of one proprietary they would like to acquire the whole circuit rather than one of the shows. CLEMENT BLAKE & DAY.

A SMALL private syndicate, with exceptionally strong financial backing, tell us that they wish to obtain shows in Lancashire or Cheshire. They already have one important, prosperous show, and at the moment are negotiating with us for 4 or 5 other substantial properties. CLEMENT BLAKE & DAY.

LADY winner of large prize in Sweepstake is wishful to obtain a "good" Cinema in the County of London, Kent, Surrey, Sussex, or Hampshire. Despite our advice, she says she would prefer a large show seating over 1,000. But we are prepared to offer her *any* proposition, big or little, which we think likely to be suitable for her and with which she is likely to be satisfied. CLEMENT BLAKE & DAY.

A VERY live business man has recently got busy with a view to forming a chain of shows in Scotland. He has, already, quickly acquired 3 or 4 concerns, and still wants others. We shall therefore be pleased to hear from showmen north of the Border who are prepared to discuss disposing of their concerns. CLEMENT BLAKE & DAY.

A CIRCUIT is in course of formation in Ireland; and the promoters have asked us to obtain for them a number of shows with which they ultimately intend to "go to the public." They wish to obtain shows in the large towns, of course; but they are prepared to consider any reasonable proposal in any town sufficiently populated to support a show. They wish to have the majority of their shows in the Free State, but they also wish to have a sprinkling, at any rate, in Northern Ireland. CLEMENT BLAKE & DAY.

A WELL-KNOWN firm making one of the most successful "talkie" sets wishes to obtain several shows up and down the Kingdom. They want to instal their own set, and naturally will favour "silent" houses or Cinemas in which the present set is unsatisfactory. They are at present negotiating for several halls from us, and we wish to be able to put up to them quite a number more. CLEMENT BLAKE & DAY.



Classified Advertisements

SITUATIONS VACANT

WANTED, Manager for Provincial Cinema. Age 30 to 40. Must be a live man with experience of big theatres.—Apply, stating past experience and salary required, Box 706, c/o The Bioscope, Faraday House, 8-10, Charing Cross Road, W.C.2. 1308

ENGAGEMENTS WANTED

ASSISTANT MANAGER seeks change; tall, smart, well educated; experienced in modern methods of running cinemas; good technical knowledge; could take control.—Apply Box 648, c/o The Bioscope, Faraday House, 8-10, Charing Cross Road, W.C.2. 1309

C. HARDY MORGAN! Exploitation! Publicity! Every place requires a good boost occasionally. I am open to negotiate with any private firm or circuit to make that pay-box of yours rattle. At present with Mr. Harry Vost. Ask him.—All communications, Whitehall Cinema, Openshaw, Manchester. 1308

LAST 16 years successful General Circuit Manager. Fully experienced cinema control. Also Variety, Publicity, etc. Open for engagement as Circuit Manager, Supervisor or Manager Super.—Write "Profits," c/o Sea View, Kensington Avenue, O.C., Colwyn Bay. 1308

MANAGER, disengaged; 20 years' experience; fully qualified in all its branches; sole control or work to instructions; bond supplied; exceellent refs.; go anywhere.—W. H. I. Neville, 21, Julian Avenue, Acton, W.3. 1309

M.A. HONS., anxious to qualify as Film Editor, would appreciate offer of position in studio. Renting experience with first-class firm.—Reply Box No. 702, c/o The Bioscope, Faraday House, 8-10, Charing Cross Road, W.C.2. 1308

FOR SALE

SALE. CINEMA, SEATING 450; LAND FOR EXTENSION. DEVELOPING DISTRICT NORTH MIDLANDS. NO OPPOSITION. SAME OWNER 20 YEARS. EFFICIENTLY EQUIPPED, TALKIES, ELECTRIC PLANT. PRINCIPALS ONLY.—Box No. 700, c/o The Bioscope, Faraday House, 8-10, Charing Cross Road, W.C.2. 1308

PATENTS AND TRADE MARKS

HOLDER of British Patents Nos. 278,652 and 280,161, relating to Cine Camera and Cine Projector respectively, wishes to enter into relation with British house with a view to making same in England.—Write Box 704, c/o The Bioscope, Faraday House, 8-10, Charing Cross Road, W.C.2. 1308

KINGS Patent Agency, Ltd., 146A, Queen Victoria Street, E.C.4. Free—"Advice Handbook" on patenting Inventions and registering Trade Marks by Registered Agent with 45 years' experience.

THE Proprietors of British Patent No. 206,003 are prepared to Sell the patent or to license British manufacturers to work thereunder. It relates to improvements in cinematography.—Address, Boult, Wade & Tennant, 112, Hatton Garden, London, E.C.1. 1308

APPARATUS FOR SALE

SPOTLIGHTS, FLOODLIGHTS, DIMMERS, FOOTLIGHTS.
ALL STAGE LIGHTING EQUIPMENT.
No Fancy Prices. Send for Catalogue.
D. WALTER & CO.,
107, Newington Causeway, London, S.E. 1.

WILLIAMSON
NORTH MILL
FOR ASHTON-U-LYNE
ROLL TICKETS

Distributor of
"THE ALPHA" TICKET ISSUING MACHINES

COMING TRADE SHOWS

LONDON

WEDNESDAY, OCTOBER 28, 1931
Fighting Terror.....Equity British ..... 12, D'Arblay St., 11.30 a.m.
THURSDAY, OCTOBER 29, 1931
Michael and Mary.....Ideal.....Phoenix, 8.45 p.m.
The Vanishing Legion (Eps. 1) and Two Shorts.....Ideal...Astoria, 10.45 a.m.
The Last Round-Up.....Equity British.....12, D'Arblay St., 11.30 a.m.
FRIDAY, OCTOBER 30, 1931
Looking for Trouble.....R.D.C.....Phoenix, 3 p.m.
Riders of the Rio Grande.....Equity British.....12, D'Arblay Street, 11.30 a.m.
Gipsy Blood.....Wardour.....London Hippodrome, 3 p.m.
Spirit of Notre Dame.....Universal.....Prince Edward, 3 p.m.
Daughter of the Dragon.....Paramount.....Carlton, 10.30 a.m.
MONDAY, NOVEMBER 2, 1931
Vanishing Legion (Eps. 2, 3, 4) and Two Shorts.....Ideal.....
Gaumont Theatre (film House), 11 a.m.
Ubangi.....Filmophone.....Phoenix, 3 p.m.
Covered Wagon Trails.....Equity British.....12, D'Arblay St., 11.30 a.m.
Carnival.....W. & F.....Tivoli, 8.30 p.m.
TUESDAY, NOVEMBER 3, 1931
Personal Maid.....Paramount.....Carlton, 10.30 a.m.
Oklahama Kid.....Equity British.....12, D'Arblay St., 11.30 a.m.
Bill's Legacy and The Mystery Train.....Ideal.....Astoria, 10.30 a.m.
Many Waters.....Pathe.....Prince Edward, 3 p.m.
Friends and Lovers.....Radio.....Phoenix, 3 p.m.
Sob Sister.....Fox.....Cambridge, 3 p.m.
WEDNESDAY, NOVEMBER 4, 1931
O'Malley Rides Alone.....Equity British.....12, D'Arblay St., 11.30 a.m.
Mother and Son and Rynox.....Ideal.....Astoria, 10.30 a.m.
Dr. Josser, K.C.....Pathe.....Prince Edward, 3 p.m.
Waiting For the Bride.....Radio.....Phoenix, 3 p.m.

BELFAST

FRIDAY, OCTOBER 30, 1931
Two's Company.....Gaumont.....Lyric, 10.45 a.m.
TUESDAY, NOVEMBER 3, 1931
Murder at Midnight.....Gaumont.....Royal, 10.45 a.m.
WEDNESDAY, NOVEMBER 4, 1931
The Smiling Lieutenant.....Paramount.....Royal, 10.45 a.m.

BRISTOL

FRIDAY, OCTOBER 30, 1931
The Vanishing Legion (Eps. 1).....Ideal ..... Queen's, 11 a.m.

BIRMINGHAM

THURSDAY, OCTOBER 29, 1931
The Vanishing Legion (Eps. 1).....Ideal.....West End 10.30 a.m.
Pagan Lady.....United Artists.....Forum, 10.30 a.m.
FRIDAY, OCTOBER 30, 1931
Stamboul.....Paramount.....Futurist, 10.45 a.m.
Shanghaied Love.....United Artists.....Forum, 10.30 a.m.
TUESDAY, NOVEMBER 3, 1931
Devotion.....P.D.C.....Futurist, 10.45 a.m.
Gipsy Blood.....Wardour.....Forum, 10.30 a.m.
Get Rich Quick Wallingford.....M.-G.-M.....Scala, 10.30 a.m.
WEDNESDAY, NOVEMBER 4, 1931
Eight Shorts.....Paramount.....Futurist, 10.45 a.m.
Friends and Lovers.....Radio.....Scala, 11 a.m.
The Wickham Mystery.....United Artists.....Forum, 10.30 a.m.
THURSDAY, NOVEMBER 5, 1931
A Dangerous Affair.....United Artists ..... Forum, 10.30 a.m.
Waiting for the Bride.....Radio.....Scala, 11 a.m.

CARDIFF

THURSDAY, OCTOBER 29, 1931
Street Scene.....United Artists.....Queen's, 10.45 a.m.
FRIDAY, OCTOBER 30, 1931
The Vanishing Legion (Eps. 1).....Ideal.....Gaiety, 3 p.m.
Range Feud.....United Artists.....New, 10.45 a.m.
Murder at Midnight.....Gaumont.....Imperial, 11 a.m.
Wicked and Riders of the Purple Sage.....Fox.....Park Hall, 11 a.m.
Silence.....Paramount.....Capitol, 11 a.m.
TUESDAY, NOVEMBER 3, 1931
Pagan Lady.....United Artists.....New, 10.45 a.m.
Stamboul.....Paramount.....Capitol, 11 a.m.
The Guardsman.....M.-G.-M.....Park Hall, 11 a.m.
WEDNESDAY, NOVEMBER 4, 1931
Friends and Lovers.....Radio.....Queen's, 11 a.m.
Shanghaied Love.....United Artists.....New, 10.45 a.m.
THURSDAY, NOVEMBER 5, 1931
The Wickham Mystery.....United Artists.....New, 10.45 a.m.

GLASGOW

THURSDAY, OCTOBER 29, 1931
Reckless Living.....Universal.....Coliseum, 11 a.m.
Shanghaied Love.....United Artists.....Regal, 10.45 a.m.

GLASGOW—*continued*

FRIDAY, OCTOBER 30, 1931
Stamboul.....Paramount.....Green's, 11 a.m.
A Dangerous Affair.....United Artists.....Regal, 10.45 a.m.
Get Rich Quick Wallingford.....M.-G.-M.....Coliseum, 10.45 a.m.
TUESDAY, NOVEMBER 3, 1931
Gipsy Blood.....Wardour.....Coliseum, 11 a.m.
Street Scene.....United Artists.....Regal, 10.45 a.m.
Looking for Trouble.....P.D.C.....Regent, 10.45 a.m.
WEDNESDAY, NOVEMBER 4, 1931
Friends and Lovers.....Radio.....La Scala, 11 a.m.
Silence.....Paramount.....Green's, 11 a.m.
The Guardsman.....M.-G.-M.....Regal, 10.45 a.m.
THURSDAY, NOVEMBER 5, 1931
Waiting for the Bride.....Radio.....La Scala, 11 a.m.
The Wickham Mystery.....United Artists.....Regal, 10.45 a.m.

LEEDS

THURSDAY, OCTOBER 29, 1931
The Virtuous Wife.....United Artists.....Scala, 10.45 a.m.
Get Rich Quick Wallingford.....M.-G.-M.....Rialto, 10.45 a.m.
FRIDAY, OCTOBER 30, 1931
Wicked and Riders of the Purple Sage.....Fox.....Rialto, 10.45 a.m.
Fifty Fathoms Deep.....United Artists.....Scala, 10.45 a.m.
TUESDAY, NOVEMBER 3, 1931
Friends and Lovers.....Radio.....Tower, 11 a.m.
The Vanishing Legion (Eps. 1).....Ideal.....Majestic, 11 a.m.
Border Law.....United Artists.....Scala, 10.45 a.m.
Stamboul.....Paramount.....Rialto, 10.45 a.m.
WEDNESDAY, NOVEMBER 4, 1931
Looking for Trouble.....P.D.C.....Majestic, 10.45 a.m.
Street Scene.....United Artists.....Scala, 10.45 a.m.
Waiting for the Bride.....Radio.....Tower, 11 a.m.
THURSDAY, NOVEMBER 5, 1931
Range Feud.....United Artists.....Scala, 10.45 a.m.
Side Walks of New York.....M.-G.-M.....Rialto, 10.45 a.m.

LIVERPOOL

THURSDAY, OCTOBER 29, 1931
Range Feud.....United Artists.....Futurist, 10.45 a.m.
FRIDAY, OCTOBER 30, 1931
Silence.....Paramount.....Futurist, 10.45 a.m.
Side Walks of New York.....M.-G.-M.....Palais-de-Luxe, 10.30 a.m.
TUESDAY, NOVEMBER 3, 1931
Devotion.....P.D.C.....Scala, 10.45 a.m.
Friends and Lovers.....Radio.....Futurist, 11 a.m.
WEDNESDAY, NOVEMBER 4, 1931
Reckless Living.....Universal.....Palais-de-Luxe, 10.45 a.m.
Pagan Lady.....United Artists.....Scala, 10.45 a.m.
Waiting for the Bride.....Radio.....Futurist, 11 a.m.
THURSDAY, NOVEMBER 5, 1931
The Vanishing Legion (Eps. 1).....Ideal.....Scala, 11 a.m.

MANCHESTER

THURSDAY, OCTOBER 29, 1931
Border Law.....United Artists.....Theatre Royal, 10.45 a.m.
FRIDAY, OCTOBER 30, 1931
Street Scene.....United Artists.....Theatre Royal, 10.45 a.m.
Devotion.....P.D.C.....New Oxford, 10.45 a.m.
Riders of the Purple Sage.....Fox.....Piccadilly, 10.30 a.m.
TUESDAY, NOVEMBER 3, 1931
Reckless Living.....Universal.....New Oxford, 11 a.m.
Range Feud.....United Artists.....Piccadilly, 10.45 a.m.
Eight Shorts.....Paramount.....Paramount Theatre, 10.45 a.m.
Gipsy Blood.....Wardour.....Theatre Royal, 11 a.m.
WEDNESDAY, NOVEMBER 4, 1931
Friends and Lovers.....Radio.....Theatre Royal, 11 a.m.
The Vanishing Legion.....Ideal.....Hippodrome, 10.45 a.m.
Pagan Lady.....United Artists.....Piccadilly, 10.45 a.m.
Get Rich Quick Wallingford.....M.-G.-M.....Market Street P.H., 10.45 a.m.

NEWCASTLE

THURSDAY, OCTOBER 29, 1931
The Unholy Garden.....United Artists.....Queen's, 10.30 a.m.
FRIDAY, OCTOBER 30, 1931
Silence.....Paramount.....Paramount Theatre, 10.30 a.m.
Branded.....United Artists.....Queen's, 10.30 a.m.
TUESDAY, NOVEMBER 3, 1931
Daughter of the Dragon.....Paramount.....Paramount Theatre, 10.30 a.m.
Friends and Lovers.....Radio.....Grainger, 11 a.m.
The Virtuous Wife.....United Artists.....Queen's, 10.30 a.m.
Sidewalks of New York.....M.-G.-M.....Olympia, 11 a.m.
WEDNESDAY, NOVEMBER 4, 1931
Waiting for the Bride..... Radio ..... Grainger, 11 a.m.
Fifty Fathoms Deep.....United Artists.....Queen's, 10.30 a.m.
Looking for Trouble.....P.D.C.....Stoll, 10.30 a.m.
THURSDAY, NOVEMBER 5, 1931
Border Law.....United Artists.....Queen's, 10.30 a.m.

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NOVEMBER 11, 1931
No. 1310
Vol. LXXXIX
Founded 1908

The BIOSCOPE

THE INDEPENDENT FILM TRADE PAPER

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"Superbly acted by Lionel Barrymore . . . he's so good you won't even have time to give Madge Evans the attention you should."—*EMPIRE NEWS.*

"Here is Lionel Barrymore's best work as yet for the talking screen—better even than his recent appearance with Norma Shearer in 'A Free Soul.'"—*SUNDAY REFEREE.*

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"Had me tittering from title to fadeout"—
DAILY EXPRESS

SPLINTERS IN THE NAVY

EVENING STANDARD

"Splinters in the Navy" is an hilarious musical-comedy-concert party mainly notable for the extraordinary naval career which Mr. Sydney Howard leads as Able Seaman Joe Crabbs. The film, indeed, is one long lark from beginning to end.

EVENING NEWS

I like it because it is English and because its humour is rough and ready.

DAILY FILM RENTER

Sydney Howard in happy role and great form in a comedy of the lower decks, which also features the leads and ensemble of the famous "Splinters" company. A thoroughly whole-hearted piece of fun, certain of public approval.

THE CINEMA

It is to the credit of Walter Forde that patrons will probably laugh themselves hoarse over the antics of Sydney Howard and Alf. Goddard in this sequence. Designed and produced with an eye to the enjoyment of the masses, exhibitors need have no qualms as to its box-office value.

SUNDAY REFEREE

"Splinters in the Navy" does not pretend to be anything else but "nautical nonsense." At the same time it represents a new and welcome advance in our methods of putting the Services on the screen.

SUNDAY GRAPHIC

In "Splinters in the Navy" Sydney Howard again wears the uniform that first brought him fame. Wildly funny burlesque. The "Splinters" concert party sings and dances to very catchy tunes.

DAILY MAIL

I think the boxing match is one of the most hilarious things I have ever seen in films. It made me roar with laughter more heartily than I did even at the boxing match in "City Lights." It proves once again that Sydney Howard is a past master of pantomime.

SUNDAY DISPATCH

Sydney Howard, this country's most considerable gift to the ranks of talkie comedians, stars in this film. As a comedian he obviously knows what sailors are. The boxing match at the end, with Howard punching Alf. Goddard round the ring is excellent. The New Victoria is a large cinema, but it should be taxed to the utmost.

NEWS OF THE WORLD

Those who prefer to see the Navy in its lighter moments must go to the New Victoria. Sydney Howard has most of the work to do in this show and he carries it through triumphantly to his final conquest of the Navy's boxing champion. This is a really glorious nonsense boxing match, in which Howard wins by unorthodox methods.

SUNDAY PICTORIAL

"Splinters in the Navy" is a riot. It presents Sydney Howard as no ordinary seaman in a brilliant burlesque culminating in a boxing match for which, at Olympia, ringside seats would be priceless and their occupants helpless. I cannot find it in my heart to award to this film anything other than loud laughter. For the good of British talking pictures, Sydney Howard should at once be developed as a star, with stories, direction and exploitation befitting his importance.

DAILY TELEGRAPH

This naval extravaganza features Sydney Howard, who made a hit in the original, and is now rivalling Gordon Harker as a screen droll. Mr. Howard's comic genius lies in the direction of what might be called "lead-swinging." "Splinters in the Navy" does not pretend to be more than popular entertainment, but in that respect it is a grand slam of humorous invention.

DAILY EXPRESS

Sydney Howard has never done a better job than in "Splinters in the Navy." To me the picture was a heaven-sent gift to the laughter-gland.

A TWICKENHAM FILM STUDIOS PRODUCTION
Directed by WALTER FORDE
By courtesy of Gainsborough Pictures (1928) LTD

"Most brilliant talking picture yet produced in Great Britain." DAILY MAIL.

CARNIVAL

DAILY MAIL

There is not a moment in "Carnival" when the mind is not intrigued, the eye enchanted or the emotions stirred. . . . Miss Dorothy Bouchier will presently be the most popular star in British talking pictures.

DAILY MIRROR

"Carnival" marks another milestone in the triumphant progress of our motion picture industry. Definitely, "Carnival" is going to conquer the country again. It is the first English talkie given the honour of topping the bill at the Tivoli.

DAILY EXPRESS

This picture is one of the worthiest efforts that England has ever sponsored.

DAILY TELEGRAPH

"Carnival" is a costly and glittering affair—full of magnificent architecture, sumptuously staged, lavishly dressed and beautifully photographed.

SUNDAY PICTORIAL

"Carnival" is all British, and it is all good. "Carnival" is the most brilliant talking picture of the year. Dorothy Bouchier must be described as the first real star discovery made in this country since talking pictures began.

SUNDAY EXPRESS

"Carnival" leads the new British film drive. "Carnival" is charming.

SUNDAY REFEREE

Genius is just what Herbert Wilcox has. . . . "Carnival" should soon be knocking all records about at the Tivoli.

SUNDAY GRAPHIC

By virtue of fine showmanship, Herbert Wilcox has given us in "Carnival" a picture that lives up to the stirring spirit of its name.

NEWS OF THE WORLD

"Carnival"—a British film triumph. Without the slightest hesitation or qualification, it can be dubbed a masterpiece—the greatest that has come from any British studio.

SUNDAY DISPATCH

"Carnival" is a very good film. It is an entertainment, it has movement and glamour, briskness and beauty.

EVENING STANDARD

This is a real movie which moves you to the depths. I advise you to see "Carnival." It is a sincere and distinguished piece of work, which does credit to British films.

EVENING NEWS

A colourful drama of domestic suspicion and jealousy worked out against a brilliant background of carnival time in Venice. Really excellent British film.

DAILY DISPATCH

Matheson Lang dominates the production with a dignified and moving performance as he dominated the original stage version.

DUNDEE COURIER

"Carnival" is one of the best British pictures made in recent times.

ABERDEEN EXPRESS

An entertainment of outstanding value.

DAILY FILM RENTER

"Carnival," with its proved appeal to the women, bears all the marks of a big box office success.

CINEMA

Exhibitors with memories of the silent version's box-office value need have no hesitation in going all out on the exploitation of the talkie version. It is another link in the chain of Gaumont-British successes.

KINEMATOGRAPH WEEKLY

One of the very few certain money-spinners to emanate from British studios. The story is given colour by the glamour of the stage and strength through the personality and powerful histrionics of Matheson Lang.

THE BIOSCOPE

Will appeal to all British audiences as a film of human interest and great pictorial beauty. Matheson Lang plays like a great actor. Herbert Wilcox plays for dramatic effect and achieves it to the full.

"Its a British & Dominions Production"

Directed by HERBERT WILCOX

W&F FILM SERVICE LTD FILM HOUSE WARDOUR ST W.1

"The Calendar Romps Home!"

— THE CINEMA

The CALENDAR

SUNDAY DISPATCH

Now for the film of the week. It happens to be British. The acting is excellent. Herbert Marshall, as the racehorse owner, is brilliant. This is the Gaumont - Gainsborough stable's third successive winner.

NEWS OF THE WORLD

Here is a film one is glad to acclaim as British. Cast, presentation, direction and treatment, are all that could be desired.

EVENING NEWS

"The Calendar" is a rattling good entertainment. Scenes at Ascot are splendidly handled.

SUNDAY PICTORIAL

There is a winner in "The Calendar" for our cinemas. It is as fine a piece of film flesh as we have ever had from any of our studio stables.

SUNDAY GRAPHIC

Talkie beats a play. A triumph of acting.

DAILY HERALD

Some excellent "atmosphere" of the British Turf has been secured in "The Calendar." This Edgar Wallace play makes good film material.

EVENING STANDARD

"The Calendar" is a smooth, attractive, brilliantly acted film which will get British talkies talked about. It does not imitate America. The film is an acting triumph.

THE CINEMA

"The Calendar" romps home. A crowded audience gave this latest W. & F. offering a wildly enthusiastic welcome. Really first-class film entertainment which will surely delight all types of cinema-goers. A distinctive offering which showmen throughout the country need not have the slightest hesitation in booking.

DAILY EXPRESS

There is a grip, a freshness, a quality of conviction about this picture that used to be Hollywood monopolies.

THE SUNDAY CHRONICLE

"The Calendar" is a genuine and generous English spectacle, and packed with all the little intimate touches of speech and manners that stamp a film as being of our own land and people.

DAILY MIRROR

"The Calendar" is another big winner from the Gainsborough stable, and romped home to the accompaniment of loud cheers. The film has been splendidly produced.

SUNDAY REFEREE

For sheer comic force I have seen nothing in any talk-film on either side of the Atlantic to beat Mr. Harker's ex-burglar butler, who is better in the film even than he was on the stage.

THE LEADER

"The Calendar" is certainly the most entertaining British picture of the year.

DAILY FILM RENTER

One of Britain's most brilliant contributions to the drama of the Turf. A swiftly moving and vigorous piece of entertainment, assured of huge box-office returns wherever it is shown. One of the best British talkies yet produced. Strongly recommended for every type of audience. Showmen need have no hesitation in booking this one; it is the goods!

DAILY MAIL

The talking picture translation of "The Calendar" is altogether delightful in every respect.

THE TATLER

A really excellent film has been made out of this always amusing play.

THE BIOSCOPE

"The Calendar," which has proved so successful on the stage will extend enormously its appeal on the screen. Entertainment of an entirely satisfying kind.

KINEMATOGRAPH WEEKLY

We have been waiting for something like this from Edgar Wallace. It is a real good racing story, thoroughly British in atmosphere and excellently produced. It is the best racing picture to date.



Edgar Wallace's Drama of the Turf

Gainsborough British Lion Picture

W&F FILM SERVICE

Directed by T. HAYES HUNTER



"A Laugh in Every Compartment" – EVENING STANDARD

The GHOST TRAIN

SUNDAY DISPATCH

As a comedy, with a burst of melodrama, "The Ghost Train" is good stuff.

DAILY MAIL

The week is British, and the film of the week is "The Ghost Train."

DAILY MIRROR

In "The Ghost Train," a surprisingly good picture, some amazingly good train crash scenes have been obtained.

DAILY SKETCH

"The Ghost Train" is a boon and a blessing to bored cinema-goers.

EVENING NEWS

New British Film Success. Walter Forde, the director, has made an excellent comedy-thriller.

THE CINEMA

Extremely meritorious British production, which should delight patrons of all classes.

NEWS OF THE WORLD

This new version of "The Ghost Train" is a delightful comedy, which can be depended on to amuse and entertain.

SUNDAY REFEREE

The eerie nature of "The Ghost Train" is splendidly maintained, and the train meeting disaster is a fine piece of work. Excellent entertainment.

EMPIRE NEWS

"The Ghost Train's" new journey is more eerie than ever. You will get a double quota of thrills.

THE BIOSCOPE

Brilliantly directed; gripping and realistic climax in wreck of the train over a railway bridge. One of the best British films of its type to date.

NEWS-CHRONICLE

One of the most successful films yet made in a British studio.

KINEMATOGRAPH WEEKLY

An entertaining comedy-mystery-thriller played by a first-rate stage cast. Refreshing and entertaining British film fare.

SUNDAY GRAPHIC

"The Ghost Train" is better still as a talking film. It has added thrills. It is a spectacle exciting enough to set an audience clapping.

SUNDAY PICTORIAL

"The Ghost Train" is a gay adventure with suspense and excitement in its unfolding, and with a wonderful pictorial climax.

DAILY EXPRESS

Thrills and laughs in a British talkie. Positively good entertainment.

EVENING STANDARD

"The Ghost Train" is extremely tasty. It will go down everywhere. Full of side-splitting laughs.

LIVERPOOL WEEKLY POST

One long yell. It will give Hollywood to think still more furiously.

FILM DAILY

Top-notch British picture. A credit to Gainsborough. First-rate entertainment in finely directed film, splendidly acted, and technically perfect.

Gainsborough Picture
Arnold Ridley's Railroad Thriller
A GAINSBOROUGH PICTURE Directed by WALTER FORDE
W&F FILM SERVICE FILM HOUSE WARDOUR ST W1

AT LAST!

MARY NEWCOMB

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AND

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No. 1310. Vol. LXXXIX. NOVEMBER 11, 1931 PRICE 6d.

It Seems To Us——

The Win-Through Spirit

Two spectacular events which have this week thrilled vast London crowds—the State Opening of the new Parliament and the Lord Mayor's Show—provide, with the more sombre Armistice observations of to-day, a striking illustration of the spirit in which Britain and the British people are facing the present wave of industrial and economic difficulty.

The Lord Mayor's Show provided an example of the readiness of the British public to enthuse over the products of British industry if stimulated by imaginative and inspiring publicity.

The British public looks with equal enthusiasm to the new Cabinet and its House of Commons, pledged to restore prosperity to British industries by protecting them from foreign domination.

The British public, remembering something of the grim determination and sacrifice which won the war, pledges itself again to fight, this time not with steel and shell, but with gold and tissue. The tissue is sound: the gold will be mined through renewed national energy and cast by the aid of a new fiscal machine.

Let every British exhibitor interpret aright the present wave of national sentiment, and turning to the impressive list of British motion pictures waiting for his public, book them—for all he is worth!

And Now—A New Code

The Home Office move to secure a greater degree of uniformity in film censorship views among Local Licensing Authorities will either make or break the existing British Board of Film Censors.

A Consultative Committee has been appointed to assist the Censor; its personnel is impressive in the way that most things rich in decoration are impressive. But in addition to being spectacular, it brings to an inherently independent censorship system the first tinges of political colour. That is why it may *break* and not *make* the B.B.F.C.

Uniformity of action is much to be desired—it is manifestly absurd that Coventry should be permitted to see a film deemed unfit for Birmingham.

But if that uniformity had to be secured by the constant submission of progressive influences to the caprices of the censorial diehard, the purchase price would prove higher than the British Board of Film Censors could pay.

If there is ever to be a political film censorship in this country it must be subject to the democratic principle of which Britain is both jealous and proud. It must be a National one, subject to the weapon with which democracy invests the British public.

We hope that the Consultative Committee and the British Board of Film Censors will appreciate their responsibilities and decide upon a sane preliminary to their joint operations, viz., the entire recasting, with due regard to prevailing public opinion, of the fossilised code of film censorship now in use.

Sez We!

America has taught us many things—there are other things which she may try with very little success to teach us.

Audacity and originality may spout dollars from the fount of American showmanship, but where is the British theatre owner who dare try America's latest exploitation "stunt"?

A prospective bride and her groom are induced to have the wedding celebrated on the theatre stage, all the necessary paraphernalia, plus hosts of useful presents, being eagerly supplied by local firms wishing to share in the generous acknowledgments made before a packed audience of curious people out to see the whole marriage business from a new angle! If this is showmanship in America, there must be a different name for it here, where marriage, if not always regarded as sacred, is still decently raised above the level of mannequinism.

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Exhibitor Revolt Being Organised

For Concerted Attack On High Rentals

(By Our New York Representative, Ernest A. Rovelstad)

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H. G. Wells on Illiterate Showmen

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As for the producers, "What dreadfully illiterate persons these showmen are!" The novelist explained :—

"Why, do you know, they come to me every now and then for a picture on peace, and I refer them to 'The King who was a King.' Then they ask me what it is about! It is available in English, German and French, and they want me to tell them what it is about!

"One American producer asked me to submit a 2,000 word synopsis of it. If they cannot find out what it is about by reading it, I shall never be able to tell them."

To recent assertions in various quarters that some signs in the sky portend that the stage may yet turn the tide of dominance against the screen, Mr. Wells observed :—

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"The silent picture was another art, a swift plausible medium, but the talking picture—how often so absurd. We see a man a half a mile away and we hear him talking. The silent picture had breadth and scope. Now, they drag the infernal microphone around, and there is such an infinity of difficulty and labour that the entertainment is squeezed out. It's all too much bother."

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Trade Well Represented at the Elections

In Monday's mayoral elections the trade was well represented, and among those who will hold office for the coming twelve months are several well-known personalities with exhibitor interests. To all of them THE BIOSCOPE and the trade generally offer congratulations.

At Hull, Alderman R. W. Wheeldon, whose cinema interests in the town are a matter of common knowledge, has reached the pinnacle of municipal success in being elected Lord Mayor. Alderman Wheeldon last year held the office of Sheriff of Hull. In his views he is Independent.

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The following firms contributed to this cinema section, which provided a big boost for the British film industry :—

Art decoration by Cinema Signs, Ltd.; symbolic dresses by L.C.C. Training School, Barrett Street, W.; sound recording and reproduction by The Gramophone Co., Ltd. (H.M.V.); apparatus by W. Vinten, Ltd., British Acoustic, and Kershaw, Ltd.; studio accessories by Gaumont British; storage batteries by Edison Storage Battery Distributors, Ltd.; mobile generator by Duncan Watson, Ltd.; motor floats by Bowler & Mack; daylight screens by Blunt & McCormack; Spanish costumes and uniforms by M. Burman, Leicester Square; wigs by J. H. Spaans, Lisle Street, W.C.; historical apparatus lent by R. W. Paul, A. S. Newman and Will Day.

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The opening was preceded by a lunch at the Railway Hotel, when Mr. Smith was complimented on his venture and on the fact that local labour and materials had been employed as far as ever possible.

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Supplement to THE BIOSCOPE, *November 11, 1931*

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Later in the morning Sam Eckman, Junior, as President of the Kinematograph Renters Society, waited upon the C.E.A. General Council and learned the details of the scheme.

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Sam Eckman, junior, President of the K.R.S., in a statement to "The Bioscope," said that Mr. Comyns Carr, K.C., had very courteously supplied him with a copy of the statement placed before the General Council of the C.E.A., but he had no comment to make upon the matter except that Mr. Comyns Carr's statement will be placed before the members of the K.R.S.

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Speaking on the K.R.S. resolution passed, Mr. Comyns Carr reminded exhibitors of its terms, viz., that

"The Society (K.R.S.) has, on previous occasions, whenever the situation has warranted such a course, taken the necessary steps to protect its members' interests against booking combines or other associations of exhibitors having for their object the restriction of competition."

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Obviously, he continued, this resolution was restricted by its terms to local booking schemes, the essence of which, rightly or wrongly, was that they were confined to one area in which they attempted to unite the whole of the local houses. He understood it had been their policy to offer prices much lower than would be warranted by any saving in distribution costs. The new Society's constitution and policy were very different.

He, therefore, saw no real or necessary conflict of interest between the K.R.S. and ourselves.

There were some people inclined to speak before they thought; there were others who preferred to think before they spoke.

"K.R.S. Should Think Before They Speak"

The Executive of the Film Industries Co-operative Society had thought long and deeply before they had spoken on the subject. They could not help thinking that it would be wise for the K.R.S. to do the same, before they extended their resolution to cover the new Booking Society

As he understood the law of England, independent exhibitors of this country had a right to conduct their own business in their own way.

If any of them thought fit to combine in a lawful manner for any purpose in connection with that business, it would be out of place at the present moment for any organisation, especially one largely under the influence of foreign monopolists, to endeavour by threats of boycott or coercion to say them nay.

Such a proceeding would be contrary to the law of their own country: would they wish to do here what they would not be permitted to do there? Or did they wish to find out whether the law or Parliament will permit it here?

"Twisting the British Lion's Tail"

It used to be a favourite habit of after-dinner orators in remoter parts of the U.S.A. to speak of "Twisting the tail of the British lion." Those days were happily long gone by, and in any case it was one thing to talk about it from a base 5,000 miles away, and quite a different thing to come and twist it, here in the animal's own den. That would require a super-Daniel! If independent exhibitors of this country possessed the amount of British spirit for which he gave them credit, he could not believe that they would submit to the operation as tamely as cows to milking. Some of them might think they had been sufficiently milked already.

If in Doubt Call at Dorland House

Certain exhibitors might object to Co-operative Booking on the ground that it would make it more difficult for newcomers to oust existing first-run houses by building larger ones. Those exhibitors should call at Dorland House, and they would probably become enthusiastic members of the Film Industries Co-operative Society.

If they wanted to be driven out of business, it was a free country!

They are looking to larger issues and higher ideals than any dispute with the K.R.S., which they hoped and believed would never take place.

Hope For Britain at Last

"We want the best of foreign film production," continued Mr. Comyns Carr; "we also want to assist British film production to gain a wider share of the English-speaking and other markets, and thus to be able to achieve a higher standard. We look forward to the day when British ideals and the British outlook upon life and affairs will be carried, by means of a reciprocal exchange of film product with other nations, in which we hope to play a not unimportant part, to all the ends of the globe."

That, in the speaker's view, was the meaning of Co-operation on its highest plane. It was necessary that the British Cinema Industry should not be dominated by any one nation, or trade interest, or group of men. The new Society was not launched in any spirit of hostility to any man, group, or interest. Domination by exhibitors as such might not be any better than domination by producers or renters.

"The Banner is Raised!"

They desired to solve some of the exhibitors' problems by supplying what had been lacking, viz.: co-operative buying power. All the benefit would not accrue to exhibitors who would be satisfied with a substantial share.

"We have raised the banner," he concluded. "It is now for exhibitors to think, to judge, and to act."

WHO'S WHO in FILM INDUSTRIES CO-OPERATIVE SOCIETY, LTD.

Head Office: Dorland House, 14/16 Regent Street, S.W.1.
Phone: Whitehall 3211

President: **A. S. COMYNS CARR, K.C.**
Executive Directors

W. Evans, J.P., late Joint Managing Director of Gaumont British Corporation, and who, as head of Provincial Cinematograph Theatres, Ltd., and associated companies probably did more than any other man to put British Films on the map. Now Joint Managing Director of Moss Empires, Ltd.

Sir Gordon Craig has fought for many years for the establishment of a flourishing film production industry in this country. A former Vice-President of the Kinematograph Renters' Society.

Major A. J. Gale, O.B.E., J.P., member of the Council of the C.E.A., and a keen advocate of co-operative film booking.

A. T. Bennett, well known in City circles, and at one time Governing Director of the London Public Omnibus Company. Director of Film Industries, Ltd.

G. F. MacDonald, J.P., a member of the Council of the C.E.A., and a member of the Birmingham City Council.

R. C. Morrison, J.P., for six years Parliamentary Secretary to Mr. Ramsay MacDonald, nine years M.P. for North Tottenham, and a leading figure in the national co-operative movement.

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This afternoon Mr. Comyns Carr, K.C., addressed a large meeting of representatives of the trade and national Press on the subject.

"The Bioscope" learns that already the Film Industries Co-operative Society is assured of the active support of a large number of British exhibitors, and following to-day's disclosures it is certain that this number will be multiplied many times over.

This powerful and courageous effort to save the independent British exhibitor, by securing for him advantages (both in regard to what films he shall book and the terms upon which he shall book them), comparable to those enjoyed by producer-distributor owned theatres, represents the most practical and influential effort ever directed towards the protection of the British exhibitor against threatened submersion by foreign-controlled combines.

The Film Industries Co-operative Society, Ltd., is promoted under the Friendly Societies Act, and the interests of every member will be protected under conditions comparable to those operating in any Co-operative Society. No member will be able to acquire more than a £200 holding in the Society and shares will not be transferable, but only withdrawable.

The Executive Committee will be re-elected by the members each year; thus, the democratic principle of the Society is permanently safeguarded.

Surplus profits will be returnable to members in proportion to their business with the Society.

Comyns Carr, K.C., in his statement to the C.E.A. General Council sounded a note of warning when he suggested that the K.R.S. could not apply to this new co-operative booking movement the terms of its resolution not to do business with "booking combines or other associations of exhibitors" because that resolution was restricted by its terms to local booking schemes, while the Film Industries Co-operative Society, Ltd., is "a National Organisation."

The K.R.S. is clearly advised to think before speaking.

Mr. Comyns Carr, K.C., addressing the C.E.A. General Council, said he would like to make it clear that the proposal they were putting before the exhibitors was not merely a scheme, but a fact. Film Industries Co-operative Society was already in being: it had been registered under the Industrial and Provident Society's Act, and its Executive Board appointed. Sir Gordon Craig had said some unduly flattering things about himself (Comyns Carr). He would not reciprocate with regard to himself or any others, but he felt that those of the Executive who were already engaged in the industry were of a calibre to command the confidence and respect of British exhibitors, and he hoped they had added to their strength by the inclusion of others among whom he was one, whose experiences were derived from other walks of life.

The Society had its headquarters at Dorland House, Lower Regent Street, where members of the Executive Board would be in constant attendance ready to discuss with individuals or organisations in the trade, any points which might require elucidation.

The basis of the Society's existence was contained in the name: "co-operation." The idea was not new to the film industry. As long ago as 1927 the C.E.A. Council had considered a co-operative booking proposal but, as was then pointed out, a different type of organisation from that of the C.E.A. was required to carry it into effect. "Such an organisation has now been formed," added Mr. Comyns Carr, "and here we are."

The position of the independent exhibitor, bad as it was then, is infinitely worse to-day. None were better qualified than the exhibitors he was addressing, to realise the effect of the pressure of the great renter organisations, mostly of foreign origin. "So far," he continued, "the entrance of the renter producer into the field of exhibition in this country has not reached anything like the length to which it has gone in U.S.A., or in Canada. But it is well on the way."

"Anyone who wants to realise the extent to which it has gone, and will go, here, if we are not careful, should study the amazingly interesting report issued this year in Canada by the Commission appointed to investigate the alleged combine which it finds to be proved up to the hilt. We have our circuits here and we are getting our foreign-owned key theatre."

With regard to some of them, it was not easy to know from day to day where their control was really to be found.

They did know, however, that they were able to obtain an advantage over the independent exhibitor both in the choice of pictures and in the terms upon which they could secure them. This partly because of the power which they enjoyed and partly owing to the great saving which they could offer to the renters in cost of distribution.

Safety of the Co-operative Society

The Film Industries Co-operative Society aimed at securing for the independent exhibitor the same benefits.

He believed that when exhibitors studied its constitution they would find that it had three very important advantages, viz.:—

(1) It was literally impossible for any person at any time to buy up the control of this Society because its shares are not transferable, but only withdrawable by a member leaving the Society;

(2) The Society was under the absolute control of its members; and

(3) It combined the benefits of Co-operative Booking with freedom for each member to conduct his own theatre in every other respect according to local requirements.

Not Like Previous Booking Schemes

In all previous discussions of the question of Co-operative Booking there had been certain difficulties which had been against its being put into actual practice. "We believe," declared Mr. Comyns Carr, "that we have provided a very satisfactory solution for them."

Secrecy Till Success is Assured

The agreement which applicants will sign will not become operative and will be treated as strictly confidential until the Society's auditors have certified that the owners of at least 200 theatres have joined the Society.

That number, it is anticipated, will be quickly and greatly exceeded and will be

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It used to be a favourite habit of after-dinner orators in remoter parts of the U.S.A. to speak of "Twisting the tail of the British lion." Those days were happily long gone by, and in any case it was one thing to talk about it from a base 5,000 miles away, and quite a different thing to come and twist it, here in the animal's own den. That would require a super-Daniel! If independent exhibitors of this country possessed the amount of British spirit for which he gave them credit, he could not believe that they would submit to the operation as tamely as cows to milking. Some of them might think they had been sufficiently milked already.

If in Doubt Call at Dorland House

Certain exhibitors might object to Co-operative Booking on the ground that it would make it more difficult for newcomers to oust existing first-run houses by building larger ones. Those exhibitors should call at Dorland House, and they would probably become enthusiastic members of the Film Industries Co-operative Society.

If they wanted to be driven out of business, it was a free country!

They are looking to larger issues and higher ideals than any dispute with the K.R.S., which they hoped and believed would never take place.

Hope For Britain at Last

"We want the best of foreign film production," continued Mr. Comyns Carr; "we also want to assist British film production to gain a wider share of the English-speaking and other markets, and thus to be able to achieve a higher standard. We look forward to the day when British ideals and the British outlook upon life and affairs will be carried, by means of a reciprocal exchange of film product with other nations, in which we hope to play a not unimportant part, to all the ends of the globe."

That, in the speaker's view, was the meaning of Co-operation on its highest plane. It was necessary that the British Cinema Industry should not be dominated by any one nation, or trade interest, or group of men. The new Society was not launched in any spirit of hostility to any man, group, or interest. Domination by exhibitors as such might not be any better than domination by producers or renters.

"The Banner is Raised!"

They desired to solve some of the exhibitors' problems by supplying what had been lacking, viz.: co-operative buying power. All the benefit would not accrue to exhibitors who would be satisfied with a substantial share.

"We have raised the banner," he concluded. "It is now for exhibitors to think, to judge, and to act."

WHO'S WHO in FILM INDUSTRIES CO OPERATIVE SOCIETY, LTD.

Head Office DORLAND HOUSE, 14 16 REGENT STREET, S.W.1
Phone: WHITEHALL 3211

President: **A. S. COMYNS CARR, K.C.**
Executive Directors

W. Evans, J.P., late Joint Managing Director of Gaumont British Corporation, and who, as head of Provincial Cinematograph Theatres, Ltd., and associated companies probably did more than any other man to put British Films on the map. Now Joint Managing Director of Moss Empires, Ltd.

Sir Gordon Craig has fought for many years for the establishment of a flourishing film production industry in this country. A former Vice-President of the Kinematograph Renters' Society.

Major A. J. Gale, O.B.E., J.P., member of the Council of the C.E.A., and a keen advocate of co-operative film booking.

A. T. Bennett, well known in City circles, and at one time Governing Director of the London Public Omnibus Company. Director of Film Industries, Ltd.

G. F. MacDonald, J.P., a member of the Council of the C.E.A., and a member of the Birmingham City Council.

R. C. Morrison, J.P., for six years Parliamentary Secretary to Mr. Ramsay MacDonald, nine years M.P. for North Tottenham, and a leading figure in the national co-operative movement.

INDEPENDENT BRITISH EXHIBITORS!

IN THESE TIMES

"THE BIOSCOPE"

IS MORE THAN EVER

YOUR ONLY TRADE JOURNAL

10/6 PER ANNUM

FARADAY HOUSE,
8-10, CHARING CROSS ROAD,
LONDON - W.C.2

Did Snowden Miscalculate ?

Increased E.T. May Raise Six Millions

The new Entertainments Tax came into force on Monday and surprised exhibitors with some phenomenal reactions.

Although there has, as yet, been scarcely time to grasp the full import of these, a superficial examination of comparative returns seems to suggest that, whereas Mr. Snowden expected to realise an additional £2,000,000 by raising the Entertainments Tax, he may, in fact, find that he has increased the revenue from this source by no less than £6,000,000 per year.

Although it had been anticipated that the increased tax would result in a slight decrease in patronage and a greater demand for the cheaper seats, Monday's and Tuesday's results in many cases suggested the reverse. That the amount of tax paid by some exhibitors, particularly those catering for the poorer public, will be increased by as much as 300 to 400 per cent. is suggested by the experience of Rudolph Solomon, of the Star Cinema, Bermondsey, who discloses that against his total Entertainments Tax for the whole of last week, amounting to approximately £8, his first night's takings under the new Entertainments Tax schedule realised just over £7. Taken on this average of just over £30 per week he will thus be collecting about 400 per cent. additional tax. Other London exhibitors report similar experiences.

Will Evans

Controls Moss Empires' Cinemas

Will Evans, formerly a director of Gaumont British, has been appointed joint managing director of Moss Empires, Ltd., and will concentrate upon the development of the cinema activities which, as already reported in The Bioscope, are to form part of Moss Empires' future policy.

David Simpson, secretary of Moss Empires, Ltd., in an official statement, says: "I am directed by the board of Moss Empires, Ltd., to inform you that in view of the present interests of Moss Empires in cinemas, and the possible future extension of those interests, Mr. Will Evans, who has for some years been a director of the company, was, at the suggestion of Mr. R. H. Gillespie, invited to become joint managing director with Mr. Gillespie, in order that he might give the benefit of his valuable experience in connection with the cinema activities of Moss Empires, Ltd."

Mr. R. H. Gillespie will continue to direct the theatrical and variety part of Moss Empires' business.

Farewell To Cheepen

At a specially arranged concert and staff dance at the Masonic Hall, Leyton, on Sunday evening the staff of the Savoy, Leyton, presented Manager Maurice Cheepen with several handsome gifts, as an appreciation of the good fellowship existing at that theatre.

As already announced in The Bioscope, Manager Cheepen is leaving that theatre to take up the general managership of the Prince of Wales, Lewisham.

Exhibitors Booking British

Reaction to Wave of National Sentiment

Improved Quality of Home Product

In view of the united National response to the call for public support for British industries, it is anticipated that during the next Quota period British exhibitors will show far in excess of the footage of British film prescribed by the law.

Already hundreds of exhibitors are showing three or four times their Quota footage, and it is highly probable that, realising the significance of the wave of national sentiment which has overwhelmed the whole British population, many exhibitors will show over 50 per cent. of British films during the coming year.

During the past three months the standard of quality of British films has shown tremendous improvement, and in the following list will be found but a few of the British films which will shortly make history and money for astute exhibitors :—

Gainsborough Pictures

"The Ghost Train" and "Hindle Wakes" (W. & F.); "Michael and Mary," "Sunshine Susie," "Hound of the Baskervilles" and "The Man They Could Not Arrest" (Ideal).

British and Dominions

"Carnival," "The Chance of a Night Time," "Up for the Cup," "Almost a Divorce" and "The Speckled Band" (W. & F.).

Gaumont-British

"The Happy Ending," "No Lady" and "Down River" (Gaumont).

Twickenham Film Studios

"Splinters in the Navy" and "Alibi" (W. & F.); "The Sleeping Cardinal" (Warners); "Black Coffee" (W. & F.); "The Rosary" (W.P.).

Butcher's Film Service

"Deadlock" and "The Great Gay Road" (Butcher's).

Eric Hakim Productions

"The Outsider" (M.-G.-M.).

B.I.P.

"Many Waters" and "Out of the Blue" (Pathe); "Hobson's Choice," "The Flying Fool," "The Woman Between" and "Glamour" (Wardour).

British Instructional

"Creeping Shadows" and "Tell England" (Wardour).

Intense Foreign Activity

In Empire Film Markets

Sydney Hayden, resident London director of Kinemas, Ltd., the growing South African circuit, has just returned to England after spending nine months in South Africa. In spite of the fact that the cinema trade in South Africa is severely affected by abnormal depression among the farmers, Mr. Hayden has returned quite optimistic.

He is, more than ever to-day, a champion of British films, but draws attention to one or two major points upon which he says British film producers must be prepared to co-operate with such companies as are ready to give British films preference in the Union.

He referred particularly to the need for more forceful publicity, which he thinks should emanate from a central publicity bureau in London. This bureau would centre upon preparing the ground and breaking down strong existing prejudices, not only in South Africa, but in our other markets overseas, which have been created by years of intensive foreign film propaganda.

Another aspect which needs careful consideration is that of the relative interest of British and American films to the South African distributor and exhibitor. America is most anxious to hold this market, and already one company, Metro-Goldwyn-Mayer, has laid plans to build cinemas in South Africa.

Special inducements are likely to be offered to distributors willing to distribute foreign in preference to British films.

Kinemas, Ltd., now control nearly 130 halls, including several modern supers which have just been opened. During the past four years Kinemas, Ltd., have actually constructed 15 new theatres with large seating capacity, and are at this moment engaged in building another super in Cape Town which, for South Africa, will be regarded as a skyscraper. Owing to the high valuation of the site, six floors of offices have been constructed above the theatre.

Mr. Hayden is of the opinion that South Africa is now reaching a point of cinema saturation, for to cater for a white population of just under two million there are 500 cinemas.

War Heroes at the Tatler

A fine gesture of good fellowship was made last night (Tuesday), Armistice Eve, by Gaumont-British, who placed the Tatler Theatre, Charing Cross Road, at the disposal of the St. Martin's Association for Limbless ex-Service Men.

Over 800 of the cheeriest of war cripples enjoyed a specially selected programme of films, music and community singing, arranged by Captain R. Knights, manager of the theatre.

The Cinema Industry in the Lord Mayor's Show



Two of the five vans arranged by Leslie Eveleigh for the British Kinematograph Society in the Lord Mayor's Show. Left is the exhibit representing the progress of the cinema from the gaff to the super, and right is a working model of a studio unit complete with artists, director, lighting, cameras and sound pick-up

SPEAKING PERSONALLY

R. Porter Brown, for the last two years organist at the Swinton Picture House, has taken up a similar appointment at the Piccadilly Theatre, Manchester. Although only 21 years of age, Mr. Brown has enjoyed a varied and successful career. Before he was 13 he held appointments as assistant organist at two Barnsley churches, and was organist and choirmaster at Hunningley Lane Church, Stairfoot, at 14.

Fred Rowe, of Doncaster, for many years associated with the Picture House and Majestic cinemas in that town, succeeds Mr. Brown at the organ at the Swinton Picture House.

Harry Sampson, who has managed the Hippodrome, Wolverhampton, for the past two years, has been appointed manager of the Playhouse, Dewsbury. He was for six years associated with the Stoll Group at Newcastle.

Harry Shawcross, who succeeded E. G. Longthorne as manager of the Regent, Dudley, a little under a year ago, has again returned to Wolverhampton, where he succeeds H. Sampson as manager of the Hippodrome. He was, prior to his appointment at Dudley, manager of the Queen's Picture House, Wolverhampton.

George E. Benton, who for several years has served the trade well in film transport matters in the Leamington, Kenilworth, Stratford and Northampton areas, has combined forces with the Film Transport Company, of Charing Cross Road, London. With the added facilities of this amalgamation he will endeavour to serve Midland exhibitors, with his previous efficiency, over an extended area.

C. S. Collett has been appointed manager of the Original Picture House, Alum Rock Road, Birmingham. The son of the present manager of the Adelphi, Hay Mills, Birmingham, he has been on the operating side of the trade with A.B.C. in the Birmingham area until recently, and takes over his present post as his first management.

A. Missen has succeeded H. Shawcross as manager of the Regent, Dudley. He was previously in charge of the Marble Arch Pavilion.

Coun. John Grantham, J.P., proprietor of the Grand Cinema, Benwell, and the Prince of Wales Theatre, Leamington, succeeded in retaining his seat on the Newcastle-on-Tyne City Council with the large majority of 2,794.

E. F. White, formerly on the sales staff of F.N.P., has been appointed Northern Branch manager of Pathe Pictures, Ltd., who are retaining the same address at 208, Westgate Road, Newcastle-on-Tyne.

R. E. Eady, who is being transferred from the Palladium, Plymouth, to the management of the new Gaumont Palace, Plymouth, which is to open on Monday, was presented with a silver tea set on Saturday by members of the staff of the Palladium. Mr. Eady has managed the Palladium for 10 years, and has had the assistance of his wife as manageress.

H. Rowe, formerly a member of the sales staff of Warner's Newcastle Branch, has joined Pathe Pictures, Ltd., Northern Branch, as representative.

Our Luxurious Divan Tub
TIP-UP EASY CHAIR
FROM 25/-
50,000 recently supplied to the leading Glasgow Cinemas.
REPAIRS AND RENOVATIONS
of all kinds carried out without interfering with business.
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Percy Needham has joined the sales force of Claude General Neon Lights, Ltd., the well-known subsidiary of the General Electric Co., and hopes that exhibitors who are considering the undoubted value of Neon Light Signs will get in touch with him at Queen's House, Kingsway, the offices of the company. Mr. Needham has been closely connected with the cinema trade over a period of 20 years, commencing with Gaumont's, and afterwards joining Globe Films, Ltd., as secretary, a position he held for 12 years. For the past 5 years he held a similar position with Morgan Film Service (1928), Ltd.

A. W. Hubbard, who is well known to all Midland exhibitors, has joined the sales staff of the Birmingham branch of the new Pathe organisation. He was for a number of years associated with the Western Import Co., at Birmingham.

G. W. White, popular manager of the Scala, Nuneaton, has just completed 17 years' unbroken management of the house. He was appointed to the managerial chair there in 1914.

SCOTTISH NOTES

Hamilton P.H. Reopens

Hamilton Picture House, which was owned by a local combine who recently closed down, was reopened on Monday by H. Maidlen, who has added it to his circuit. He has renamed it the Roxy and installed an up-to-date talking system. Jack Beattie, who was resident manager for the former company, is back again in his old position.

Views on U.S.A.

Stewart Forden, the well-known booking manager of the circuit of Scottish houses controlled by Harry McKelvie, has just returned from a visit to America. He is no stranger in U.S.A., and his impression of his recent visit is that cinemas in that country are not having a very prosperous time.

His Seat Retained

Ex-Provost William Smith, of Falkirk, a well-known cinema director, retained his seat on Falkirk Town Council by a substantial majority in the recent municipal election.

Stewarton House Changes Hands

The Picture House, Stewarton, which was owned by Mrs. Jack, has been sold to a company of local gentlemen. The building is being entirely renovated by the new owners, who are installing talking equipment, and it is expected to open early next month.

J. McB

TALK OF THE TRADE

Board of Trade—And the Westminster Front—Profit-Creaming Pre-releases—Tremendous Exhibitor Support for "Bioscope" Independence—Principles and Profits—The £6 Winner!

FARADAY HOUSE,
November 11, 1931

Welcome To New B.O.T. President

Congratulations to the new President of the Board of Trade, the Rt. Hon. Walter Runciman. May he cast a specially attentive eye in the direction of the film industry, and realising its cultural and national significance, spare nothing of his time and energy to give to British films the sober, restored consideration which only a once ardent Free Trader could do. A sane, moderate policy of protection against foreign coercion and intrusion—as distinct from legitimate competition—is about all the cinema business of this country needs: the rest it can do for itself.

Armistice and the Westminster Front!

The President of the C.E.A. had a bright idea: why not ask representatives of all the trade Associations—the K.R.S., the Film Group F.B.I., etc., etc.—to a dinner in honour of the new exhibitor M.P., Thomas Ormiston. So to-night (Wednesday) at the May Fair trade depression will be forgotten for awhile in the pungent smoke of double Coronas and the enchantment of after-dinner speeches. Who could not forget trade depression in order to meet face to face a 50s. dinner? The trade has every reason to celebrate the occasion: Tom Ormiston is a good fellow, not only in Motherwell, but in London and all about country. Lots of small exhibitors who could not afford 50s. to show their goodwill will still be at the May Fair gathering—in spirit. But why arrange this impressive tribute for "Armistice" Day? To bring home to someone the fact that all is not so quiet on the Westminster Front?

Profit-Creaming Pre-releases

Another outbreak of the pre-release storm is brewing: exhibitors, particularly London suburban owners, are writhing not only at the lengthy West End pre-runs arranged for certain films, but because of the deliberate and wholesale attempts by which certain renters adopting this policy seek to attract what should be purely suburban patrouage. Huge posters, postal "teasers," local Press advertising and other means are employed to skin the public of the last penny before general release date is reached. Something will have to be done about it, and the C.E.A. should lose no time. This profit-creaming has its decent limits. Meantime exhibitors should protect their own interests by placing as many bookings as possible with such renters as confine West End runs to the usual week, and keep their publicity hounds off the suburban quarry. Fortunately the best British house is among them.

Chaplin Disappointment

Chaplin's "City Lights" may very well be cited as an instance of unhappy suburban reactions to extended pre-release. Many exhibitors playing this picture have complained to us that business was very far from satisfactory. Which suggests that even Charles Chaplin cannot get the money out of the public twice over!

Mathes Triplets

I wonder how many exhibitors share an experience related to me by C. A. Mathes, the popular Chairman of the London and H.C. Branch of the C.E.A. Mr. Mathes controls three theatres in Bethnal Green—all within very easy distance of each other. Yet he can cheerfully book the same picture—providing it's a good one—to run three days concurrently at the three halls, and be more sure of himself than if he takes an equally attractive feature for a week's run at any one of the three. I wonder what happens when—as comes to most people at times—Mr. Mathes books a flop for the three days' concurrent? Presumably the opposition makes a profit that week.

We thank you

"The Bioscope" acknowledges with gratitude the very many expressions of confidence and the still more encouraging pledges of the large number of theatre owners who declare their intention to support "The Bioscope" in its stand as *the* independent trade journal for exhibitors. In due course it will be possible to acknowledge separately each of these messages of goodwill, but meantime we would assure all our readers that "The Bioscope" will continue to do its utmost to render service to the industry with special regard to the problems of the cinema owner.

Widespread Support For "Bioscope" Policy

If we had been in the least depressed by the circumstances leading up to the special announcement concerning THE BIOSCOPE policy conveyed through our issue of last week, the widespread trade reactions this produced would have completely reassured us. From all parts of the country there has been an amazing response to our declared policy of continued independence. Exhibitors in every corner of Great Britain and Ireland have 'phoned or written us messages of encouragement, together with tributes of confidence, which at this particular time take on greater significance.

What Exhibitor Readers Say

These letters are too numerous and for the most part of too intimate a nature to justify publication, but they show beyond all doubt that the independent exhibitors who form the bulk of our readers are overwhelmingly in favour of the continuance of THE BIOSCOPE as an independently controlled trade journal.

"'The Bioscope' will continue to flourish." . . . "the stand you have taken will widen and deepen your prestige and your influence." . . . "Your statement breathes the true British spirit and gives me a greater love for 'The Bioscope,' my weekly companion since its initial issue." . . . "You must keep it up for the sake of the British industry." . . . "Keep straight on as you've been going." . . . "Continue to give us honest and fearless reports on all the films, and eventually you'll convince even the renters." . . . "Your 'Bioscope' is the best antidote for box-office depression." . . . "Congratulations; let some of us retain our own individuality and honourable poise, for heaven's sake." . . . "You will find that virtue, besides itself, will have general approbation as a reward." . . . And so on and on! These are typical of messages which warm our hearts to-day and fill us with a deep sense of our duty to the industry which it has been our privilege to serve for nearly 24 years. How they make us look forward to the next 24!

Principles and Profits

Everybody who knows J. Van Koert, chairman and delegate of the Sussex C.E.A., will hope, with me, that his threatened resignation will not materialise. It would be a great pity if personal differences between Van Koert and Randolph Richards were to deprive the Sussex Branch of an officer of Van Koert's calibre, as Randolph Richards, due for the C.E.A. Presidency next run, would doubtless acknowledge. The two are built differently: Van Koert is a natural fighter and loves independence; Randolph Richards, on the other hand, is more placid, and being under the influence of Panton Street has to believe in diplomacy first. One could not imagine Van Koert, for instance, taking up the time of his Branch to help C.E.A. headquarters to sell something or other to the K.R.S.; he'd rather concentrate C.E.A. policy on matters affecting more directly and vitally the welfare of exhibitors who pay their subscriptions to the C.E.A. as a Trade Protection Association. A Vice-President concerned with commercial aspects of the Association's activities may find it necessary to keep one eye on principles and the other on profits. Nothing, however, must interfere with the good work, Van Koert!

Arthur Dent Introduces Alice

Arthur Dent, of Wardour Films, having secured the "panto." film of Lewis Carrol's "Alice In Wonderland," about which I had something to say a few weeks ago, has hit upon a splendid idea for his first Press show. After all, what do wry-faced film critics know about pantomime: their focus upon fantasy has been blurred in the process of constant winding of the literary churn; their appreciation of simple humour satiated or dissipated by late night shows and champagne whoopees. So Mr. Dent is holding a special screening of "Alice in Wonderland" at the London Pavilion next Saturday a.m. at 10.45, to which critics are invited to bring their juvenile offspring. Trust the unspoilt child to know whether or not "Alice" is entertainment! I am now wondering who will get most fun out of this show—the kiddies, Arthur Dent or *Mrs.* Arthur Dent! This good lady is intensely fond of children and will make a very successful hostess if she can manage to be present.

Splendid Business

"Doing fine," writes a Birmingham exhibitor; "I took £6 on Wednesday eveuing and used it to wire for a chauge of programme." Would you like to know what he was playing?

OBSERVER

Legal and Financial News

Gainsborough Pictures' New Capital Proposals

Net Profit £17,625 to Last June

Dividend-Earning Period In Sight

In the Directors' report of Gainsborough Pictures (1928), Ltd., which is to be presented to the shareholders at a meeting to be held at Film House on November 30th, a nett profit of £17,625 is reported to June last, as compared with a nett balance of £7,965 for a preceding period of fourteen months, arrived at before writing down the value of certain silent films by £50,000.

This appears to indicate that since the directors of Gainsborough Pictures took the bold step of writing down films depreciated as a result of "talkie" developments, the Gainsborough Co. has made steady headway, and the company's recent productions suggest that this progress is gaining momentum.

When the shareholders meet on November 30th they will have presented to them a scheme to write down present issued capital and to provide for the raising of further capital. This scheme, it is believed, will be generally approved by the shareholders, because it is designed to restore the company to a dividend-paying basis.

The period under review has been one of extensive reconstruction of the company's resources, not only its production policy, but its studios also having been completely revolutionised. A second studio which is now available for production was, the report states, not available until the beginning of June this year, and in spite of this the company during the year completed eleven feature films in addition to several shorts, while a further three features were in course of production at the end of the year.

The scheme for the provision of further capital is the result of an increased production schedule, and involves cancellation of 10s. per ordinary £1 share and 6d. per 1s. deferred share. The preferential rights of the ordinary shares to an 8 per cent. dividend to be extinguished, and both issues to be consolidated in one class to be called "ordinaries," and to rank *pari passu* in all respects. The capital under this scheme would be increased back to £262,500 or the creation of 262,500 shares of 10s., of which 50,000 would be designated "A" ordinary, and would be offered to the Gaumont-British Picture Corporation at 12s. 6d. per share. Each "A" ordinary share would carry the right to five votes.

THREE YEARS WITHOUT A DIVIDEND

Trading results of the Ritz Picture House Co. (Liverpool), Ltd., for the year ending June 30th show a credit balance of £1,560 before providing for directors' fees. No dividend is being paid, but the directors are confident that with a continuance of the support which has been shown in recent months it will be possible to commence the payment of dividends in the near future.

The Ritz, which has been open three years, has not yet paid a dividend on the issued capital of £12,515. There is a mortgage on the assets for £6,037 and a balance due to the bank of £1,144, in addition to sundry creditors for £734, approximately half of which is on account of directors' fees for the year ending June 30, 1929. Assets, as represented by the property, building, plant and fixtures (at cost) are put down at £21,814.

The balance forward from the 1930 account was £1,116, to which must be added the profit of £1,548 for the year just concluded, making a total of £2,664. After paying directors' fees (for 1929) £375 and £728 against preliminary expenses written off there remained a disposable balance of £1,561 This has been reduced by paying directors' fees, amounting to £396, in respect of the year to June 30, 1930, making the carry forward balance £1,164.

"DIFFICULTY!"

In the matter of the Sentry Safety Control Syndicate, Ltd., 33, Old Broad Street, E.C., the accounts show total liabilities, £40,230 (ranking £3,295); assets, £2,753, after deducting £6,385 for payment of the debentures and preferential claims; and a deficiency of £60,711 with regard to contributories, the issued capital being 1,203,395 ordinary shares of 1s. each.

The failure of the company is attributed to difficulty experienced in getting cinema proprietors to adopt the safety control, the change from silent to talking films, the overhead expenses of dealing in only one cinematograph accessory being too great, and insufficient capital.

PROHIBITIVE COST OF SOUND EQUIPMENT

The statutory first meeting of creditors was held on Tuesday at London Bankruptcy Buildings under the failure of William Raphael Newman, described as a cinematograph exhibitor, of 101, Wardour Street, W.

Mr. E. Parke, Official Receiver, reported that the debtor roughly estimated his liabilities at £3,000, against assets of about £100. The liabilities were stated to have been incurred in connection with the West Norwood Picture House, Knight's Hill, West Norwood.

The debtor attributed his failure to the prohibitive cost of a talking apparatus for use at a small cinema, to competition and to adverse trading conditions generally.

The estate was left in the hands of the Official Receiver to be wound up in bankruptcy.

HIGH COST OF "TALKIES"

Falling off in the takings through trade depression and the high cost of talking films were among the causes of failure alleged by Coleman Crocker, of Victoria Grove, Southsea, film hirer, lately carrying on business at the Market Theatre, Aylesbury, Buckinghamshire, who came up for his public examination at the Portsmouth Bankruptcy Court on November 2nd.

Debtor's statement of affairs showed gross liabilities amounting to £1,956 10s. 4d., of which £1,849 10s. 4d. was expected to rank for dividend, the only assets being furniture estimated to produce £7, which was set off against preferential claims, leaving the deficiency at £1,849 10s. 4d.

In reply to the Assistant Official Receiver, debtor stated that he had been interested in cinemas at Windsor, Uxbridge, High Wycombe, Wandsworth, Shoreham and New Barnet.

The examination was formally adjourned for the signing of the notes on December 7th.

RECEIVERSHIPS (APPOINTMENT OR RELEASE)

MARGATE SUPER CINEMA, LTD.—S. H. Gillett, of 24, Basinghall Street, E.C.2, ceased to act as Receiver and/or Manager on October 27, 1931.

Honouring a Pioneer

Portsmouth's Tribute to H. J. Cook

A presentation by members of the Portsmouth Branch of the C.E.A. to H. J. Cook took place at the Grosvenor Hotel, Southsea, on November 3rd, when the members were also invited to a dinner by Councillor F. J. Spickernell to celebrate the occasion. In August, 1918, Mr. Cook presided at the inaugural meeting of the Portsmouth Branch and filled the chair, in two periods, for 10 years.

Councillor Spickernell said the object of the gathering was to do honour to their old friend Mr. Cook, who in days gone by had borne the heat and burden of the fight and had always endeavoured to keep the Branch flag flying mast high.

Mr. Crow said he was delighted to join them in honouring Mr. Cook, whom he described as one of the stalwarts of the Association.

Councillor Spickernell then asked Mr. Cook's acceptance of a massive silver rose bowl as a token of their great appreciation of his hard work in the past, the present and, they hoped, the future.

Mr. Cook said that whatever he had done in the past had been done with a good heart, and his reward had been in the satisfaction of knowing that he had tried to do his best. He had spent some very happy times in the industry, and in the future, as in the past, he should strive to do his best for it.

Gordon Pannell proposed the health of the President and General Secretary.

Mr. Crow said the C.E.A. had been faced with three big problems and he claimed that they had achieved a fair measure of success, but that had been largely due to the backing received from members.

"The future is before us," he added. "We have jeopardised nothing and sacrificed nothing. We have given nothing away, and we are in a stronger position to-day than ever before, because, having secured the recognition that Sunday cinemas are a necessity in certain areas, we can now proceed to prove that there are other areas where they are also necessary, and that is what we shall do. With the assistance of our members throughout the country in those particular areas where it is necessary, we shall get that permission extended in the near future."

New Companies Registered

ANDREW SMITH HARKNESS, LTD.—Private company. Registered November 7th. Capital £2,000. Objects: To carry on the business of designers, manufacturers and specialists in all kinds of screens for the projection of pictures or photographs, manufacturers of and specialists in fireproofing and cleaning processes, etc. The directors are: Margaret J. R. Harkness, 57, Drakefield Road, Balham, S.W. (permanent director and chairman); A. J. Greaney, 140, Erskine Road, Sutton, Surrey. Registered office: 169, Aldersgate Street, E.C.

RODLEY PICTURE HOUSE, LTD.—Private company. Registered November 7th. Capital £500. Objects: To carry on the business of cinematograph theatre, opera house and music hall proprietors and managers, etc. The directors are: J. Lambert, Lynwood, Park Villas, Old Park Road, Roundhay, Leeds; E. H. Sewart, 11, Belmont Road, Harrogate. Solicitors: Simpson, Curtis & Burrill, 41, Park Square, Leeds.

EAST KENT CINEMAS, LTD.—Private company. Registered September 3rd. Capital £2,000. Objects: To carry on the business of proprietors and managers of cinemas, etc. The subscribers (each with one share) are: K. Binns, 55, All Saints Avenue, Margate, cinema manager; J. L. Wyard, Chesham House, Ethelbert Road, Faversham, master printer. The first directors are to be appointed by the subscribers. Qualification: £100. Remuneration: As fixed by the company. Solicitor: P. Anderson, 2, Clements Inn, W.C.2.

CENTRAL PICTURE HOUSE (GREENOCK), LTD.—Private company. Registered August 26th, in Edinburgh. Capital, £300. Objects: To carry on the business of entertainment and amusement proprietors and managers, etc. The subscribers are: B. Maclachlan, 14, Cove Road, Gourock, entertainment caterer; Mrs. M. Maclachlan, 14, Cove Road, Gourock. The first directors are not named. Solicitor: Robert Crawford, 29, Nicolson Street, Greenock.



Mary Newcomb, co-starring with Owen Nares in the current Twickenham production, "Frail Women," has been signed by Julius Hagen on a twelve-months' contract

British Studios To-day

Julius Hagen's Big Push—A.F.A. Anglo-German Tie-Up—Edgar Wallace's "Frightened Lady"—Ealing Nearly Ready

Mary Newcomb's Contract with Hagen

Mary Newcomb, the American stage star, who makes her "talkie" debut in "Frail Women," which Maurice Elvey is directing for Julius Hagen at Twickenham Studios, has signed a contract with Mr. Hagen to star in three further films next year. Mr. Hagen is unhesitating in his conviction that he has discovered the greatest emotional screen actress since the advent of "talkies."

"Her performance in 'Frail Women,'" he said, "will create a sensation." Her stories, Mr. Hagen states, will probably be written specially for her. He feels that this will be the only way properly to exploit her potentialities.

Co-starring with Mary Newcomb in "Frail Women" is Owen Nares, and the supporting cast includes Miles Malleson, Jane Welsh, Edmund Gwenn, Margaret Vines and Frederick Peisley.

Hagen's Sherlock Holmes for P.D.C.

Julius Hagen announces that the first of the three Twickenham supers for distribution by P.D.C. will be a Sherlock Holmes adventure, adapted from the late Sir Arthur Conan Doyle's story "The Adventure of Charles August Milverton," by H. Fowler Mear and Cyril Twyford.

This story, which deals with the theft of an international art treasure, is to be temporarily titled "The Adventure of the Missing Rembrandt."

Arthur Wontner, who is definitely stamped as the greatest interpreter of the famous sleuth, following his triumphant characterisation in "The Sleeping Cardinal," will again play the role of Sherlock Holmes. This was the Twickenham film which, under the title of "The Fatal Hour," surprised Broadway—and the Warner Brothers' London office, who had taken the picture for British distribution only and suddenly found that it had been booked through independent channels straight into the Warner Broadway theatre, New York!

Leslie Hiscott will direct the new film, assisted by the same team of technicians who were employed on "The Sleeping Cardinal."

"The Beggar Student"

I was haled off to Beaconsfield the other day to see work in progress on the first production of the Amalgamated Films Association—or, as they prefer to be called, A.F.A. I was hustled on to the set and into as comfortable a cell as I have ever occupied. Not only were there two inviting beds and a couple of canaries fluttering about the window, but on a table in the middle of the floor was a luscious array of dainties—lobster, chicken, grapes and other fruits of the earth, capped by a bottle of "bubbly." In the middle of it all were Jerry Verno and Lance Fairfax chanting one of the tuneful ditties that will characterise this production of "The Beggar Student," an adaptation of a famous Continental operetta by an equally famous Continental composer, Millocker.

Six British A.F.A. Films

The picture will be the first of a group of six which A.F.A. will make at the British Lion studios; others in the cast are Mark Daly—in the role of a comic sergeant—Ashley Cooper, Margaret Halstan, Frederick Lloyd, Jill Hands, Alfred Wellesley and Shirley Dale, the last named being the leading lady. A newcomer to the screen, Miss Dale was just bracing herself for her first appearance before the camera when I arrived. She has, however, had considerable stage experience, though under another name.

A Harvel Concern

The A.F.A. Company is a new venture of John Harvel, who is directing "The Beggar Student," and it has an arrangement with the German producing concern A.A.F.A., whereby the British company will have the English rights of subjects produced by them in German. The musical score for this first effort has been adapted by Horace Shepherd, who is conducting the symphony orchestra which will make frequent disturbances on the sound track. The whole production is scheduled to be off the floor this week-end, allowing only 13 working days in all!

New Wallace "Talkie"

On completion of "The Beggar Student," now in production at the Beaconsfield studios, British Lion announce that the third of the British Lion-Gainsborough joint productions will take the floor.

This will be Edgar Wallace's successful play, "The Case of the Frightened Lady," now enjoying a lengthy run at Wyndham's Theatre.

T. Hayes Hunter will direct, with Herbert Smith assisting, and it is safe to predict that Gordon Harker will play his original role.

Niblo Arrives this Week

Fred Niblo, famous American director, and Claude Allister, "silly ass" of Hollywood "talkies," arrive on the *Leviathian* on Thursday for the Eric Hakim film, "Two White Arms," first mentioned in THE BIOSCOPE some weeks ago. Margaret Bannerman will star, and the British & Dominions studios will be used.

Dean Back Suddenly

Basil Dean, managing director of Associated Talking Pictures, Ltd., and chairman of A.R.P. Studios, Ltd., returned suddenly to England on Saturday from New York, said to be on account of a breakdown with Jack Buchanan's arrangements to star in the next Radio British film.

Mr. Dean says he foresees a trek back to the Old Country of hundreds of British film artists who went fortune seeking in Hollywood, because the American companies are seriously considering a great reduction of output. Film production is due to begin during this month at Ealing Green.

"Brother Alfred" Additions

"Brother Alfred," the comedy by P. G. Wodehouse and Herbert Westbrook, which is to be directed by Henry Edwards, the popular screen star and director, has some important additions to its cast. As previously announced, the stars will be Gene Gerrard and Molly Lamont, and the supporting cast includes Hugh E. Wright, Hal Gordon, Clifford Heatherley and Harvey Brabon.

Leslie Fuller Returns

Leslie Fuller, who has been featured in so many B.I.P. comedies dealing with the adventures of the incorrigible "Bill," is again taking the floor at Elstree Studios in "Bill Takes a Holiday."

This picture, which is going into immediate production, will be directed by Monty Banks. Bill, this time, will appear as the secretary of a Slate Club, who is the victim of an absconding member, and is forced to take his holiday in jail.

A strong supporting cast includes Frank Perfitt, Charles Farrell, Renee Ray, Hal Gordon, Wilfred Shine and Sid Courtenay. Betty Fields, younger sister of the famous Gracie, also has an important part.

Islington's Liner

Islington is very nautical this week, with stewards, sailors and immaculate young men in yachting caps at every corner. The whole action of "Lord Babs," the present Gainsborough production, takes place on a liner, and the full floor space of one studio is now occupied by a brightly polished promenade deck. It is a particularly gay and cheerful liner too, with Bobby Howes as an energetic steward.

"It's a Boy" Follows

"Lord Babs" has at least another fortnight to go yet, but "It's a Boy" is also scheduled for production in the middle of the month, so the two pictures will probably overlap. Victor Saville will direct this new Leslie Henson vehicle, and repeat his successful partnership with Mutz Greenbaum as cameraman. The cast is not yet finally settled, but an announcement should be ready in a day or two.

Short Shots

In addition to the players announced last week, Henry Caine has joined the cast of Hitchcock's new B.I.P. film, "No. 17." Mr. Caine played a strong part in Anthony Asquith's recent British Instructional production "Carnival," based on the Compton Mackenzie story.

* * *

Manning Haynes put the concluding touches to the British Lion-Edgar Wallace thriller, "The Old Man," last week, when the last of the night exteriors was "shot."

* * *

Western Electric are installing a noiseless recording set in the third of the British & Dominions studios at Elstree.

Work is expected to be completed by December 4th. This will make the fourth W.E. recording unit at the British & Dominions studios.

W.H.M.

London Trade Show Diary

Tips from the Week's Screenings

THURSDAY

"The Speed Reporter" ..... **Butcher**
New Gallery, 11.15

Butcher's announce the acquisition of an action thriller entitled "The Speed Reporter," of which Richard Talmadge is the star. The feminine side will be sustained by Jacqueline Wells and Virginia Faire Boardman.

"The Honour of the Family" ..... **F.N.F.D.**
Prince Edward, 8.45

Bebe Daniels is the star and is supported by Warren Williams, Alan Mowbray, Blanche Frederici and Frederick Kerr. Lloyd Bacon directed from a story by Honore Balzac.

"The Perfect Lady" ..... **Wardour**
London Pavilion, 3

"The Perfect Lady," a screen play by Frederick Jackson, directed by Milton Rosmer for B.I.P. at Elstree Studios, is a comedy, with Betty Amann in the title role. The supporting cast includes Harry Wilcoxon, Moira Lynd, Reginald Gardner and Athene Seyler.

FRIDAY

"Dugan of the Bad Lands" ..... **Wardour**
London Pavilion, 10.45

"Dugan of the Bad Lands," a Western action drama, concerns the adventures of Bill and Andy, two gold prospectors. Bill Cody appears in the title and is supported by a strong cast.

SATURDAY

"Alice in Wonderland" ..... **Wardour**
London Pavilion, 10.30

The film of Lewis Carroll's famous work, "Alice in Wonderland," covers the book, from the moment when Alice falls down the rabbit hole to her final "You're nothing but a pack of cards."

MONDAY

Seven Shorts ..... **Ideal**
Gaumont Theatre, 11

The above shorts include two "Terry-Toon Cartoons," a Mickey Mouse, a Burns' Detective Mystery Drama and three Talkomedies.

TUESDAY

"Lost Men" ..... **Universal**
Rialto, 11; Own Theatre, 2.30

"Lost Men," an underworld drama, stars Noah Beery, who is supported by Mary Brian, Leo Carrillo and Russell Gleason.

"Partners of the Trail" ..... **Wardour**
London Pavilion, 10.45

Another Western in the same class as "Duggan of the Bad Lands."

WEDNESDAY

Thirteen Shorts ..... **F.N.F.D.**
13, Newman Street, 11 and 3

Thirteen shorts are down for showing by F.N.F.D. at the above time and place.



Anna May Wong in Paramount's "Daughter of the Dragon"

Board of Trade Evidence

Clause 32 of the Films Act provides that trade shows of films to be registered must be announced to exhibitors or their agents at least seven days before showing.

On form "D" applicants for registration must give the names, dates of issue, and pages of the Trade Papers in which such notification has been given.

Will renters please note that in order to comply with this regulation, details of all trade shows should be sent to THE BIOSCOPE *to allow not less than seven full days from date of the next issue.*

WEDNESDAY, NOVEMBER 18

Strong and Willing, The Hard Guy, Old Seidelburg, Eternal Triangle, Wedding Bills, Tenement Tangle, Taking Chances, The Milky Way, The Recruit, The Lucky Break, Yamekraw, The Dandy and the Belle, and Road Knights (F.N.), Warner Theatre, Newman Street.

THURSDAY, NOVEMBER 19

We Three, Rhythms of a Big City, and Gypsy Caravan (F.N.), Prince Edward. Montana Kid (Wardour), London Pavilion.

Is a 50-50 Exchange Fair?

New Regulations Between France and Germany

(From Our German Correspondent, Fritz Mann)

An article in a French contemporary is causing deep discussion in German film circles, as it points out that Germany can at present import 40 pictures per year to France while France can only import 25 pictures to Germany. It is felt that, in consideration of the present imports of French films, this proportion must be altered.

For some weeks now closer collaboration between France and Germany has been the demand of the representatives of the French film industry, which seems to have been a preliminary move to an attack on the present state of the regulations between France and Germany. In Berlin it is held that, for the present at least, an agreement on a 50-50 basis cannot hold, as French production normally is inferior to the German.

Tobis Gives Way?

Tobis has agreed to treat with representatives of the German producers on a reduction of its claims; the producers, however, are not very optimistic. The promised discussion, which is to take place within the next week, is the outcome of energetic demands of the producers.

Society of Film Science

A Society of Film Science has been established in Berlin. Among the members are such prominent German scientists as Prof. von Eckhardt (Heidelberg), Prof. Leflmann (Technical College of Berlin), Prof. Hinderer (Berlin University) and others.

Rene Clair For Hollywood?

(From Our French Correspondent, Georges Clarriere)

Rumour has it that René Clair has signed a contract with Carl Laemmle to go to Universal City and make films there. Actually Clair has received an offer from Universal, and from other American concerns; but though he has considered several propositions, he is, for the present, remaining in France. His movements depend largely on the success of "A Nous, la Liberté," which he has almost completed for Tobis.

Censor Passes "L'Opera de Quat' Sous"

The power of French trade and public opinion is shown by the fact that the Censorship Bureau has passed Pabst's film, "L'Opéra de Quat' Sous" (Warner-Tobis German production) for public exhibition. The film goes into the bill of the Studio des Ursalines, a small but prosperous speciality hall this week.

"City Lights" Seven Months' Run

Chaplin's film terminated its pre-release run at the Theatre Marigny last week, at which hall it has been on show since April 7th. The hall was specially wired and fitted with Film Industries reproducers. Receipts at the Marigny totalled over 6,000,000 francs.

Mihaly in France

Under the style Filmsonore Universel Mihaly, S.A., a company has been formed in Paris to exploit the Mihaly sound system. The first directors are Royden Albert Rothermel and Louis Charles Ford, of London, and Walter Francis Leckie, of Paris.

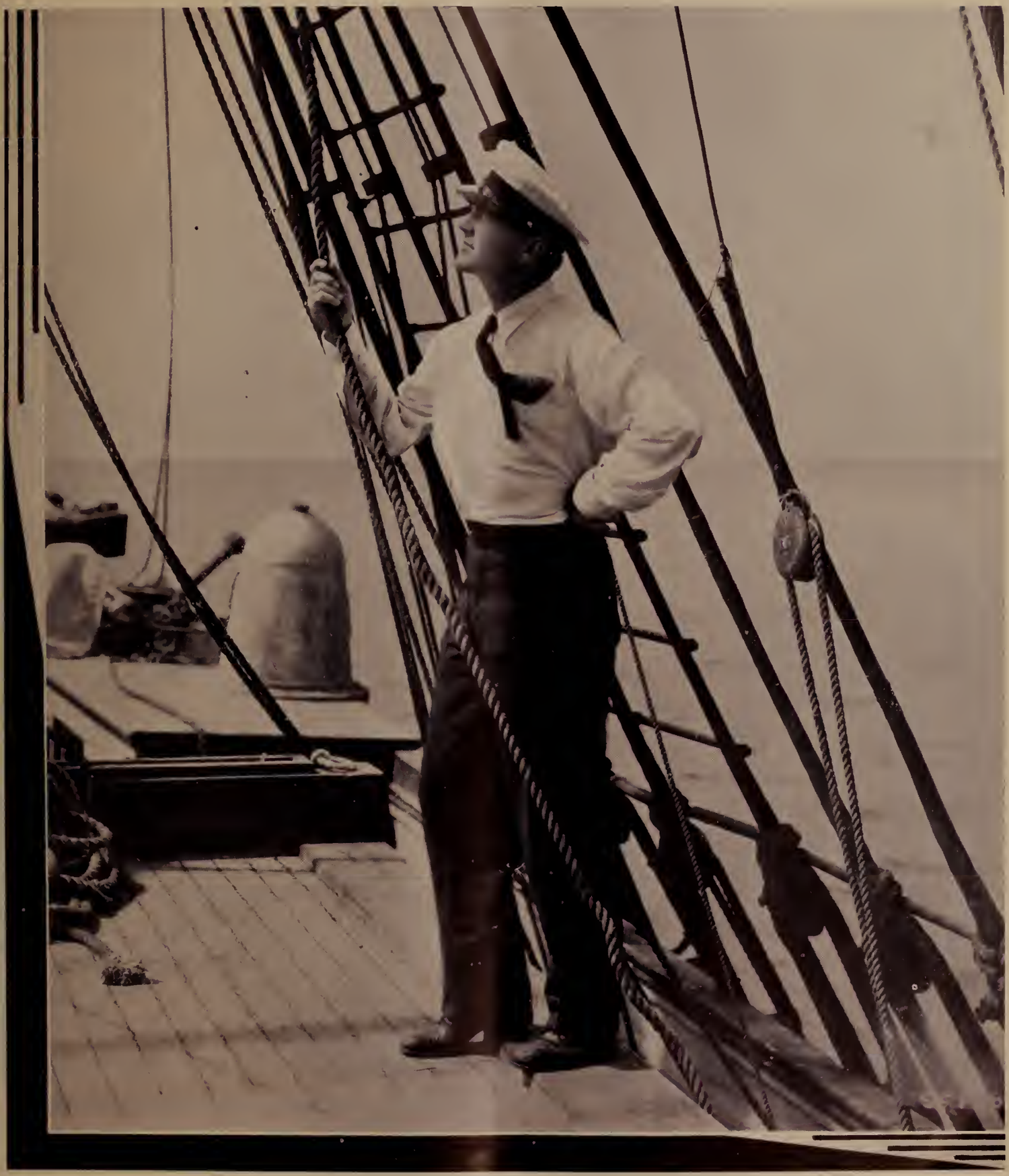
SAYING IT — WITH PICTURES

BIOSCOPE ART SECTION STILLS FROM FORTHCOMING BOOKINGS —

SAYING IT WITH PICTURES

BIOSCOPE ART
SECTION STILLS
From FORTHCOMING
BOOKINGS

Bill Boyd In "Suicide Fleet"



For early presentation by P.D.C., the new Bill Boyd feature, "Suicide Fleet," has a supporting cast which includes James Gleason, Robert Armstrong, Ginger Rogers, Tom Keene and Harry Bannister.

Another Smashing British Comedy——



Sydney Howard
Reg Stone
Hal Jones
Alf Goddard

THE latest Twickenham Studios product, "Splinters in the Navy," pre-released by W. & F. at the New Victoria Cinema this week, adds another obvious success to the recent output of the Gaumont-British distributing subsidiaries————

—From W. & F.—"Splinters in the Navy"



— — — Full of laughs for which Sydney Howard is largely responsible, it again bears testimony to the skill of Walter Forde as a comedy director. It represents a distinct advance on the original "Splinters" sound film. Look at the "young lady" on the opposite page and imagine how convincing a chorus of a dozen like "her" can look to the boys of the lower deck.

"Heartbreak"





Madge Evans
Charles Farrell
Paul Cavanagh
Hardie Albright

In the new Fox production just arrived in this country ready for early presentation to the trade.

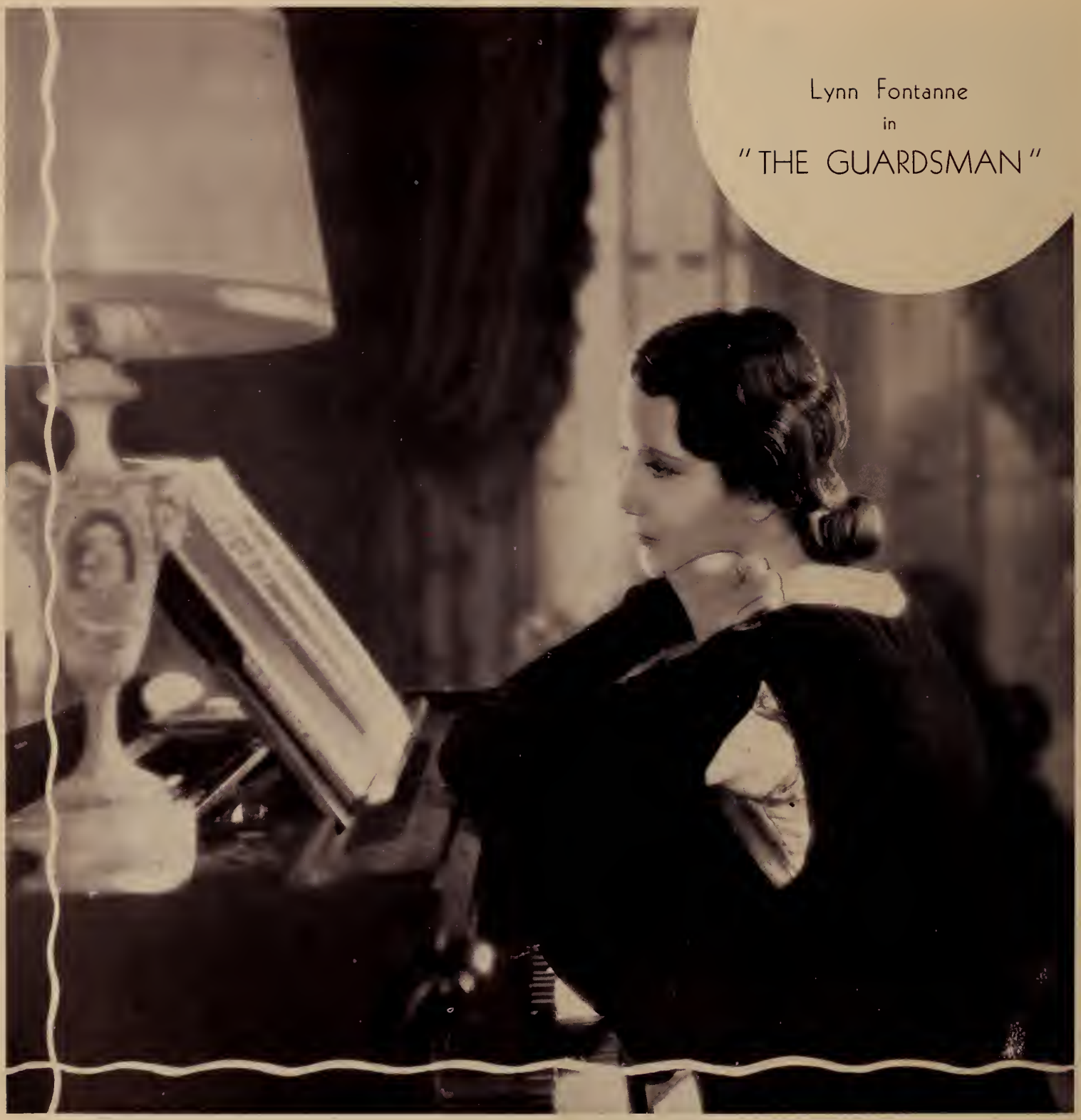
"Service For Ladies"



Leslie Howard
Elizabeth Allan
George Grossmith
Morton Setten
Ben Field



In the new Paramount British production, "Service For Ladies," just completing at Elstree under the direction of Alexander Korda.



Lynn Fontanne
in
"THE GUARDSMAN"

"REFLECTIONS"

Lynn Fontanne is starred with Alfred Lunt and supported by Ronald Young and Zasu Pitts in the cleverly directed story of a shrewd wife with a self-devised cure for a jealous husband—"The Guardsman," for pre-release by M-G-M at the Empire next week.

BOX OFFICE FILM REVIEWS

✱ Denotes Registered British Film.

✱"Splinters in the Navy"

Offered by: *W. and F.* **Produced by**: *Twickenham Film Studio Productions.* **Directed by**: *Walter Forde.* **Length**: 6,920 *feet.* **Release Date**: *February* 15, 1932. **Certificate**: *U.* **Recording**: *R.C.A. on Film.*

THE CAST

Joe Crabbs	Sydney Howard
Bill Mivvens	Frederic Bently
Lottie	Helena Pickard
Mabel	Paddy Browne
Spike Higgins	Alf Goddard
Admiral	Rupert Lister

and

The Splinters Company

Lew Lake	Reg. Stone
Hal Jones	Wilfred Temple

Suitability: A comedy extravaganza which will make an immense appeal in houses catering for "popular" audiences.

It was perhaps inevitable that the unqualified success of the Army "Splinters" should be followed by one set among the Senior Service. Here it is, and it is equally effective, quite as amusing, and even more convincingly staged.

That it is a conglomeration of nonsense goes without saying, but it has the redeeming features that the gags are up to date—it has originality. From the time that the slow-witted Joe Crabbs, A.B. (Sydney Howard), is forcibly ejected from his hammock to the final moment when he wins the Admiral's cup in a fantastically amusing boxing bout, the fun seldom lets up.

Walter Forde, who directed, has gone all out for laughs, and he certainly gets them. In the direction of comedy material he has proved himself adept, and here, in his selection of types and his handling of the exuberant tars massed on the quarter-deck for the occasion of the concert, he catches just that "sailors don't care" atmosphere.

The story is of the slightest, but with the inimitable Sydney Howard (as unlike a sailor as one can imagine) doing his stuff in his brightest vein, and a rollicking concert party from the famous "Splinters" company of female impersonators, the production goes with a swing.

Joe and his pal Bill (Frederic Bently) are tardy risers, but they muster up sufficient energy to promote a concert party aboard their vessel to coincide with the admiral's announcement of his engagement. We are, unfortunately, not permitted to see the immediate effect on the commander on reading Joe's crudely worded suggestion for a "free and easy" and the appearance of his friend Lew Lake's party.

On shore leave Joe and Bill proceed to the local theatre to look up Lake, become hopelessly lost in the various corridors (an instance of Forde's appreciation of a comic situation), clinch their deal with him and conclude the evening in the company of their lady friends. But Joe loses his girl to the Navy's heavyweight champion, and all the inducements from the fair sex fail to provoke him to retaliation.

He, however, goes into training, and his subsequent fight is one of the funniest and most original that the screen has yet given us. By employing a couple of accomplices, one to extinguish the lights when he is in trouble, and another, disguised to resemble him, to take his place occasionally in the ring, he wins the trophy.

The recording is specially good, and Julius Hagen and his Twickenham unit are to be congratulated on the quality of the staging. The mounting for the quarter-deck scenes bear the hall-mark of reality.

Major acting honours naturally go to Sydney Howard for his persistent drolleries, but excellent support comes from Frederic Bently as Bill and Alf Goddard in the role of the victimised heavyweight.

ANALYSIS

Story and Dialogue	15%	*out of*	20%
Direction	17%	,,	20%
Acting	17%	,,	20%
Recording and Photography	18%	,,	20%
General Appeal	18%	,,	20%
	85%	,,	100%

H. M.



The "Splinters" "girls" in the new W. & F. Twickenham picture "Splinters in the Navy," reviewed in this issue

✱"Men Like These——"

Offered by: *Wardour.* **Produced by**: *B.I.P.* **Directed by**: *Walter Summers.* **Photographed by**: *Jack Parker and Horace Wheddon.* **Length**: 4,200 *feet.* **Release Date**: *Not fixed.* **Certificate**: *U.* **Recording**: *Western Electric on Film.*

THE CAST

John Batten	Sidney Seaward
James Enstone	Valentine White
Edward Gee	James Watt
John Hunt	Chang Fat
Charles Peachy	

Suitability: Will make an impression in most halls, in spite of weak dialogue.

The sensational and unprecedented escape of several sailors from the ill-fated submarine *Poseidon* in Chinese waters recently created world-wide interest and a profound patriotic fervour at home in the heroisn displayed.

Whether this film of a similar disaster is in the best of taste is a moot point, though there is no denying what its reactions are likely to be on the British cinema public.

Dedicated to the submarine branch of the Navy, B.I.P. produced it with acknowledgments to the Admiralty. They were also fortunate in being able to call upon the services of several prominent Naval advisers.

Much of the early footage is occupied with shots of submarines leaving port and proceeding, unescorted, to foreign stations. A commentator here indicates the tone in which the producers have approached their subject by declaring that such risks as taken by the crews "must be endured to ensure safety in time of war."

A cleverly constructed interior conveys the weird sensation of being among the crew, seen in their manipulation of the various gadgets for the propulsion of the vessel under the sea. Then follows a crash with a merchant vessel.

The water rushes into the compartment, the submarine rights itself sufficiently to allow several of the men to make their escape from the conning tower, and then plunges to the bottom with some men still aboard; this is all vividly realistic.

Such stark horror as this situation presents has been handled with praiseworthy effect by Walter Summers, except that his conception of the Ordinary Seaman is awry; must British A.B.s talk and behave like illiterate Cockneys? The coward is there, whining at the enforced delay before attempts can be made to escape, the cheerful sprite who persists in telling yarns and singing the inevitable "Tipperary," and the matter-of-fact, practical and very human Petty Officer.

The high-light of the film is the brilliant photography of the actual escapes with the aid of Davis life-savers and the powerful suspense attending the men's last desperate efforts. Increasing the flow of water to counteract outside pressure, two manage to get through and reach the surface. During what seems an eternity, the remainder emerge, rise and are rescued by willing hands.

The acting for the most part is good. John Batten, in the part of the nerve-racked member of the crew, registers his fears with telling effect. The part of the Petty Officer is well played by Sidney Seaward.

ANALYSIS

Story and Dialogue	12%	*out of*	20%
Direction	14%	,,	20%
Acting	15%	,,	20%
Recording and Photography	15%	,,	20%
General Appeal	16%	,,	20%
	72%	,,	100%

H. M.

Many exhibitors have expressed their desire to have "Bioscope" Film Reviews presented in a complete section so that they may extract this for filing in Reference Books. We therefore revert to our former practice of introducing no other printed matter in our Review pages.

"Secrets of a Secretary"

Offered by: *Paramount.* **Produced by**: *Paramount.* **Directed by**: *George Abbott from an original story by Charles Brackett.* **Photographed by**: *George Folsey.* **Length**: 6,754 *feet.* **Release Date**: *May* 30, 1932. **Certificate**: *A.* **Recording**: *Western Electric on Film.*

THE CAST

Helen Blake	Claudette Colbert
Lord Danforth	Herbert Marshall
Frank D'Agnoli	Georges Metaxa
Sylvia Merritt	Betty Lawford
Mrs. Merritt	Mary Boland
Mr. Merritt	Berton Churchill
Dan Marlow	Averell Harris

Suitability: A popular house picture with obvious feminine appeal.

Perhaps the most notable feature of this film is the fact that it co-stars with Claudette Colbert our own star actor, Herbert Marshall. He does not, however, get much of a break in a hackneyed type of story which affords him few real opportunities and which leaves little to the imagination.

But the plot is of that kind dear to the hearts of the average feminine fan, the misfortunes of the heroine and her clandestine love affair, ending in marriage with a titled member of the aristocracy.

Following a hectic evening, and in a spirit of bravado, Helen Blake (Claudette Colbert) marries Frank (George Metaxa), a good-for-nothing, who promptly leaves her when, shortly afterwards, her father dies and leaves her penniless. Helen's benefactor (Berton Churchill) helps her by giving her a position as secretary to his wife, an amusing specimen whose thoughts seldom rise above the petty things in life and whose time is taken up chiefly in chasing her vanishing beauty.

The job proves somewhat humiliating because of the snobbish attitude towards Helen of Sylvia

Merritt (Betty Lawford), lately her best friend, and still an ardent admirer of Frank, now an associate of crooks and a parasite on society.

Sylvia is to be engaged to Lord Danforth, who, on arriving, is infatuated with Helen. In preferring Frank's company Sylvia is involved in his murder the day preceding her wedding.

Helen tries to shield Sylvia, but Danforth discovers the truth, and so the impoverished secretary gets the plum of the marriage market.

While sensible people will have little or no sympathy with the girl who, despite all the warnings of her guardian, marries under such circumstances, her subsequent unhappiness and final attempt to sacrifice herself for a worthless friend will arouse the sympathies of many. To these the director makes a special appeal in his rather lurid interpretation of the murder, and his colouring of the girl's character in permitting her to reveal to Danforth the fact that she is a married woman and the gigolo is her husband.

Charming Claudette Colbert brings her best efforts to bear on the rather shallow part of the girl: Herbert Marshall, not too well served by the photographer, plays with his usual polish the part of Lord Danforth; and George Metaxa, whose first screen appearance this is, makes the most of an unpleasant role, in which he sings and dances with good effect. All interiors are finely mounted.

ANALYSIS

Story and Dialogue	12%	*out of*	20%
Direction	17%	,,	20%
Acting	17%	,,	20%
Recording and Photography	16%	,,	20%
General Appeal	15%	,,	20%
	77%	,,	100%

H. M.

"Waiting for the Bride"

Offered by: *Radio.* **Produced by**: *Radio.* **Directed by**: *William Croft.* **Length**: 5,599 *feet.* **Release Date**: *April* 4, 1932. **Certificate**: *A.* **Recording**: *R.C.A. Sound on Film, All-Technicolor production.*

THE CAST

Evelyn	Mary Brian
Fred	Geoffrey Kerr
Howard	Johnny Hines
Margy	Marie Prevost
Lou	Joseph Cawthorn

Suitability: **Light entertainment which may suit as second feature for average halls.**

The stratagems and indecisions of a mercenary chorus girl, though often amusing, cannot be considered edifying. As the theme, so the production, which must be described as garish.

Technicolor, often a blessing, sometimes proves a curse. It is so in this case, for while many of the interiors are extremely delicate and beautiful, the faces of the performers, especially in close-ups, offend the eye. The spectator stares, but has not the illusion of watching creatures of flesh and blood.

Fred and Howard belong to the love-'em-and-leave-'em brigade. Evelyn, a chorus girl, determines to marry the former, knowing him to be wealthy. Tactfully dodging his advances, she invites him to her rooms, having previously arranged with an old character actor to arrive and pose as her father. The old boy asserts his belief they are married, and Fred, with evil intent, acquiesces. Howard unmasks the paternal fraud by making him drunk. Evelyn is ashamed of herself, and there is a deadlock. Ultimately, she confesses, and a gorgeous wedding takes place.

Mary Brian does well in a somewhat difficult part. But the best thing in the picture is Joseph Cawthorn's clever impersonation of the loquacious old Dutchman. Marie Prevost is amusing as the flamboyant and candid friend; Geoffrey Kerr, who plays Fred, has much personal charm and refined tones.

ANALYSIS

Story and Dialogue	10%	*out of*	20%
Direction	12%	,,	20%
Acting	15%	,,	20%
Recording and Photography	12%	,,	20%
General Appeal	14%	,,	20%
	63%	,,	100%

I. J.



Gene Gerrard and Jessie Matthews in "Out of the Blue," a B.I.P. production, just trade shown by Pathe Pictures

*"Out of the Blue"

Offered by: *Pathe.* **Produced by**: *British International.* **Directed by**: *Gene Gerrard.* **Supervised by**: *John Orton.* **Length**: 7,862 *feet.* **Release Date**: *March* 21, 1932. **Certificate**: *U.* **Recording**: *R.C.A. Sound on Film.*

THE CAST

Gene Gerrard	Jessie Matthews
Kay Hammond	Binnie Barnes
Fred Groves	David Millar
Hal Gordon	Kenneth Kove

Suitability: **Attractive light entertainment for popular audiences.**

This is a bright and amusing adaptation of the musical play "Little Tommy Tucker," by Caswell Garth and Desmond Carter, in which Gene Gerrard played at Daly's Theatre recently. The plot is both farcical and fragile, with courtship complications of the evergreen type. But there is so much enjoyable wit, pleasing singing and clever nonsense that the show goes briskly in spite of its length and leaves the spectator in the best of spirits.

Bill Coverdale ("Uncle Bartholomew" of the B.B.C.) is blessed with a dulcet voice which enchants the two daughters of Sir Jeremy Tucker, who live with their father at Knaveston Towers. Introductions are followed by love.

Angela and Bill become engaged, to the distress of imbecile Freddy. But the mercurial Bill transfers his affections to Tommy. Piqued, she departs to Biarritz and sings at a luxurious hotel. Bill distinguishes himself as a drummer, but is arrested. Ultimately, sunshine follows cloud, all getting the partners they desire.

The success of this sparkling, but unintellectual, production is due to the talents and over-brimming energy of a large and experienced cast.

Gene Gerrard, who impersonates Bill, is always in the limelight, likewise Jessie Matthews. Towards the close a Russian princess and a French detective illuminate the picture with the spirit of burlesque. The staging is artistic and the recording excellent.

ANALYSIS

Story and Dialogue	12%	*out of*	20%
Direction	10%	,,	20%
Acting	16%	,,	20%
Recording and Photography	15%	,,	20%
General Appeal	15%	,,	20%
	68%	,,	100%

I. J.

"Caught"

Offered by: *Paramount.* **Produced by**: *Paramount.* **Directed by**: *Edward Sloman.* **Photographed by**: *Charles Lang.* **Length**: 6,100 *feet.* **Release Date**: *May* 26, 1932. **Recording**: *Western Electric on Film.*

THE CAST

Lieut. Colton	Richard Arlen
Calamity	Louise Dresser
Kate Winslow	Frances Dee
Jard Harmon	Tom Kennedy
Curly Brandon	Martin Burton
Goldie	Marcia Manners
Sergt. Weems	Sid Saylor
Scully	James Mason

Suitability: **Will do well where Westerns are appreciated.**

Incidents in the lives of various romantic figures who stood out in Western history have often found expression on the screen.

This latest deals with the famous—or infamous—Calamity Jane, the Amazonian cattle rustler and law breaker, but the story here recorded of the finding of her long-lost son, now an army officer sent to arrest her, is both obvious and unconvincing.

Interest is vested solely in what must have been a dynamic personality, but Louise Dresser, who interprets the role, is not that. Too often she allows a cultured tone to creep into her speech, and seldom does she portray the hard-drinking specimen with acknowledged power over the men that the original character certainly possessed.

In the saloon which Calamity runs, and from which she controls her cattle stealing forays—which, by the way, are not shown—are a bunch of women whose scanty attire would put to shame a Ziegfeld leg show.

One of these girls, Goldie, is in love with Curly (Martin Burton), who brings the law down on the community for shooting a cattle owner, a crime in which he is aided and abetted by Calamity.

A detachment of cavalry arrives, headed by Lieut. Colton (Richard Arlen), who is soon made aware of Calamity's participation in the murder by Goldie, who turns king's evidence to save Curly.

Colton falls in love with Kate (Frances Dee), a new arrival, who finds herself unable to follow the ways of her less fortunate sisters, but who, nevertheless, wins some sort of affection from Calamity. A few ill-spoken words from Colton to his lady friend leave us in no doubt as to the trend of events, and when he falls into a trap laid by Calamity, it comes as no surprise to find that she has discovered the son she has not seen since childhood.

Through Kate she allows him to escape without revealing her identity, and in the absence of the troops, who have made no inquiries though perfectly aware of their commander's enforced disappearance, makes her getaway. In an absurd finale, Kate makes an impassioned plea to Colton before all his men to allow her to go, a request to which he apparently accedes.

Action takes place almost exclusively within the precincts of the saloon.

All the cast are good, with Richard Arlen effective as the officer.

ANALYSIS

Story and Dialogue	12%	*out of*	20%
Direction	15%	,,	20%
Acting	16%	,,	20%
Recording and Photography	18%	,,	20%
General Appeal	14%	,,	20%
	75%	,,	100%

H. M.

*"Rynox"

Offered by: *Ideal.* **Produced by**: *Jerry Jackson.* **Directed by**: *Michael Powell from the story by Philip Macdonald.* **Length**: 4,237 *feet.* **Release Date**: *Not fixed.* **Certificate**: *A.* **Recording**: *R.C.A. Sound on Film.*

THE CAST

Stewart Rome	John Longden
Dorothy Boyd	Charles Paton
Leslie Mitchell	Sybil Grove
Edmund Willard	

Suitability: **For audiences appreciating thrillers of its type.**

The firm of Rynox is in difficulties, but Benedik, the chief, assures both his partner and son that

all will be well. A hideous and uncouth creature purchases a revolver and books three stalls for a theatre. He also rings up Benedik, who, at the moment, is absent from his office. In the evening the creature calls at his private residence. Shortly afterwards shots are heard and Benedik's dead body is discovered. The deceased was in the house alone, the servants having the evening off (being recipients of theatre tickets from an unknown source). No doubt is entertained as to the guilt of the repulsive stranger, who has disappeared. The tragedy brings the Rynox affairs to a head, but Tony is able to inform the creditors that his father's life was insured for an amount sufficient to cover all liabilities.

A difficult task confronted Michael Powell in adapting for the screen this sensational story of a man who stages his own suicide. In one respect he has triumphed, for he succeeds in riveting the attention of his audience and leaving the mystery unsolved to the close. In other ways he has not been so successful, for the story is unfolded somewhat spasmodically and there are many unexplained happenings.

Though Stewart Rome's make-up as the repulsive stranger is so grotesque as to be comical, it is certainly the picture's outstanding asset, and, as an achievement of concealed identity, must be recognised as extraordinary. He gives a sound performance as the financially involved Benedik. Tony, the son, is pleasingly played by John Longden. The love interest is not strong, Dorothy Boyd's part being a subordinate one.

ANALYSIS

Story and Dialogue	10%	*out of*	20%
Direction	10%	,,	20%
Acting	17%	,,	20%
Recording and Photography	15%	,,	20%
General Appeal	12%	,,	20%
	64%	,,	100%

I. J.

*"Dr. Josser, K.C."

Offered by: *Pathe.* **Produced by:** *B.I.P.* **Directed by:** *Norman Lee.* **Length:** 7,682 *feet.* **Release Date:** *April* 11, 1932. **Certificate:** *U.* **Recording:** *R.C.A. on film.*

THE CAST

Ernest Lotinga, Jack Hobbs, Molly Lamont, Arnold Bell, Fred Rex, Harold Wilkinson

Suitability: Hearty nonsense for popular halls.

What is, in essence, a long-drawn-out music hall sketch rather than a story film, sees Ernie Lotinga in his usual role of facial contortionist and dispenser of amusing gags.

The story is of the slightest, and though rather too complicated to give in detail may be followed with ease by the most unsophisticated of patrons. Its greatest fault lies in the fact that the collaborators, Lotinga and Norman Lee, have carried it to excessive length. In view of this many may find it tedious, though this will not apply to those fond of comedy in its broadest sense.

Jimmy Josser steals a lady's handbag, and finding an incriminating note inside decides to try a little blackmail.

Fortune sends across his path the woman's husband, who he discovers is trying to shield someone.

With everything ripe for a good haul Jimmy enters the O'Neill household and is passed off on the wife (Molly Lamont) by an agitated husband as an expected visitor.

This is the start of a whole series of arrivals who become involved and are accepted by the wife as being somebody they are not.

One is the woman from whom O'Neill is trying to save his pal, and another an old convict associate of Jimmy's who proves to be a smarter man than he and decamps with the money for which Jimmy has worked.

Peace is finally restored when the vamp is proved a bigamist, being the wife of both Jimmy and his friend, who have assumed the role of lawyers, and who bring relief to a harassed couple.

Ernie Lotinga is, of course, the life and soul of the film, and his most unsubtle humour brings with it plenty of hard work. Others do quite well with Jack Hobbs as the husband and Molly Lamont in the role of the wife being the most prominent.

ANALYSIS

Story and Dialogue	10%	*out of*	20%
Direction	14%	,,	20%
Acting	15%	,,	20%
Recording and Photography	17%	,,	20%
General Appeal	15%	,,	20%
	71%	,,	100%

H. M.

"Battling With Buffalo Bill"

Offered by: *Universal.* **Produced by:** *Henry MacRae for Carl Laemmle, Junr.* **Directed by:** *Ray Taylor.* **Length:** *Twelve Two-reel Episodes.* **Release Date:** *January*, 1932. **Certificate:** *U.*

THE CAST

"Buffalo" Bill Cody	Tom Tyler
Jane Mills	Lucile Browne
Dave Archer	Rex Bell
John Mills	Wm. Desmond
Jim Rodney	Francis Ford
Scout Jack Brady	Yakima Canutt
Chief Thunder Bird	Chief Thunder Bird

Suitability: Excellent for juveniles and working class patrons.

This stirring serial is concerned chiefly with a little Western settlement and the rivalry of redskins in neighbouring territories. A ruffian, who attempts to fan the flame for his own advantage, is resolutely opposed by Scout Cody, known as Buffalo Bill. Fighting is incessant, while the stentorian exhortations, cheers, whooping, and gun fire keep excitement at fever pitch. Tom Tyler is well made-up as the accepted hero of penny dreadfuls and rides, fights, and distinguishes himself as a marksman. Support is of the usual type.

CHAPTER 1.—"Captured by Redskins," 1,613 feet.

CHAPTER 2.—"Circling Death," 1,589 feet.

CHAPTER 3.—"Between Hostile Tribes," 1,424 feet.

CHAPTER 4.—"The Savage Horde," 1,416 feet

ANALYSIS

Story and Dialogue	5%	*out of*	20%
Direction	10%	,,	20%
Acting	10%	,,	20%
Recording and Photography	15%	,,	20%
General Appeal	15%	,,	20%
	55%	,,	100%

I. J.



Dorothy Bouchier and Joseph Schildkraut in "Carnival," the W. & F. release now doing big business at the Tivoli

"Mother and Son"

Offered by: *Ideal. A "Monogram" Production.* **Directed by:** *J. McHardy.* **Length:** 6,300 *feet.* **Release Date:** *Not fixed.* **Certificate:** *A.* **Recording:** *Western Electric Sound on Film.*

THE CAST

Faro Lil	Clara Kimball Young
Jeff Payton	Bruce Warren
Joe Conners	Gordon Wood
Maurine Winfield	Mildred Golden
Mr. Winfield	John Elliott

Suitability: Sound programme booking to play with lighter fare.

Faro Lil has brought up her son Jeff in ignorance of the fact that her money had been made in a gambling hell. At the time he reaches manhood the woman loses her capital. Persuaded by an old friend, she starts an establishment at Reno. Jeff, a banker friend, and his daughter arrive on a visit, and complications arise. They play at the tables and a breach occurs between mother and son. The banker discovers her past and present and insults her. During a financial crash he is ruined and attempts suicide. Ultimately, disgust with the life makes Lil pack for departure, after reconciliation with the contrite Jeff.

The strong family resemblance between stories of gambling is, in this case, lost sight of by excellent emotional acting, sensational incidents and much card playing. There is a big situation when the heroine and the banker sit down at the tables as rivals and she taunts him with being as much a gambler as herself. Though it is not stressed, one has the impression that the author agrees with Lil when she asserts "It's a sucker's game." A little brightness is introduced by Jeff's love affair, but there is no humour.

Clara Kimball Young's performance as Lil dominates the picture, the mother love interest irradiating the story. Bruce Warren plays Jeff with much sincerity, and several minor parts are well filled. Staging is excellent and the recording good.

ANALYSIS

Story and Dialogue	10%	*out of*	20%
Direction	16%	,,	20%
Acting	18%	,,	20%
Recording and Photography	15%	,,	20%
General Appeal	16%	,,	20%
	75%	,,	100%

I. J.

Bob Custer Series

Offered by: *Equity-British.* **Directed by:** *J. P. McGowan.*

THE CAST

Bob Custer	J. P. McGowan
Vivian Ray	Bud Osborne
Phyllis Bainbridge	Hank Bell

Suitability: For the uncritical.

These films are old and the quality of the prints available poor. A musical score has been added, but the recording is not on a high level, while the music chosen is unsuitable.

"O'MALLEY RIDES ALONE." 4,770 feet. Certificate: U. Release date: Not fixed. Two Mounties interrupt a hold-up and attempted murder. One only is seen, the other hides his identity to trap the killers. By permitting the villain to discover his suspicions, the disguised Mountie forces him to reveal himself.

"CODE OF THE WEST" 4,775 feet. Certificate: U. Release date: Not fixed. An old station-master is suspected of thefts, whereas the real culprit is the owner of the local dance hall. The arrival of a representative from an insurance firm results in much fighting and the unmasking of villainy.

"PARTING OF THE TRAILS." 4,850 feet. Release date: Immediate. Certificate: U. Rambling Raymond (Bob Custer) and his henchman meet a millionaire out on the spree. The old gentleman's daughter offers a big reward for anyone who can find her father. After a

struggle with ruffians, Raymond wins the reward —also the girl. A Western of moderate appeal.

ANALYSIS

Stories	8%	*out of*	20%
Direction	9%	,,	20%
Acting	5%	,,	20%
Photography and Recording	5%	,,	20%
General Appeal	5%	,,	20%
	32%	,,	100%

P. C.

Short Product

"**THE HUNTER**" (*Universal*). Cartoon Comedy. 654 feet. Release date: Immediate. Certificate: U. Oswald, the Lucky Rabbit, accompanied by his dog, becomes a fox hunter. Fair average.

"**KENTUCKY BELLES**" (*Universal*). 569 feet. Release date: Immediate. Certificate: U. Oswald cartoon. Exciting race by eccentric horses and other creatures. Good of its type.

"**STRANGE AS IT SEEMS**" (*Universal*). 805 feet. Release date: January 7, 1932. No. 14 of this series contains a fisherman in a raging torrent catching salmon with his hands, a beekeeper wreathing himself with the insects and placing them in his mouth, and a fanatic with grotesque sculptures illustrating the Bible.

"**BUSY BEAVERS**" (*Ideal*). Silly Symphony Cartoon. Walter Disney. 661 feet. Release date: Not fixed. Certificate: U. Resourceful little beavers fight an inundation. Clever and amusing.

"**WHAT A HEAD**" (*Ideal*). Talkomedy. 1,800 feet. Release date: Not fixed. Certificate: U. Jack Duffy, Frances Lee, Ronnie Roudell, etc. A funny old man has a headache and doctors make love to his daughter. Much knockabout nonsense, pleasing to juveniles.

"**DOUBLE CROSS**" (*Ideal*). Burns Detective Drama. 964 feet. Release date: Not fixed. Certificate: A. Sensational murder mystery, the victim being stabbed in the back by an unseen assailant. Excellent of its type.

"**BLUE RHYTHM**" (*Ideal*). Cartoon. 681 feet. Release date: Not fixed. Certificate: U. Mickey Mouse proves himself a brilliant pianist, while his dearest girl sings. Wonderful syncopation.

"**THE TAMALE VENDOR**" (*Ideal*). Talkomedy. 1,828 feet. Release date: Not fixed. Certificate: U. Tom Patricola, Chiquita de Montez, Margaret Breen, Charles Judels. Comedy of flirtations with singing, dancing and guitar playing. Pleasing Mexican settings. Riotous finish. Excellent for popular halls.

"**PIGSKIN CAPERS**" (*Ideal*). Terry-Toon Cartoon. 543 feet. Release date: Not fixed. Certificate: U. The antics of footballers and others. Quite a good number of this series.

"**POKER WIDOWS**" (*Ideal*). Mack Sennett Talkomedy. 1,769 feet. Release date: Not fixed. Certificate: A. Patsy O'Leary, Arthur Stone, Gertrude Astor. A philandering professor of dancing, cursed with a jealous wife, encounters the husband of a lady he is pursuing. Amusing farcical comedy for adults.

"**THE CONQUEST OF THE AIR**" (*Wardour*). 2,325 feet. Release date: Not fixed. Certificate: U. Informative and entertaining film showing man's failures and successes in flying, starting with the mythical Daedalus, Leonardo da Vinci and others. The triumphs of recent times are illustrated by authentic pictures, including Santos Dumont, Bleriot, the Wright Brothers, etc. The film is quite up to date and finely photographed. An excellent short for any house.

"**THAT'S CRICKET**" (*Wardour*). 1,388 feet. Release date: May, 1932. Certificate: U. Famous Australian cricketers; Woodful introducing Bradman, Grimmett and others. Excellent general booking.

"**FACING THE GALLOWS**" (*Radio*). Nick Harris Detective Stories No. 1. 1,709 feet. Release date: April 4, 1932. Certificate: A. Clever and highly sensational murder mystery, with ingenious elucidation. Good anywhere.

"**FALSE ROOMERS**" (*Radio*). 1,854 feet. Release date: April, 1932. Clarke and McCullogh. Farcical, but funny, happenings at a lodging house. Sound popular house appeal.

"**BENEATH THE SOUTHERN CROSS**" (*P.D.C.*). Vagabond Adventure Series. Certificate: U. 958 feet. Release date: January 11, 1932. The marriage preparations and ceremony of a Hawaiian couple depicted in really beautiful photographs. The running commentary is very American and rather too verbose. An attractive short.

"**FLOATING FUN**" (*P.D.C.*). Grantland Rice Sound Sportlight. 825 feet. Release date: May 9, 1932. Certificate: U. Shows the amusements provided aboard the s.s. *Bengenland*. Can be regarded as an advertisement of the joys of ocean trips.

"**MANHATTAN MARINERS**" (*P.D.C.*). Grantland Rice Sound Sportlight. 778 feet. Release date: April 25, 1932. Certificate: U. A motorboat runs swiftly round Manhattan Island and provides effective camera shots of the coastal views. Not uninteresting, but obviously designed primarily for American consumption.

"**OLYMPIC TALENT**" *P.D.C.*). Grantland Rice Sound Sportlight. 751 feet. Release date: April 11, 1932. Certificate: U. Grantland Rice eulogises the prospect of American athletes for the International Games. Quite interesting if shown at an appropriate date.

"**ONLY MEN WANTED**" (*P.D.C.*). Comedy. 1,821 feet. Release date: February 29, 1932. Certificate: U. Knockabout fun resulting from the efforts of three girls to find wealthy husbands by forming a matrimonial agency. Fast moving, but not outstanding, comedy. For popular houses.

"**13th ALARM**" (*Paramount*). 1,677 feet. Release date: May 2, 1932. Certificate: U. Plenty of knockabout is the order with Chester Conklin as a fool head fireman who manages to do everything but the right thing. Some big fire scenes should put this over well everywhere.

"Bioscope" Readers' Forum

THOSE TOO-YOUNG SUPERVISORS

THE EDITOR,
THE BIOSCOPE.

DEAR SIR,

A letter in your Readers' Forum of the current BIOSCOPE, headed "Too Old at 40?" prompts me to record a somewhat similar experience that befell me last spring.

An advertisement in your columns (under a box number) asked for a relief operator. I replied, enclosing photograph, copies of references, and ended by offering to attend interview at my own expense. I got an answer, requesting me to attend at an office in Wardour Street the next day, it being stressed that the company could not be put to any expense. I went (by motor-cycle) and was taken up in the lift by a page-boy. After a long wait, I was shown into the office and met the company's supervisor, an extremely young man for such a position.

He asked a number of questions, some of them hardly fair. For instance, he asked if I could take a generator down, which is not really an operator's work; also, whether I could take down a Western Electric head, which he should know is not permitted. Where I really got wrong was in not remembering the number of the set I had been on, whether it was 2 s.x. or 3 s.x. He exploded at that . . . ! His attitude had weakened my self-confidence and I was not able to do justice to myself. He promised to communicate the result of the interview, since when I have heard nothing. I wonder whether this is the same firm, and supervisor, referred to by your correspondent?

Yours faithfully,
H. K. STANLEY.

6, *Eldon Terrace,*
Haxby Road,
York.
November 6, 1931.

PROTECTION BETTER THAN . . . ?

THE EDITOR,
THE BIOSCOPE.

DEAR SIR,

I really think you are to be praised for putting into your paper such a daring article as that which comes from Mr. John Maxwell. I have been told how careful all the newspapers are about offending their big advertisers, but your courage in putting that article in shows that to be wrong.

I cannot see quite what Mr. Maxwell is getting at about the costs of a film, but I want to say that I believe very few British exhibitors would mind even if their rentals went up slightly if a tariff was put on American and other imported films, because if something is not done to keep them down a bit the foreigners will get us all in a box by building up huge cinemas against us.

When once the British producers were used to getting enough output to keep us going, a little less depending upon the imported films, prices would right themselves again, and the British exhibitor would be saved.

I believe in protection, even if we do have to pay a bit more, because in the long run we shall all be better off by keeping a little more of the country's money here instead of having it all shipped in lumps across the Atlantic in order to buy big cigars for the foreign film magnates and pay for champagne baths for Hollywood stars with voices that give us English people real pain.

Please allow me to sign myself,
INDEPENDENT EXHIBITOR
(Not independent means, though).

Nottingham.
November 5, 1931.

John Pearson

Leaving Warner Brothers

Everyone doing business with Warner Brothers will miss the genial personality of John Pearson, who is leaving that organisation on the 20th of this month. Mr. Pearson has been a prominent and popular figure in the film trade for the last 20 years and has gained the admiration and respect of all who have come in contact with him for his shrewd business capacity, his sterling integrity, his charming courtesy and genial humour.

Mr. Pearson's first entry into the film trade was with the Tyler Apparatus Co. about 1911, later on being associated with Dr. Jupp and the London Film Co., the Globe Film Co. and with J. F. Brockliss before joining the Vitagraph Co., with whom he remained 12 years, until, in fact, it was taken over by Warner Bros. in 1925.

His many friends will await with keen interest news of his further activities.

Travel Series for Gaumont

From New York to Cairo

The Gaumont Company have secured an entirely novel series of travel subjects. All parts of the world are represented in the series.

The first six are titled as follows :—" Up and Down New York," " Calling on Cairo," " Heart of a Nation," " Top of the Old World," " Dutch Treat " and " Boston Common and Proper."

It is probable that one or more of these films will be screened at impending presentations of high-class subjects.

W.E. Introducing Changes

Operating Department Moves to Cricklewood

Important personnel and other changes are being effected by Western Electric. The headquarters staff of their operating department, covering installation, merchandise and service sections, is being transferred to Western Electric's Cricklewood branch, and R. C. Meeker, at present service manager, is to be appointed operating manager in charge of these three sections. He will report to R. M. Hatfield, managing director.

Western Electric believe that the transfer will greatly improve service to theatres, as Cricklewood is the centre of their engineering and research activities and also houses a plant for mechanical and acoustic testing. The theatre emergency service for the London area will still be maintained at Bush House.

Peggy Shannon's New Contract

Peggy Shannon has signed a new contract with Paramount, according to an announcement from the company's Hollywood studios.

Miss Shannon recently completed a leading role in " The Road To Reno," and has a role opposite Richard Arlen in " Touchdown."

W.E. Small Set for D.C.

Western Electric have completed the design of a new motor to operate from direct current for use in conjunction with their 3-A type equipment.

The Western Electric 3-A set heretofore has only been available for A.C. power supply.

R.C.A. Set for " Mauretania "

The s.s. *Mauretania*, the most popular liner under the Cunard banner, is to be fitted with R.C.A. Photophone portable reproducers. The latest, low-priced P.G.—29 type R.C.A. equipment has been purchased by the Cunard Company.

Topical Supplement

To-night (Wednesday) Gaumont Sound News will issue a special supplement to all subscribers, containing Armistice Day pictures and Opening of Parliament scenes.

New Hollywood Star



Peggy Shannon, appearing in Paramount pictures

Watch Committee as Censors

Sheffield Delegates Its Power

Sheffield City Council decided on Monday to vest in the Watch Committee the power to decide the question of the local showing of any film which has not received the certificate of the British Board of Film Censors. The power is given without restriction or condition.

It will be recalled that some time ago, after the local Watch Committee had decided that " Outward Bound " should not be shown in Sheffield, the full Council, after a lengthy debate, reversed the decision.

Alderman E. G. Rowlinson, introducing the resolution, said it was designed to overcome a very unsatisfactory state of affairs. They desired to remove the constant see-sawing and unreal division of the Council in regard to the question of film censorship locally.

Councillor Garnett said it was to be hoped that if the resolution was passed the Watch Committee would show a little more discretion in the future. In the past, members of the Committee had had the impression that because a film did not receive the certificate of the Board of Film Censors it was because the film was condemned, and they had had the spectacle of the full Council withdrawing from an untenable position.

R.C.A. Launch Service Scheme

Modernisation of Early Sets

To enable exhibitors who installed the early range of R.C.A. equipments, R.C.A. Photophone are about to launch a scheme of modernisation for making these earlier types of reproducers virtually all-mains operated, and capable of the high standard of reproduction now achieved by the latest range of Photophone all-mains equipment.

The scheme is divided into two main sections :—(1) Modifications to lower operating costs ; (2) modifications to bring reproduction up to the high standard of present-day achievement.

The cost of each section of the modification scheme has been kept as low as possible compatible with efficiency, and represents an investment which should amply repay all exhibitors using early types of R.C.A. Photophone equipment.

At the C.E.A. Meetings

Portsmouth's Plea for Standing Room

Film Shows at Local Church Hall

The Portsmouth Branch, at their monthly meeting on November 4th, decided to make another approach to the local Watch Committee with a view to standing room being allotted to the cinemas in the same way as it is permitted in the theatres and music halls of the City. At present no standing is allowed in any of the cinemas.

At a complimentary dinner the previous evening the Branch also made a presentation of a handsome silver rose bowl to H. J. Cook in recognition of his long years of service to the Branch and the cinema industry. The Chairman, Councillor F. J. Spickernell, presided at both gatherings, and the President and General Secretary of the C.E.A. were among the dinner guests. A report of the latter function will be found elsewhere.

THE SECRETARY (A. Daniels) stated that, in accordance with a circular from Head Office, he sent a questionnaire to all the local candidates in the recent Parliamentary Election, asking if they would support a Bill based upon the principle of local option to place the Sunday opening position on a reasonable and permanent basis.

The Hon. Ralph Beaumont, M.P., had replied that he should not feel inclined to vote for any change in the law unless there was overwhelming evidence that public opinion demanded it. He added that the issue of the election was the return of a National Government determined to take every step to preserve the structure of our national interests and to that issue every other must be subordinated. Major Sir Herbert Cayzer, Bart., M.P., had replied in similar strain.

Commenting on the letters, the CHAIRMAN said that the time was really inopportune to raise any other issues.

A Rating "Dividend"

In connection with the finance report, the SECRETARY said that in the early part of the year the Branch decided to take steps to wipe out the debt incurred in connection with the old rating appeal of 1921 by offering a payment of 25 per cent. in full settlement of the loans made by members, which amounted to £337. There was now sufficient in the Branch funds to pay out the £84 5s. required and to leave a balance to carry on.

Authority was given for the cheques to be drawn.

The Petrol Rebate

A letter was read from the Marmion Motor Garage, contractors for the road transport of members' films asking the Branch to give consideration to a reduction of the petrol rebate, in view of the number of renters who had gone over to sound on film and the number of theatres which now only ran one programme all the week.

In view of the fact that the contract will come up for renewal again next April, it was decided to inform the contractors that the matter would be reconsidered then.

An Unfair Distinction

The CHAIRMAN stated that the local Watch Committee would be dealing with the renewal of the cinematograph licences this month, and their recommendations would come before the City Council in December. He suggested that the Branch should again take up the question of allowing standing room, and he believed they could put up a strong case. They had no wish to do anything against the public safety, but he thought they should have the same right to standing room as the theatres and music halls.

Why this had been refused to the cinemas he did not know; he had never been able to get an answer. There were many other unnecessary regulations—he had never been able to find out, for instance, why the lights had to be turned up four times during a performance—but the no standing regulation was a serious drawback, for if a police officer came in and found only half a dozen people standing they were liable to be proceeded against. They had no desire to stand anyone in the gangways, and the whole matter could be dealt with as under the L.C.C. regulations and in the same way as at the local halls.

F. B. BLAKE remarked that anything which appeared to be detrimental in the business in the L.C.C. regulations they had to comply with, but anything which was to their advantage in those regulations they did not get. If only ten or twelve people were allowed to stand it would be helpful, but now they could be prosecuted if there were only two. Their own local trams were licensed only to carry certain numbers for the public safety, but people were allowed to stand in them, blocking up the gangways.

The CHAIRMAN said the same position applied in regard to Sunday opening at the South Parade Pier. He had hoped that a proper Sunday Opening Act would have been in force by now, in which case the South Parade Pier would have had to apply at the same time as themselves for Sunday opening, and the Corporation could hardly have granted it then to their own Pier and left them out. The present temporary measure only preserved the *status quo ante*, and the danger was that at the end of the twelve months it might be only continued again as a temporary measure. The General Council, however, had put in very good work on the question.

E. A. BARRY referred to an experience of his company at Bristol, where, he said, they built a most up-to-date theatre and made all the gangways at the back ten or twelve feet wide with the idea of having popular standing accommodation. The new licences stated that there would be no standing room allowed, but they took the matter up, and there was now a clause on their licence that the standing accommodation would not be considered part of the auditorium.

On the motion of Mrs. BOULTWOOD, seconded by J. W. MILLS, it was agreed that the Secretary should write to the Watch Committee, asking that, where facilities existed, the cinemas should be allowed standing room in the same way as the theatres.

Films at Religious Hall

Inquiry was made as to whether the Wesley Central Hall, Fratton Road, was licensed as a cinema, arising out of the fact that a film dealing with the Bournville works and village was to be shown there twice daily for three days.

The CHAIRMAN said that some time ago the Branch successfully opposed a licence being granted, on the ground that the hall did not conform with the requirements as to public safety which were imposed upon the cinemas.

The SECRETARY pointed out that cinema performances could be given at the hall during six days of the year without a licence, and it was stated that there had previously been a three-days' show there.

Mr. BLAKE suggested that a protest should be sent to Cadbury Bros. against giving a free film entertainment, and Mr. GORDON PANNELL mentioned that he had been paid for showing a similar kind of film.

The Secretary was instructed to write to Cadbury Bros. on the matter, and also to the Watch Committee, asking whether the hall now conformed to the conditions as to public safety imposed upon the cinemas.

Reference was also made to the free exhibition of an Australian products film at a local cinema, but it was pointed out that in this case the hall was let for the purpose in the morning, and that there was no interference with the ordinary cinema performances.

No Such Thing As Release Date

Sussex Discusses Major Gale's Attack

A bombshell was hurled into the meeting of the Sussex Branch at Brighton on November 3rd, when J. Van Koert, who has been Chairman for the past two years, announced his intention of resigning the office, and also his position as Branch Delegate to the General Council.

A difference of opinion has arisen, it appears, between J. Van Koert and Randolph Richards, the Vice-President of the Association, and formerly Chairman of the Branch, but it was explained by the former, in announcing his resignation, that the matter was a purely personal one, and the meeting heard their respective views *in camera*.

J. VAN KOERT intended that his resignation as Chairman should take effect immediately, but in the absence of the Vice-Chairman (Percy Lunch) he presided for the remainder of the meeting.

A letter was received from Norman Hart in reply to a communication from the Branch calling attention to a newspaper poster with the words: "Shorcham Cinema Fire," and stating that in his opinion there was no cause for action.

REGINALD BRIGGS wrote thanking the Branch for their assistance in his recent application for a reduction in the cost of electricity for his cinema at Lewes, and at the same time acknowledging the assistance he had received from C. Hartley-Davies in the matter.

It was decided to write to Mr. Hartley-Davies conveying the thanks of the Branch for his advice and assistance in the matter.

The SECRETARY (A. Daniels) reported the receipt of replies to a questionnaire addressed to local Members of Parliament on the question of Sunday Opening. Most of them, he said, were of a formal character.

RANDOLPH RICHARDS alluded to the splendid work done on the Committee by Sir Cooper Rawson, one of the Members for Brighton, and a vote of thanks was accorded him for his services.

Sound-on-Disc Troubles

W. FULLER called attention to the difficulty of obtaining a sufficient number of sound-on-disc pictures to comply with the Quota. He had recently been in communication with the Board of Trade on the subject and received a very courteous letter in reply in which they said they considered that, with the number of Quota pictures available, it should be possible for any exhibitor to obtain the necessary number of sound-on-disc films. He wrote pointing out that he had found it quite impossible, but fortunately he managed to complete his programme.

A. DEARDEN said it did not seem to be generally known that if a cinema was purchased in the last fortnight of the year the Quota of British films would have to be shown by the end of the year.

W. FULLER: The Board do not insist upon that. In my own case I was granted an exemption.

Major Gale's Views

RANDOLPH RICHARDS brought to the notice of the Branch the views of Major Gale on the subject of the producer-renter-exhibitor combines.

H. BOLTON declared that there was no such thing as a release date in the film business to-day. If they had a proper release date the problem of the prices to be paid for film hire would be automatically solved.

R. H. AINSWORTH said the difficulty was that talking pictures were now being produced much faster than silents, and it was an almost human impossibility to settle a release date.

H. BOLTON: They fix release dates for the P.C.T.

R. H. AINSWORTH: Only for their own productions.

The CHAIRMAN said the position seemed to be that the release dates were automatically fixed by the big Circuits. If a renter had an opportunity of putting a film into 300 halls it was only natural he would do so.

REG. BRIGGS quoted an instance in which he had booked a film for October 19th, but he was afterwards told he could not have it on that date as it was first run in Brighton, and he could have it on November 23rd. That date was not convenient to him, and he selected another. He was then told that he could not have the film on the date he had chosen because that was the date of the London release. Eventually he was told that he could have the film in January.

Single Feature Shows

In a discussion on the question of single-feature programmes, W. FULLER said there were bound to be difficulties in completing the balance.

The CHAIRMAN: You can have all the pictures which the big houses throw out.

W. FULLER said it would mean putting in four or five shorts.

R. H. AINSWORTH said he had had as many as eight items in his programme. He would rather have good shorts than a bad second feature.

Congratulations

The Branch sent a telegram of congratulation to Thomas Orniston upon his election to Parliament, and a similar message was dispatched to Chris. Marner, general manager of the Brighton Hippodrome, who on the previous day gained a notable victory in the Municipal Elections.

Evening Trade Shows

RANDOLPH RICHARDS reported that some notice appeared to have been taken of the protest by the Branch against trade shows being given in the evening. There had recently been several more shows in the day time.

Novarro Song for "Son of India"

Owing to the demand for another film in which Ramon Novarro sings, Sam Eckman, jnr., managing director of M.-G.-M., has decided to include a new song number, "Just a Kiss to Treasure," in Novarro's "Son of India." This number, which has been specially written for the picture, will be ready in time for inclusion in all release prints of this subject.

News from the Territories

From "The Bioscope's" Special Representatives

Manchester and Liverpool

(Representative: Fred Gronback, 18, Conlngsby Road, Anfield, Liverpool. Telephone: Anfield 1289)

New Pathe Premises

Pathe Pictures, Ltd., whose local manager is P. Lloyd, have opened offices at 19, Hardy's Buildings, 1, Cateaton Street, Manchester. Before joining Pathe's, Mr. Lloyd was on the staff of Metro-Goldwyn-Mayer. At Liverpool, J. Lewis is the manager for Pathe's.

Thirteenth Annual Dinner

Superstitiously minded people need not be disturbed because of the fact that this year's annual dinner and ball under the auspices of the North-Western C.E.A. will be the thirteenth. There was argument three or four weeks ago as to whether, in view of the state of the country—that is how the pessimists put it—a trade function should be held, but superstition lost. Thirteen has triumphed. The committee of renters and exhibitors who are arranging the dinner and are setting out to prove that thirteen can be made a lucky number, is composed of Alderman E. Trounson, J.P. (chairman), J. R. Dovener and H. D. Nisbet (vice-chairmen) and B. Allman, A. S. Barber, L. Blond, G. Dartnall, C. O. Davies, J. Edwards, J. A. Fearnett, R. Duncan French, P. E. Giles, J. Gillick, H. Goodman, L. Hampson, J. Hodson, W. J. Hughes, W. Humphreys, W. W. Jay, J. Lewis, W. J. McAree, C. F. Mott-Cowan, C. F. McGregor, A. Russell, R. P. Rutherford, J. R. Saronie, W. J. Speakman, W. C. Scott, W. Peel Smith, A. Sydney, W. Walker, A. Wigley and E. L. Williamson and G. D. West (secretary). The date, Thursday, December 3rd; the place, Adelphi Hotel, Liverpool; tickets, dance, 10s. 6d.; dinner and dance, £1 1s.

Muzzling Order Modified

Up to now Southport exhibitors who enjoy permission to open their theatres on Sundays have been restricted in their choice of films to silent subjects, the supply of which is quickly drying up. When representations were made to the magistrates for authority to show articulated pictures they demurred, but promised to consider the application at a later date. They have now done so, and last week granted the application made on behalf of six cinemas in the centre of the town for withdrawal of the restrictions in the licences prohibiting "talkie" films being shown on Sunday.

G.B. Staffs

Birkenhead and Wallasey section of the Gaumont-British circuit, under the supervision of R. G. Butler, will hold its annual staff dance on January 15th, probably at the Empress Ballroom, New Brighton. It is complimentary to the circuit that the social amenities of cinema staffs are generously encouraged.

Turned Down

H. Finnis, manager of the Super Cinema (Gaumont-British), Birkenhead, asked the Birkenhead magistrates last week for permission to give a performance on Sunday, November 29th, in aid of the Cinematograph Trade Benevolent Fund. They refused on the ground that it would be a breach of the Sunday Observance Act for the cinema to open.

Four Northern Counties

(Representative: Thos. F. Burgess, 242, Wingrove Avenue, Newcastle-on-Tyne)

Sunday Concert Not Permitted

Blyth magistrates last week refused to grant permission for a concert in the Theatre Royal, Blyth, on Sunday evening, December 27th, in aid of the Blyth Fresh Air Fund. The Chairman said that, so far as the law was concerned, he Bench had no power to grant the application.

Whitley Theatre Converts

It is announced that the only legitimate theatre in Whitley Bay, the Playhouse, will shortly change completely over to "talkies." This theatre was reopened on May 18th this year, after having been closed down for the carrying out of an extensive rebuilding scheme. During the alterations provision was made for an up-to-date operating box.

Cinema Changes Hands

The Grand Cinema, Brotton, near Saltburn, Yorkshire, which has been controlled for several years past by T. H. Lord, has now been taken over by Mrs. C. Miller, who has had the hall completely renovated and A.W.H. sound equipment installed.

Another Sunday Licence Refused

An application for a seven days licence for the Coquet Picture Hall, Amble, was refused by the Amble magistrates last Friday. The application was made by Mr. White, solicitor, on behalf of the proprietors, who pointed out that under the present conditions people from Amble had to go to Alnwick and Ashington for their Sunday cinema entertainments. On behalf of the police, Superintendent Spratt said he had always favoured the opening of cinemas in the town on Sundays.

Leeds and District

(Representative: H. S. Pitts, "Yorkshire Evening Post," Leeds, or Leyburn Grove, Bingley)

A Bradford Cinema's Reopening

The old Thornton Road Picture House, Bradford, which has changed its management and is now known as the Tatler Cinema, was reopened last week. The Tatler is one of a chain of 17 cinemas now controlled by Regal Cinemas, Ltd., under the control of Harry Buxton. The Rev. A. B. Swift, "the Parson Showman," who is to be manager of the cinema, introduced Miss Dodo Watts, who declared the theatre open.

The Tatler cinema is equipped with Western Electric. Matinee prices are 3d. and 6d. to 5 p.m. and evening prices 6d. and 1s.

A Cinema Carnival

Miss Rene Clama, the star of several recent Gaumont and Gainsborough films, presented the prizes at the annual cinema and fancy dress carnival dance held in the Majestic Ballroom last Wednesday by the Junior Organisation for Leeds Jewish Charities.

Exhibitor's New Enterprise

Frank T. Thompson, owner of the Harehills Picture House, Leeds, is opening out the new Golden Acre Pleasure Park, near Adel, Leeds, which is to have a miniature railway, through charming woodland scenery, a 16-acre lake, a golf course, cafe, summer houses, waterfalls and fountains.

Pathe's New Office

Syd Child, who has taken over the management of the Leeds branch of the new Pathe Company, with Alec Tinker as traveller, has opened an office in Film House, Mill Hill.

Exhibiting Changes

Tom Palmer, of the Theatre de Luxe, has taken over the Manor Picture House, Beeston, from Harry Hopkins, of the People's Palace, Meadow Lane, and John Francis Tidswell, of the Victory Picture House, has taken over the Electric Picture Lounge from the late George H. R. Booth.

The licence of the Regent Picture House, Torres Road, has been transferred from Edward H. J. Lee to James Louis Mannix.

Cinema Closed Down

One of the older cinemas in the suburbs—the Carr Crofts Cinema at Armley—closed down a fortnight ago and is still untenanted.

Birmingham and Midlands

(Representative: O. Ford-Jones, "Winona," Hugh Road, Smethwick, Birmingham. Telephone: Smethwick 289)

Fox Frolics

The Annual Staff Dance of the Birmingham Branch of the Fox Film Company has been fixed to take place on Friday, November 27th, the venue being the Market Hotel. Station Street, Birmingham. Dancing will be from 8 p.m. until 2 a.m. Tickets can be had from any of the Fox Company staff, or direct from J. Pattinson, the branch manager.

Lights Out

Owing to a breakdown in one of the main electric supply cables, a large part of Hall Green and Shirley was plunged into darkness a little after 10 o'clock on Tuesday night, with the result that the audience at the Robin Hood Cinema had to leave by the aid of the emergency gas light.

Late Wire

The Palace, Cheadle, Staffs, has relinquished the showing of silent films, and is now equipped with the B.T.-H. sound system.

Sutton Coldfield Says 99

As a result of the recent Cinema Hospital Sunday at Sutton Coldfield charities will benefit by £99. The Mayor—Councillor J. A. Oldbury—has made the following allocations:—Sutton Coldfield Cottage Hospital, £50; Princess Alice Orphanage, £17; Watson Homes, £16; Hill and Four Oaks Nursing Association, £16.

No Cinemas, No Grant

The closing of Coventry cinemas on Sundays was mentioned at the annual meeting of the Coventry Philanthropic Institution during the past week as one of the causes of a decrease of more than £30 in the balance in hand compared with the previous year.

Openings

The Stirchley Pavilion, the largest cinema in the area over which the Birmingham licensing magistrates have jurisdiction, having a capacity of 2,500, is due to open on November 28th. The plans for this house were prepared by Harold H. Scott.

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The Gaumont Palace, Redditch, which has been erected upon the site formerly occupied by the Public Hall, having a seating capacity of between 900 and 1,000, opens on November 23rd.

Notts and Derby

(Representative: W. Bernard Stevenson, "Hillside School," 7, Noel Street, Nottingham, and "The Nottingham Journal," Parliament Street, Nottingham. Telephone: Nottingham 3211)

Revised prices came into operation in Notts and Derbyshire on Monday. Fred A. Prior, Secretary of the Notts and Derbyshire Branch of the C.E.A., issued, for the information of the public, a notice giving the old prices and the new, adding, "The rate of tax on the present admission prices of 9d., 1s., 1s. 6d. 1s. 8d and 2s. is not increased, and where these prices are already operative no alteration whatsoever is justified."

Elite Stands Away

Although it was understood that the recommendation of the Branch would be accepted by all members, the management of the Elite, of which Walter Bentley is the managing director and E. Wilmot-Carlton the resident manager, announced that the directors of that cinema had, after considering the position, decided to make no alteration whatever to the prices at the Elite. I understand that a certain amount of feeling has been caused by this decision, which was not anticipated by those interested in other houses in the centre of the city.

Silents Going Silent

Nottingham's few silent cinemas are dropping out one by one. At Bulwell, the westerly mining suburb, the Palace is now standing idle, and Olympia, which the Widdowson interests also own, is being run in its place as a "talkie" house instead of a music-hall.

Sheffield and District

(Representative: George W. Hopkinson, 60, Peveril Road, Ecclesall, Sheffield, S.W.)

Admission Price Increases

A tabulated list of admission price increases has been prepared by the Sheffield Branch of the C.E.A. for its members, and has been made public so that patrons may know exactly what they have to pay. Some of the cheapest admission prices in the country operate in Sheffield and its suburbs. Twopenny admission will remain as at present; 2½d. will be increased to 3d.; 3d. to 4d.; 4d. to 5d., and so on up to 9d., which will remain as at present. The only increases above 9d. are in 1s. 3d. seats, which will in future be 1s. 4d., and in 2s. 4d. seats, which will in future be 2s. 6d. I have heard of one cinema in Sheffield which is to retain its present prices throughout, and is to make no increase.

Doncaster and District

(Representative: F. Lyons, 111, Palmer Street Doncaster)

Bargain Matinees

The management of the Picture House this week fell into line with the rest of the local halls in introducing "bargain" matinees, and in future all tickets will be issued at a substantial reduction up to 4 o'clock. It is interesting to note that the Picture House were actually the originators of the cheap matinee in this district, during the industrial crisis of 1926.

Armthorpe Scala Sale

A solitary bid of £4,000 was made for the Armthorpe Scala, which was offered for sale, under order of the mortgagees, at the Danum Hotel on Tuesday, and the lot was withdrawn. Built at a cost of £12,000, the Scala is practically a new theatre, opened only two years ago.

Rest of the Tale

The Oxford Theatre at Mexborough has closed its doors for the time being so that extensive structural alterations may be made prior to the installation of sound equipment. The hall will also be thoroughly renovated and redecorated.

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The only cinema in Swinton is up against competition in the form of a "free theatre," actually a local church hall, which is being used by the Swinton Players' Dramatic Society.

Leicester and District

Value of Sunday Shows

Upwards of £1,000 was realised at the Sunday evening performance at local cinemas in aid of the Leicester Royal Infirmary. This excellent result was obtained with a minimum of publicity but the utmost goodwill on the part of exhibitors. The response was so gratifying as to indicate the potential value attaching to Sunday Opening whenever the law permits.

Melbourne for A.B.C.

This week the Melbourne Picture House came under the control of A.B.C., and, with the Prince's, affords a second house in this group. Considerable internal improvements have been effected, the old "talkie" apparatus having been removed and replaced with the latest Western Electric system. A Turner sound screen has also been installed. Gilbert Boddy will continue as manager and will have the co-operation of Syd Parsons, manager of the Prince's.

Stoke-on-Trent

Film Competition

Dodo Watts, the British film star, is to revisit Stoke-on-Trent shortly to assist in the direction of film tests in connection with a fresh competition sponsored by the New Roxy Cinema, Hanley, which was declared open by Miss Watts a few weeks ago. Outdoor shots, including local scenes, will be included in the competition.

Harry Buxton's Idea

An announcement concerning a film of real life in the Potteries which it was intended to make was made by Harry Buxton, chairman of Regal Cinemas (Warrington), Ltd., on Thursday evening, when Alderman G. H. Barber (Deputy Lord Mayor of Stoke-on-Trent) and one of the pioneers of the cinema trade in the city, presented prizes won in the Roxy's recent slogan competition.

Mrs. Florence Burrows

The funeral took place at Burslem, Stoke-on-Trent, of Mrs. Florence Hinde Burrows, who was for many years manageress of the Coliseum, Burslem. The cinema trade was well represented, and the foremen from four Burslem cinemas—the Palace, Globe, Palladium and Coliseum—acted as bearers.

West of England

Plymouth's New Supers

The Gaumont Palace, Plymouth, is to be opened with "The Ghost Train" on November 16th. The new Mayor of Plymouth (Ald. J. P. Dymond) has consented to perform the opening service, but there is some talk of Lady Astor, M.P., taking part in the ceremony if her Parliamentary duties will permit. The new theatre will add to the architectural beauties of Plymouth, being quite distinct in its way. It has been built to the plans of W. H. Watkins, F.R.I.B.A., of Bristol, who has been prominently associated with the design and construction of some of the finest super cinemas in the country. R. E. Eady, who for many years has successfully run the Palladium, Plymouth, has been entrusted with the management.

The Regent, Plymouth's other great super cinema, is to be opened on November 23rd with Charlie Chaplin in "City Lights." The proprietors are the Regent Cinema, Plymouth, Ltd., the licensee and resident director being G. E. Prance and the manager E. B. London.

Bristol

Branch Dinner

The Annual Dinner of the Bristol and West of England Branch of the C.E.A. will be held at the Royal Hotel, Bristol, on Wednesday, December 2nd. As the accommodation is limited, it is desirable that applications for tickets should be made as early as possible to the secretary, Mr. F. A. Webber.

Both the National President and Vice-President will be present, in addition to a number of other distinguished guests.

South Wales

Cyclorama for Cardiff

The Park Hall Cinema, Cardiff, is to be completely re-equipped with lighting. The house will be equipped in addition with the new British colour lighting scheme, which incorporates the cyclorama effect. When the new lighting is installed an attempt will be made more or less to infuse colour into the orchestral music of the house.

A Swansea Rumour

Curious how rumour follows in the wake of definite ventures. Following last week's news that Newport, Mon., was to have another super (fully reported in THE BIOSCOPE), there was a strong trade and general talk that a new super was being planned for Central Swansea. A big central town improvement scheme is now in being in Swansea, and, according to the tale going the rounds, a London syndicate had obtained a site in Heathfield Street and was preparing plans for a 2,500 seater. You may take it from me, however, that there is nothing in it.

Northern Ireland

(Representative: George Gray, Fort Garry, Cregagh Park, Belfast)

Better Than Ever

The White Cinema Club has held many successful meetings, but few of them have been anywhere so successful as last week's annual gathering at the Imperial Hotel, Belfast, when there was a record attendance. Presenting the annual report, F. Spiers outlined the many activities during the year, dealing with the work which had been done in regard to censorship, Entertainments Tax and safety regulations. The membership had increased during the year from 34 fully paid members to 64, which was a record. R. J. Winters presented the financial statement. Although there had been heavy expenditure, the club now had over £100 to its credit, which compared wonderfully well with four years ago, when there was only a balance of £1. The reports were unanimously adopted.

Election of Officers

W. J. Hogan was re-elected president and D. D. Young vice-president, F. Spiers asking permission to retire from that office. Councillor George Gray was re-elected treasurer, R. J. Winters hon. auditor, F. Spiers hon. secretary and J. Craig, H. Buckley, S. Eagleson, H. M'Mullan, Bob Carr, C. O'Dowda and A. V. Froggatt committee.

Censorship

Varying views on the question of censorship were put forward when the deputation which recently waited on the Belfast Police Committee gave their individual views. C. O'Dowda, agreeing that they had won every point except one, thought that it was a serious one, and that they were in for trouble in regard to it. It was over the question of the admission of children to see "A" films and children's matinees. F. Spiers thought they had nothing to fear. The Police Committee had ruled out of order at least 50 per cent. of the points raised by the churches' deputation. All they had to do was to meet the clergy to see if they could come to some agreement. They had made an offer to indicate what class of films they were showing.

Chairman's View

Mr. Hogan thought that they had done very well on the deputation, but on the question of the admission of children to "A" films, he was inclined to think that there would be some trouble. D. D. Young urged that it would be far better if the deputation could meet and draw up a fully detailed report, in which all views could be given, and then the members could discuss it at length and decide upon their plan of campaign. The deputation agreed to do this.

Stray Items

Progress is being made with Finney's new 1,000 seater at Newry. Jack Greenfield, who is managing Finney's Picture House, Banbridge, will also manage the new house.

* * *

Newcastle Urban Council in renewing the licence of Mr. B. Cusack, the owner of the local picture house, decided that he need not proceed with their order of carrying out improvements under the safety regulations, which would have entailed spending £200.

* * *

Antrim County Council has adopted the model regulations on censorship recently put forward by the Ministry of Home Affairs, and explained in these columns.

Financiers Join Paramount

Industrial Magnates On Board

A cable from Sidney R. Kent, general manager of the Paramount Publix Corporation, New York, contains information of important new interests which have been added to the board of directors of Paramount.

Adolph Znkor, president, has announced that the financial scope of the board has been widened by the election of the following industrial magnates as directors:—

John Hertz, chairman of the famous "Yellow Cab" Company of America; William Wrigley, Jnr.; and Albert D. Lasker.

No other changes in the board are contemplated.

Technical News and Notes

Perpetual Motion Again

A new dynamo is attracting a lot of attention in Germany. Invented by Herr Paul Hoffmann, of Steglitz, the new generator is said to give a power output of 120 to 125% of the power input, or, in other words, the machine has an electrical efficiency of over 120 per cent. So far, we have regarded 100 per cent. as the theoretical limit of efficiency, and commercial generators never reach that figure, ranging from 70 to 90 per cent. To be able to put 100 h.p. into a machine and take 120 h.p. out of it would, of course, solve all our power problems to the end of time. The odd thing is that this new machine is said to have been tested by engineers of the big German electrical concerns, by university professors and by engineers in Sweden and Denmark, who all agree on the 120 per cent. efficiency claim. The inventor himself does not claimed to have solved the perpetual motion problem, but he does suggest that his device taps some source of energy hitherto unknown. There have been claims of this kind before, and they have proved to be ingenious fakes or stupid blunders in measurement. If I have to choose between a miracle or a mistake, I put my money on the mistake.

Slowed Currents in Cable

Experiments have shown that the speed of currents through wire circuits enclosed in cables is much slower than in the case of open circuits strung along poles. The velocity of a voice wave over cable lines is about 30,000 kilometres per second on long distance lines as compared with nearly 300,000 kilometres per second on open wire circuits. According to the *International Projectionist*, one of the results of the slower transmission is an echo effect which, if delayed sufficiently, would result in the speaker hearing the echo of his own voice. This is substantially reduced by the "echo suppresser," a device by means of which the transmission of voice waves in one direction interrupts the echo currents in the opposite direction.

New Viennese Colour System

A Viennese photographer has just demonstrated a process of colour photography with rather unusual characteristics. At a recent demonstration to local pressmen he explained that an ordinary lens in a standard press camera could be used and any kind of plate or film could be employed. By mirrors the light was diverted on to three negatives—yellow, red and blue. Pictures could be taken by snapshot, and, after development, the negatives are transferred to specially prepared gelatine sheets, costing 2d. each. The secret of the process is said to be a chemically prepared paper, the result of seven years work, over which the gelatine sheets are placed. With this paper, washing and fixing are eliminated, the photographs being printed in ordinary light in three minutes. Different tones were secured by placing the coloured plates at slight angles and in different sequences, and, obviously, any number of coloured prints are possible. The secret paper only costs ½d. per sheet.

Sound to Silent

Western Electric announce a device for recentralising projection when changing sound to silent pictures. A pivoted sub-base is placed under the front feet of the projector and a slidable sub-base under the rear feet. A foot lever is provided, by depressing which a portion of the rear sub-base is moved, shifting the rear of the projector laterally about the feet at the front, and moving the direction of projection through a small angle. The sound picture is masked off to the same relative dimensions of the silent picture and enlarged to cover the same screen as the silent picture. The new invention, which has been patented, is simple and efficient in operation.

"Keepalites" For Scialytics

When the Public Works Exhibition opens at the Royal Agricultural Hall on Monday next visitors will see a particularly interesting exhibit on the Chloride Electrical Stand No. 122. It consists of a neat "Keepalite" panel suitable for a typical hospital theatre, complete with a scialytic lamp and an operating table. The Keepalite panel is so arranged that in the event of any interruption to the ordinary electricity supply the lighting is *automatically* switched over to a battery fed circuit, so that there is no perceptible interruption of the light possible during an operation. The panel provides for the emergency batteries being constantly fed with a small trickle of current from the mains, so that they are always at maximum charge, though they can, if desired, be charged at maximum rate. I have myself known of an operation being continued by the light of tapers when current failed, but the possibilities of accident are enormously increased in such circumstances as this particular case demonstrated only too clearly. A scialytic lamp is a new indirect projector fixed above the operating table and throwing an image of the operation on to a screen in an adjacent room so that students may watch without actually being present in the theatre.

Clever Composite Device

I notice in some recent patent abstracts details of an invention of considerable significance concealed under its formal wrappings. The inventor is Roy J. Pomeroy, and it apparently relates merely to the making of "composite photographs." Two distinct films are exposed simultaneously to the same object, positioned before a non-actinic ground. One of the films is relatively over-exposed and this film is developed to produce an opaque image. This film is then used to mask the other film during its exposure to a desired background, so that the subject image of the second film may be combined with an image of that background. In this simple way is described a system which should be patentable and theoretically quite efficient for enabling an artist to be photographed in a studio in Hollywood and appear on the screen as if taken in a moving African forest or a European crowd. The old trouble was to avoid high lights of the background showing through the figure image, but this travelling black mask solves the problem cheaply and accurately. Why did not you or I think of it ?

New Long-Playing Discs

The American Victor Co. has just demonstrated a new long-playing gramophone record on which production has just begun. These new records will run for half-an-hour, using both sides of the disc. The effect is obtained by slowing down the machine's turntable speed and doubling the number of surface grooves. The discs are made of a new composition, one-fifth as heavy as present records, and the surface noise is said to be less than one-half that of the ordinary record. Beethoven's Fifth Symphony has been recorded on one disc, and eminent composers were loud in praise of the quality of reproduction. No details are yet available as to how, with double the number of surface grooves, the breakdown of groove walls is prevented.

Television and Cinema

It is disappointing to find film executives so widely opposed in opinion over the recent Broadway demonstration of television. A scene from a Broadway play was televised from the Theatre Guild stage to a 10 ft. screen in the Broadway Theatre. The heads of the players filled the screen and are said to be "easily distinguishable"—the synchronisation being good. The visual portion of the broadcast was, according to one reliable spectator, "hard on the eyes," and hot lamps caused a ten minute breakdown. Other leaders of the film industry apparently regard the show as "marvellous." The television screen is described as being "a large magnifying glass placed against a receiving disc which was making 900 revolutions per minute." When I have visited television demonstrations with film people I have frankly marvelled at the critical and disparaging attitude they adopt. Presumably they do not remember when the film picture itself was every bit as indistinct, wobbly and tiring to the eye, and, therefore, cannot recognise in the newcomer the same possibilities of colossal technical growth.

Another "Advance" of Science

A new sound development consists in the recording of a business conversation, so that it may take the status of a legal contract. Recently Eddie Cantor wanted to close a new deal with Samuel Goldwyn, but whereas Cantor was in New York, Goldwyn was at Hollywood. Regular telephonic communication was established after arrangements had been made for recording the conversation both vocally and visually. The affair obviously had a certain publicity element, but the fact remains that the sound film secured does actually constitute a formal contract, duly signed vocally on the variable area track. There might be difficulties in the way of legal enforcement of such a contract. The association between the sound track and the picture would have to be proved and all possibilities of visual impersonation and vocal duplication disproved—not by any means an easy task. But the idea has possibilities and will probably be developed as a means of securing evidence. An amorous conversation by telephone may in time be as disastrous as the old-fashioned "compromising letters," and an indiscreet business talk into a telephone may subsequently appear in court later as evidence in a libel suit. The Recording Engineer may in time be the bugbear successor to the Recording Angel !

A Dark Subject

Eastman Kodak have just made a specially sensitised film by means of which it is possible to take photographs in the dark. A demonstration was given last week, but we are not told how the film has developed. Our correspondent, S. T. Upid, wants to know how they keep the film from getting fogged ; does it have to be stored in daylight with an electric lamp shining in the spool box till the cameraman is ready to turn ?

F.F.

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THOSE BAD PRINTS

Technical Quality Now a Vital Problem

For two years now THE BIOSCOPE has been waging a war against bad prints. From time to time our comments on the subject have been quoted by American journals, and we have had encouraging letters on the subject from American and British official organisations. It has seemed to us that the progress made was small in comparison with the greatness of the evil; but at last there are signs that this evil is to be tackled seriously. The Society of Motion Picture Engineers and the American Society of Cinematographers have both decided to make it a major issue with producers and renters, so, if exhibitors will lend a hand for a month or two, there is a real chance of the evil being scotched.

It is a matter of sheer amazement to us that so obvious a drawback to the trades' financial progress should have been permitted to persist for so long. Every producer in the country spends lavishly to get stars and featured players. He instals costly lighting equipment, pays heavily to secure the most perfect cameras and expert cameramen, so that these stars and their settings shall be photographed to the best advantage. He builds perfect laboratories to get prints which shall show every detail of quality the original negatives contain, and it is by these prints the work of the technical staff is judged. Then, with the film advertised and sold, his interest often seems to vanish.

The Power of Bad Photography

Something of the kind happens with "stills." We have on occasion commented on the low artistic and technical level of certain stills, and the cameraman responsible has indignantly brought us his negatives and first prints as evidence. Often the reproduced prints issued to the trade have hardly been recognisable as copies of the fine first print made from the same negatives.

An order has evidently been given to an outside firm to supply so many thousand glossy prints from negatives sent. Cheapness has presumably been the first consideration, and prints have been issued which were mere caricatures of what the still man had originally submitted. Delicate gradations of tone were lost in broad masses of soot and whitewash and what started life as an artistic picture reaches the exhibitor looking rather like a seaside ferrotype.

But, after all, bad stills are less serious than bad films. They have no actual place in the programme or the entertainment, they are not a vital part of what the exhibitor is selling for a livelihood. But in the case of the films themselves, poor quality is inexcusable. It is not merely a question of doing credit to the work of the cameraman, it is a question of life and death to the exhibitor, and therefore ultimately to the producer.

Every producer knows how much harm can be done to a budding star by bad photography. British exhibitors have often been amazed by the changed screen appearance of the British actress when she has gone to Hollywood. In the British film she often looked rather like a plump, ugly duckling, but Hollywood cameramen transformed her into an ethereal creation of radiant slimness. A cameraman can, almost at will, make a beauty look tired out, lined and lifeless. For instance, it would be difficult to estimate how much of Norma Shearer's popularity is due to the resplendent way in which her cameramen have transferred her to the screen.

The Public CAN Tell

It is no use saying that the public does not recognise good photography. Most intelligent people nowadays know something of the elementary technique of photography, and the characteristics of good definition, composition and lighting. Probably 75 per cent. of our patrons are to some extent amateur photographers or cinematographers, and the remaining 25 per cent. have seen so many pictures that they can resent bad photography even if they cannot analyse it.

"Bad photography" does not mean merely bad camera work. It must be taken from the patron's standpoint to include any subsequent process which impairs the quality of the photographic image on the screen.

What obviously happens is that producers run for selling purposes a first print of the finest procurable quality, and take it for granted that the copies subsequently issued will be of equal quality. It is improbable that a producer commonly sees one of his own films in general release. In the nature of the case his activities are quickly centred on his next production rather than his last. He or his renter give instructions for so many release prints and there the matter ends. The quality is left to chance and the conscience of the laboratory man.

"Bad Photography" Means Bad Sound

Some laboratory men *have* consciences, and others are merely busy. Much of the film printing released in England is of high quality, and much of it is simply vile. The vileness may consist of bad processing or bad editing or both, and it may appear in the picture or sound track, or both. The conditions are not peculiar to this country. In a recent discussion at the S.M.P.E., a case was cited where a leading circuit theatre tested and returned forty prints before finding one suitable for running!

The President of the A.S.C. recently said that the release prints shown in many theatres were so carelessly made that they were scarcely recognisable as the same fine pictures which were shown in the studio projection rooms.

The subject cannot be dissociated from that of film mutilation by projectionists. Bad printing or bad handling both result in prints which, pictorially and audibly, are often mere travesties of the original. Often in addition to degrading the show they actually bring it to a standstill. With some prints as received by exhibitors it is virtually impossible to guarantee an uninterrupted performance, to say nothing of one doing justice to the producer and his technicians.

It is obvious that neither producers nor renters can indefinitely shelve their claims in this matter. No one can possibly be more vitally interested in seeing that films are presented to the public in a satisfactory way. We had a Renters' Sound Committee to ensure that the quality of sound reproduced should give the renters' film a fair chance with the public. If renters and producers have this clear and direct interest in the quality of theatre reproduction they obviously should watch all the things likely to ruin that reproduction. They should encourage better visual and audible reproduction by insisting on all prints being of first-rate quality and being *maintained* at that standard.

No More Difficult Than Letterpress Printing

There is nothing impossible in the process. The mere number of prints is not a difficulty, though if work has to be rushed unduly, problems arise. These are solely matters of organisation. As John Arnold, of the A.S.C., points out, the *Saturday Evening Post* is not badly printed though nearly three million copies are printed, in colour, each week! Magazine printing of this class is quite as delicate as b. and w. film printing and the difficulties in each process can be overcome with skill, care, and reasonable time.

Mutilation could be stamped out in two months by vigorous action, and as soon as renters realise how vitally their own pockets are involved it *will* be stamped out. The astonishing thing is that it has been tolerated so long.

The various technical organisations in the trade have agreed on a standard print, so far as its form is concerned. Let them now specify a minimum standard of quality and *how it is to be maintained*. Everyone in the trade will benefit—even the punch mark fiend, who will be transferred to some other occupation more happily suited to his level of intelligence.

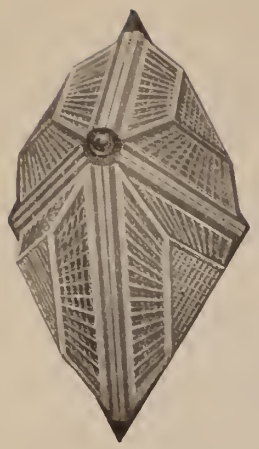
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FITTINGS—— While You Wait !





Left : An unusual built-up bracket. Right : A useful fitting for flat lighting from the extreme corners of a room. A simple way to an uncommon effect.

The Holophane Company have just published a large 50-page list concerning the new Hedralite system of fitting construction, which is of very great practical interest to every exhibitor. The Holophane Hedralite embodies new and original methods in the construction of fittings. The principle adopted is the construction of a series of geometrically shaped prismatic glass panels, by means of which fittings not merely of various sizes, but of contrasted designs, may be built up.

There are four definite geometrical figures employed—squares, rectangles, right angle triangles and equilateral triangles, and these are so selected that the dimensions of each bear a definite relation to all the others. The side of one size square, for instance, is the same as one end of a rectangle or the sides of the triangles. This enables unlimited number of facetted fittings to be built up.

Cheap But Impressive

The prismatic panels themselves are, by the system of glass construction employed, highly ornamental, but in conjunction with them the Holophane Company has developed an entirely new method of metal fitting construction. The invention embodies a unique jointing lock consisting of die cast corners, with specially constructed metal straps of standard lengths, by the combination of which metal fittings of infinitely varied designs and sizes may be built up from a small stock of finished parts.

Fittings may, in this way, be built up to suit any style of architecture, may range in size from a one-lamp bracket to a 100-lamp laylight or chandelier, and can be made to accommodate any desired lighting effect. An important point is that the standardisation of parts enables attractive fittings to be built up at a very low cost, and if at any time the proprietor wishes to change the size or style of his fitting all he needs is a screwdriver and two or three extra parts.

Fittings Can Be Altered Quickly

It is a little difficult, unless one has this catalogue in front of one, to realize the wide variety of fittings which can with a little imagination be assembled from a relatively small stock of parts. In this list are fittings which would be an ornament to the most dignified interior; massive fittings, which look as if they had been specially designed for the saloon of a luxurious liner, at heavy cost. At the other end of the scale are some charming single-light fittings and brackets which can be built up for about 27s.

One advantage of the system is that it gives a consistent note to the lighting throughout an entire building, while at the same time permitting a great diversity of individual types, according to the particular situation under consideration. If at any time the lighting in a room is to be increased or the room changed from a private into a public room, it is not necessary to buy new lighting fittings. The electrician can in an hour or so transform the old fitting into something worthy of the new purposes it has to serve.

A Carefully Planned List

This catalogue has been carefully planned so as to facilitate all this work of arrangement on the part of the exhibitor or his electrician. There are elaborate indices and a large number of carefully dimensioned suggestions for fitting, so that even an inexperienced person could plan two or three hundred fittings without difficulty. Needless to say, the whole scheme is one which has met with great favour among cinema proprietors and architects, one reason being that these fittings lend themselves with special effectiveness to colour lighting. The new cinema, the Majestic, at Gravesend, has made excellent use of some of these fittings for wall brackets; fitted with an amber lamp they make a very effective and efficient decoration. The Holophane people will doubtless send a copy of this list on request made to Elverton Street, S.W.1.

BRILLIANT new SPEAKERS

We have already spoken in terms of the highest praise of the F.I. permanent field speaker. It is a speaker of quite unusual truth and brilliance, and its unusual performance has been commented on even by its competitors. Only this week a BIOSCOPE reader who purchased one of these units recently wrote: "F.I. Speaker Unit doing extra well. Great piece of work."

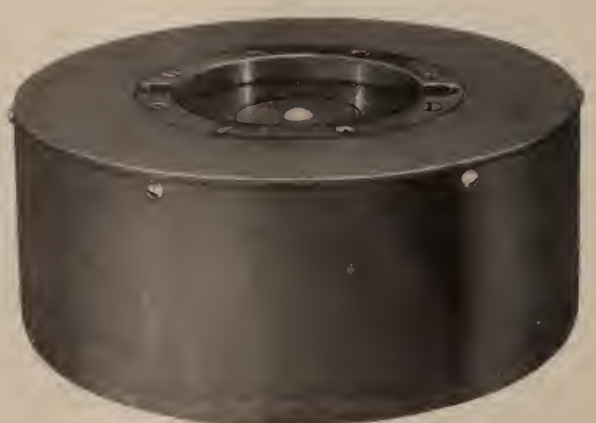
Detachable Diaphragm Unit

It is, therefore, specially interesting to hear that the Film Industries technical men have now produced two new models giving even better performance than the previous ones. The new theatre model priced at £15 15s. weighs only 12½ lbs., against its predecessors 21 lbs., has a greater over-all efficiency, particularly in the upper register, a more sturdy diaphragm and a greatly improved assembly. In the new model the magnet is firmly fixed to the casing and the diaphragm is carried in a detachable aluminium head weighing only 4 ozs. This permits of the immediate exchange of diaphragms without disassembling the unit. The advantage of this arrangement is obvious and will commend itself to everyone who has experienced trouble from the rough handling of units. When dissipating a constant 8 watts and with a satisfactory air column, this large unit has an *effective* response from 50 to 5,000 cycles—indicating unusual range and efficiency.

A Powerful Domestic Model

The small model, £5 5s., is for domestic and experimental use, but it is of such extraordinary power and fidelity that it has been necessary to restrict its licence to non-revenue earning purposes. It has a capacity of 4 watts and weighs 4 lbs. We have one of these under test at the moment and its behaviour is surprising. Film Industries were pioneers with permanent magnet L.S. Units, and the two original models installed 18 months ago at the Stobswell Cinema, Dundee, are still functioning perfectly and have not yet been touched. The volume from the large unit is tremendous, but can be cut to a mere whisper without impairment of quality.





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The Rink Cinema, Smethwick, protects its lighting with . . .



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Bishop's Stortford's Second

1,000 Seats in New "Regent"

The Regent, Bishop's Stortford, which opened on Monday, is the largest cinema between London and Cambridge.

It is the enterprise of Ernest E. Smith, proprietor of the town's one existing theatre, and was designed by E. M. Allan-Hallett, F.I.A.A., of Newport, Essex.

The front is of modern brick design, built in Sussex bricks of soft, mellow colouring and pleasing texture, and has a central feature of three semi-circular headed windows over a bold main entrance arch, flanked by solid brick framing piers. The whole is crowned by a castellated parapet.

The main front of the buildings, facing South Street, is illuminated at night by four Holophane flood projectors, each having 1,000 candle power.

Floors of Marble Chippings

Through the entrance arch is the vestibule, the floors of which are of black and white marble chipping tiles, the walls being terminated by a deep frieze in gold mosaic. Over the vestibule are the offices. The swing doors beyond open into the crush hall, pleasantly heated, and bathed in blue light from the tall windows on either side. The floor here is also of marble chippings, and the walls and ceilings are in silver.

At the far end of the crush hall is the foyer, which rises to a considerably greater height, and is lighted, high up, by three circular windows glazed with sunlight yellow glass under a vaulted ceiling in rich gold. On the right the main stairs lead to the balcony.

The auditorium is 50 ft. wide and 100 ft. long, with seating for 1,000 people. It is decorated in a simple colour scheme of blue, apple green, gold, silver grey and black. The acoustic demands have been met by the use of wallboard.

All the 1,000 seats are upholstered in a pleasant scheme of green and walnut, the 300 in the balcony being of a luxurious box-spring tub style, while those in the stalls are of a semi-tub type. They were supplied by George Pixton & Co., Ltd., who also provided the window and stage drapes and curtains.

Lighting by Holophane

The curtains both to the windows and the proscenium front are of a rich green velour with gold appliqué, while the remainder of the stage setting is in gold satin. As can be imagined, the general effect is both sumptuous and pleasing.

Lighting of the auditorium is provided by six Holophane Pyramid ceiling fittings, set flush in the ceiling of the auditorium. Each of these fittings is glazed with flat prismatic glass, and the light is produced by a battery of Holophane colour equipment mounted above the ceiling. This equipment is so arranged that the colour of the light can be periodically changed, when subtle changes will take place in the colour of the decorative treatment of the auditorium.

The whole of the lighting, including two special amber and blue fittings under the balcony, is controlled from the operating box. Soft amber lighting is provided by a number of Holophane Hedralite Brackets on the walls above and below the balcony, while several Holophane pagoda pendants and Hedralite brackets have been used for the illumination of the entrance hall, staircase and foyer.

The projection room is separated from the auditorium by a wall 18 in. thick, and is itself constructed of brick, concrete and steel, and is situated over the foyer. The sound equipment is British Acoustic.

An up-to-date system of heating and ventilating has been installed. The fresh air, which is warmed in cold weather, is admitted through openings at various points in the side walls of the auditorium, and the vitiated air is extracted through grilles in the main ceiling, and under the balcony by means of large fans.

Another W.E. Patent

A complete patent specification has been accepted from W.E. for a device which, though not of fundamental importance to moving pictures, will be of interest to many exhibitors. The device consists of a shield, preferably a split sleeve, which can be slipped over the sound sprocket to cover the teeth thereof, so that the sound sprocket presents a smooth surface to the film and is unable to exert any appreciable driving or dragging action thereon. In addition to enabling the picture projecting apparatus to be used independently of the sound-producing apparatus, the new device can also be used as a shield for the delicate teeth of the sound sprocket when this has to be re-inserted in position through the usual opening in the side of the sound unit. This, of course, greatly improves the general robustness of the apparatus, in that the shielded sound sprocket can always be more or less roughly handled without damage.

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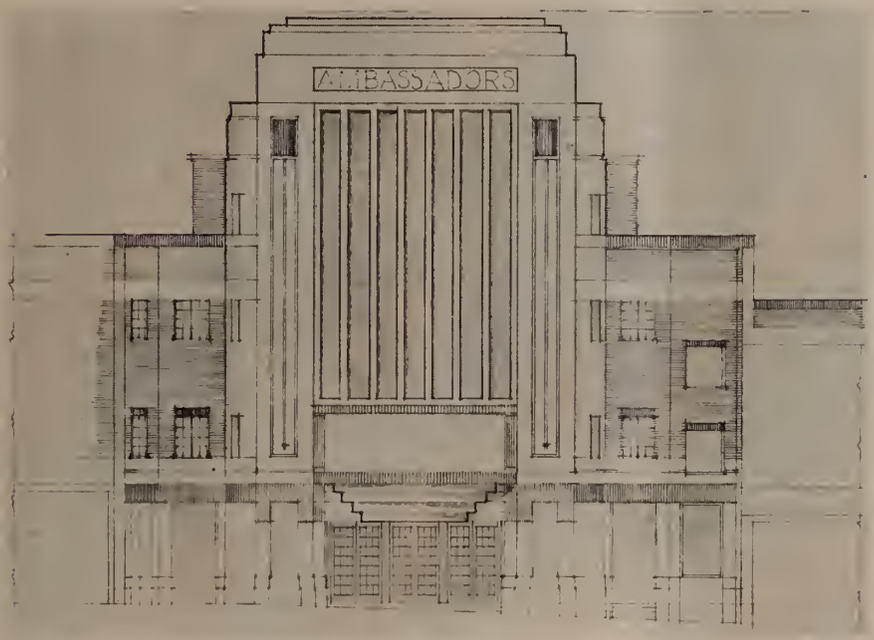
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AMBASSADORS, HENDON

OPENS IN JANUARY



As an example of long-sightedness in the exploitation of the rapidly developing districts of Greater London, the enterprise of London and Southern Super Cinemas in erecting the Ambassadors Theatre at Hendon may be quoted. On a large and exceptionally well situated corner site at the Circus, which is served by four main arterial roads, they are building a luxury theatre and a group of twelve shops and flats. The theatre is to open on January 7th.

Both theatre and shops are being built to the plans of Webb & Ash, of Baker Street, W., whose chief assistant, G. E. McLeavy, A.R.I.B.A., has had a wide experience in the designing of super cinemas. The auditorium will have a capacity of 2,000 seats, of which 600 will be in the balcony.

Seven Vertical Windows

On a frontage of 70 ft., the building has been designed on traditional lines, the front elevation being planned in a light classical style, modelled in white Portland stone. The shops have been designed on simple lines, so as to harmonise with the general effect. Distinctive features of the facade are seven recessed vertical windows, each of which is 30 ft. high and glazed in amber rain-drop glass, and the curved canopy. Concealed flood-lights will illuminate the frontage. The main entrance doors are to be of bronze sprayed teak.

Something new in theatre design is introduced in a covered portico extending right across the curved frontage, inside the main doors, with separate access from the street at both ends, so that it can be used as a short cut for the public as well as a shelter for waiting patrons.

Decorative treatment of the main entrance hall, which leads into a circulating foyer, will be in orange and blue plastic paint, with supporting columns in black with decorative bands of red and gold cappings. Beyond the circulating foyer will be a lounge, among the attractions of which will be a sunken garden.

Vertical Bands of Gold

The auditorium will be roughly square in plan, 105 ft. long and 95 ft. wide, the width being gradually diminished to 75 ft. at the proscenium end by splay walls. These splay walls will merge into the ceiling without obvious break.

Treatment of the auditorium is not to be based on any particular style, but will be a free interpretation of colour as a means of decorative expression. The wall surfaces are to bear wide vertical bands of gold, alternately smooth and scribed. The gold surfaces will be relieved by a simple colour scheme, in which greens, reds, blues and orange hues will be prominent. In an effort to ensure good acoustic quality, alternate wall strips will be backed with acoustic plaster.

The keynote of the ceiling will be a handsome dome with a diameter of 40 ft. This dome will have five steppings, all treated in contrasting colours, while in the centre will be an ornate fitting, 7 ft. in diameter and 9 ft. deep, which will be the source of multi-coloured lighting effects.

From highly decorative niches in each of the splay walls alongside the stage opening specially designed fittings will colour flood the whole of the auditorium. Both over and under the balcony, laylights are to be placed as further sources of light.

A big orchestra pit is allowed for, and it will carry the console of a John Compton organ. The organ chamber will be below the stage, so that the music will emanate from the natural source, the orchestra well.

Round the proscenium arch will be a fluted frame, decorated in contrasting bands of neutral glazed colours. Coves on either side of the stage will conceal light sources on a three-colour system which, playing on the proscenium frame, will yield a variety of effects. The proscenium opening will be 55 ft. wide and 33 ft. high.

Stage Drapes in Wine and Gold

A large stage, 65 ft. wide and 24 ft. deep, is to be built, and it will be provided with all the necessary paraphernalia for ornate shows. A capacious scenery dock, dressing rooms and band rooms will also find place alongside. The screen will be 24 ft. wide and 18 ft. high, but the nature of the stage will allow for its expansion to 38 ft. by 24. ft., if thought necessary.

Stage drapes of an old wine shade, relieved by gold appliqué work, will ornament the proscenium. For the rest of the furnishing scheme, the carpets will be red and blue, and the chairs orange and blue.

Projection will be from a suite placed centrally at the back of the circle. Its equipment will include three projectors, an effects machine, spotlights and so forth.

Ventilation of the theatre will be on the usual plenum system, giving an upward flow of air.

TWO FOR

Kingsbridge, Devon

Two small cinemas, one with 500 seats and the other with 200, are to be built at Kingsbridge, Devon. The larger will be in Fore Street and the smaller will have a site in Church Street.

Plans for the Fore Street house have been drawn by H. T. Fenn, of Russell Square, London, W.C., and have been approved by the local U.D.C. This theatre will have a cafe attached and will be complete with stage, so that theatricals can be used to alternate with film shows. A car park will be another of its amenities.

The promoter of the second scheme is E. Moyse, of Church Street, Kingsbridge, and his architect is G. Perrott, of Duncombe Street, Kingsbridge.

A town of about 3,000 inhabitants, Kingsbridge already boasts one cinema.

YES! SHIP CARBONS —THANK YOU



Ronald Strode, United Artists exploiteer in Leicester, saw great possibilities in the local window of the Fifty Shilling Tailors while putting over "City Lights" at the Empire. The display speaks for itself

When the Manager Talks

By "Char"

Putting Personality Into House Organs

Let us return for a space to the question of magazine brochures.

Copies recently received have set me pondering on the matter of the manager's chat, one of the stock features of practically every one of these organs, and a feature, moreover, that can reflect more than any other the atmosphere of the house. Patrons who are interested in monthly brochures of forthcoming events will undoubtedly spare a glance to read what the manager has to say, so that the more life and general interest he can infuse into his column or page the better.

If the actual films are allowed to speak for themselves, the manager's remarks can mean all the difference between a house organ that is as dull as ditch water and one that positively sparkles with brilliance. Matters of moment, either to one's own locality or to the public as a whole, can be discussed, and if an intimate note can be infused, suggesting that the remarks are addressed to each patron individually, the magazine cannot fail to make a good start.

Stimulate and Provoke

More, the further we get away from the parish magazine type of propaganda, with its shepherdly concern for the fortunes and misfortunes of the flock, the sooner are we likely to get house organs that ring with sincerity and stimulate and provoke the patron to "have it out" with the manager. Instead of devoting the whole space to a reiteration of the theatre's features—there is plenty of space for that sort of publicity elsewhere—let the manager give his public occasionally something controversial to bite on, something that will set them talking.

Let me quote as a specimen of this form of "appeal" the last issue of the monthly organ of the Ambassador, Pendelton, Manchester. Here is what Manager John Howard has got on to his page :—

"AN INDICTMENT OF THE 'HIGHBROWS'

"I am frequently sought out by 'highbrows,' who urge me, from time to time, to book a better type of film (if only occasionally), to appeal to more educated tastes and endeavour to lift up the quality of the Screen. It is, of course, also well known that many critics of the Cinema (who seldom, if ever, go near) are also gifted in making themselves heard (in pulpits, school speech days and in the Press) in decrying the usual cinema programmes and urging the improvement of the Screen.

"WHAT HAPPENS WHEN WE ARE FOOLISH ENOUGH TO LISTEN AND BE INFLUENCED BY THESE PEOPLE? You would think that their enthusiasm for the 'Screen Uplift' would make them so delighted with our efforts that they would not only turn up in great numbers themselves, but would spread the news amongst their friends to give solid support to such efforts (if only to encourage us to try again!)

"We recently showed 'The Life Story of Abraham Lincoln,' a film acclaimed by the 'High-brows.' WE WERE LESS THAN HALF FULL THOSE THREE DAYS! (And most of those who came were our own regular patrons.) And, strange to say, the worst attended parts of the cinema were the more expensive seats, where one would have thought we should have had the most support! When we showed 'Whoopee' we had 9,778 patrons on Monday, Tuesday and Wednesday. When we showed 'Abraham Lincoln' we had 4,513 patrons on the Monday, Tuesday and Wednesday.

"SO MUCH FOR THE ALL-TALKIE HIGH-BROWS! Is it any wonder that cinema managers and directors snort when they read and hear the eye-wash' talk of educationalists, ministers of religion, leaders of thought and superintendents of public morals (official and unofficial) who would like cinemas closed down altogether and who, when an effort is made to improve the Screen, ignore it and lie dormant in smug satisfaction of not being as the common herd by going to such places as cinemas.

So much for that form of shock imparter. Now consider another—an occasional spasm of verse. Nearly everybody affects to despise doggerel, but it is nevertheless remarkable how everybody will fall for it. Of course, unless you are a really clever rhymster, you cannot expect to make a go of it all the time.

A good example is the latest effort of Manager Freeman, of the Plaza, Crouch End, which appeared in a recent issue of THE BIOSCOPE. For the sake of illustration I will make so bold as to repeat it :—

My Chat this month I'm forced to leave.
I can't write even a fraction,
Because every talkie, I believe,
Should be labelled "Special Attraction."

So please read on, be wise and learn,
You'll say they're excellent—rather.
This only goes to prove once more,
The best talkies are at the Plaza.

Nothing in that to qualify Manager Freeman for the Laureateship, but it has the merit of being snappy, and, I am open to bet, roused more comment in Crouch End households than many of his recent, though no less well composed, prose essays.

A Gentle Leg-Pull

Now here is a gentle leg-pull, the work of E. A. Gislingham, who controls the fortunes of the Palace, Southall. It exemplifies yet another method of inspiring the confidence of patrons, with a sound moral underlying its bantering note. Let it speak for itself :

"Some kindly absent-minded looking old gentleman approached me the other afternoon when I was standing on the front, cheerfully watching the 1.30 p.m. matinee queue grow, and in a far-away manner enquired if I thought I could help him in a very difficult problem. 'Certainly, sir,' said I; 'always willing to oblige a patron.' His face lit up, and a thousand years seemed to roll from his shoulders (which, by the way, made little noise on our rubber flooring). He bent close to my ear and said, in a voice quivering with emotion, 'Do you know how I can ascertain the exact number of wet days we have had this year?' I slapped him on the back (gently, of course), and replied, 'Sir, if all my troubles were as easy as that one I should not have to pull grey hairs out occasionally. Here is the solution to your problem. Count the number of big pictures the Palace has given you this year, add the October attractions, and you have your answer.' He danced for sheer joy, and it was only with the assistance of my stalwart doorman I prevented him from kissing me.

"Here is the moral of this little 'tale.' If the Palace cannot banish your troubles altogether it will certainly help you to forget them for a while."

If I introduce again the name of Manager Kenneth M. Dunn, of the Broadway, Shettleston, Glasgow, it will be this time more in the nature of a parenthetical note. Mr. Dunn is one of those fortunate mortals with a flair for descriptive writing, and his monthly talks (the intimate note secured by the title "Between Ourselves") are always a joy. As such he can hardly be held up as an example to we less gifted ones, who have, however, let us hope, each one a vein of originality which may express itself in other ways.

Chatty Paragraphs

The "editorials" of Tom H. Scott, well-known personality in Northern circles as presiding genius at the Queen's Hall and Gem Cinemas, Hexham-on-Tyne, are set in another mould and make his medium, the "Tynedale Tatler," one of the most homely house organs in my mail. Mr. Scott's musings occupy four or five pages of his vest-pocket size magazine, and are split up into a series of chatty paragraphs covering an infinity of topics, from programmes to theatre service, the attractions of his ballroom and his elaborate lighting system. An occasional wise-crack provides the necessary "sauce."

The examples I have quoted indicate some of the changes that a live manager can ring when addressing patrons from his rostrum. They by no means indicate the full scope of possibilities; I hope in a later survey to throw the limelight on a few more.

SHOWMANSHIP ACTIVITIES



Illuminated balloons filled with hydrogen, together with a display of colour in the true "Carnival" spirit, form the basis of the attractive display on the Tivoli front to interest the public in the W. & F. picture of that name. Since Jeffrey Bernerd assumed control of the G.B. West End group, showman stock has gone up appreciably, and Manager W. P. Fisher deserves praise for the manner in which he has here co-operated with his chief

WHAT WOULD YOU DO?

The Manager of the Regent, Stamford Hill, and the Dalston Picture House tied up with the local newspaper in publicising George Arliss in "The Millionaire." Entering the theatre, patrons were handed an entry form, on which they could stagger humanity with three suggestions as to what they would do if they were to become a millionaire. At the end of the week's run the local newspaper offered to present prizes for the best three suggestions.

AHA WEELIEV LMSRS OHOY?

A throwaway distributed from the Premier, Earlsfield, advertises the playing of "The Immortal Vagabond," and a supporting comedy whose identity is concealed as "Aha Weeliev Lmsrs Ohoy." Patrons are invited to rearrange the letters to read correctly, and then submit their solution, together with their name and address, on a coupon at the bottom of the card. The prize in every case is one 1s. 4d. seat at the reduced price of 9d.

It is certainly an ingenious method of attracting attention, its only drawback being that the reward is not worthy of the effort, the problem being by no means easy to solve.

A MINIATURE CHAPLIN

C. C. Aplin, of the Brixton Palladium, engaged the services of one of the diminutive members of the Joe Boganny troupe of music hall artists to help him put over "City Lights." He had the dwarf dressed in traditional Chaplin style, bearing a placard on his back, and sent him off daily armed with a shilling all-day ticket on the tram service. The courier was able to make daily trips to all parts of that wide locality, embracing Brixton, Tooting, Streatham, Merton, and so on, and he made a point of visiting all the markets and places where the public congregate, ultimately securing the satisfaction of receiving a summons for obstruction.

AFRICA SPEAKS FOR ITSELF

People passing the Royal Super Cinema, Breck Road, Liverpool, last week-end had their attention arrested by weird noises, the roaring of lions and other animals, the shrieks of birds, etc.—sounds which came from a loudspeaker under the verandah. The feature film was "Africa Speaks," and to advertise this W. Humphreys, the manager, installed a radio-gramophone connected to the loudspeaker which addressed "the street," playing the H.M.V. record "A Visit to the Zoo." The operator of the radiogram. marked the record so that the electric pick-up could be placed on the grooves to obtain the appropriate effects. Occasionally another record of tom-tom music was played.



Manager R. G. Oram, of the Trocadero, Liverpool, visualised "Trader Horn" in this wise, and aroused great interest in the M.-G.-M. picture when he sent this sturdy gang around town

CINEMA HISTORY

Mac Parker, manager of the Palladium, Stockport, was responsible for cinema history being made in the town. He sought the co-operation of the Education Committee, also the Secretary for Education, and obtained their consent—for the very first time in the town—to allowing scholars at the various schools under their control leave of absence to attend special morning shows of "Trader Horn," which he obtained permission to run from the licensing authorities.

He circularised all head teachers, thereby securing their assistance, insomuch that scholars from 33 schools attended throughout the week. In addition, the Principals of Bruckshaw's School of Commerce offered two prizes for the best essays on the film. These essays were judged by the Senior Lecturer in Commerce of Stockport College for Further Education.

ATTRACTING BY SMARTNESS

Manager Percy Gibson, of the New Westgate Picture House, Newcastle-on-Tyne, engaged the services of a tall man attired in a smart morning suit, complete with high hat, light spats, smart footwear, and umbrella. The man paraded the city streets, and by his outstanding and smart appearance attracted a great deal of attention. The only indication that it was a publicity stunt was a neat piece of white linen fastened on the back of his coat, and bearing the words: "I am not Adolphe Menjou—He is at the New Westgate."

The picture was "Men Call It Love."

COMING TRADE SHOWS

LONDON

THURSDAY, NOVEMBER 12, 1931
The Honour of the Family.....F.N.....Prince Edward, 8.45 p.m.
The Speed Reporter.....Butchers.....New Gallery, 11.15 a.m.
The Perfect Lady.....Wardour.....London Pavilion, 3 p.m.
FRIDAY, NOVEMBER 13, 1931
Dugan of the Bad Lands.....Wardour.....London Pavilion, 10.45 a.m.
SATURDAY, NOVEMBER 14, 1931
Alice In Wonderland.....Wardour.....London Pavilion, 10.45 a.m.
MONDAY, NOVEMBER 16, 1931
Seven Shorts.....Ideal.....Gaumont Theatre (Film House), 11 a.m.
TUESDAY, NOVEMBER 17, 1931
Lost Men.....Universal.....Rialto, 11 a.m., and Own Theatre, 2.30 p.m.
Partners of the Trail.....Wardour.....London Pavilion, 10.45 a.m.
WEDNESDAY, NOVEMBER 18, 1931
Thirteen Shorts.....F.N.
Warner Theatre (Newman Street), 11 a.m. and 3 p.m.

BIRMINGHAM

THURSDAY, NOVEMBER 12, 1931
Reckless Living.....Universal.....Forum, 10.30 a.m.
The Cisco Kid.....Fox.....West End, 10.30 a.m.
FRIDAY, NOVEMBER 13, 1931
Personal Maid.....Paramount.....Futurist, 10.45 a.m.
Michael and Mary.....Ideal.....West End, 10.30 a.m.
Out of the Blue.....Pathe.....Forum, 10.30 a.m.
TUESDAY, NOVEMBER 17, 1931
Splinters in the Navy.....W. & F.....West End, 10.30 a.m.
Huckleberry Finn.....Paramount.....Futurist, 10.45 a.m.
WEDNESDAY, NOVEMBER 18, 1931
The Spirit of Notre Dame.....Universal.....Forum, 10.30 a.m.

BRISTOL

SUNDAY, NOVEMBER 15, 1931
The Speed Reporter and The Great Gay Road.....Butchers...Queen's, 3.15 p.m.

CARDIFF

FRIDAY, NOVEMBER 13, 1931
Daughter of the Dragon.....Paramount.....Capitol, 11 a.m.
Looking for Trouble.....P.D.C.....Imperial, 10.45 a.m.
Palmy Days.....United Artists.....New, 10.45 a.m.
The Cisco Kid.....Fox.....Park Hall, 11 a.m.
TUESDAY, NOVEMBER 17, 1931
The Speed Reporter.....Butchers.....Imperial, 11 a.m.
My Sin.....Paramount.....Capitol, 11 a.m.
WEDNESDAY, NOVEMBER 18, 1931
Gipsy Blood.....Wardour.....Queen's, 11 a.m.
Splinters in the Navy.....W. & F.....New, 11 a.m.

GLASGOW

THURSDAY, NOVEMBER 12, 1931
Carnival.....W. & F.....Picture House, 11 a.m.
FRIDAY, NOVEMBER 13, 1931
Caught.....Paramount.....Green's, 11 a.m.
TUESDAY, NOVEMBER 17, 1931
Michael and Mary.....Ideal.....Picture House, 11 a.m.
WEDNESDAY, NOVEMBER 18, 1931
My Sin.....Paramount.....Green's, 11 a.m.
Men Like These.....Wardour.....Regal, 11 a.m.

LEEDS

THURSDAY, NOVEMBER 12, 1931
A Dangerous Affair.....United Artists.....Scala, 10.45 a.m.
The Guardsman.....M.-G.-M.....Rialto, 10.45 a.m.
FRIDAY, NOVEMBER 13, 1931
Splinters in the Navy.....W. & F.....Scala, 11 a.m.
The Spirit of Notre Dame.....Universal.....Rialto, 10.45 a.m.
Huckleberry Finn.....Paramount.....Majestic, 10.45 a.m.
TUESDAY, NOVEMBER 17, 1931
Palmy Days.....United Artists.....Scala, 10.45 a.m.
Daughter of the Dragon.....Paramount.....Rialto, 10.45 a.m.
Men Like These.....Wardour.....Majestic, 11 a.m.
WEDNESDAY, NOVEMBER 18, 1931
Sob Sister.....Fox.....Scala, 11 a.m.
Personal Maid.....Paramount.....Majestic, 10.45 a.m.
THURSDAY, NOVEMBER 19, 1931
The Cisco Kid.....Fox.....Scala, 11 a.m.

LIVERPOOL

THURSDAY, NOVEMBER 12, 1931
Palmy Days.....United Artists.....Forum, 10.45 a.m.
Carnival.....W. & F.....Futurist, 11 a.m.
FRIDAY, NOVEMBER 13, 1931
My Sin.....Paramount.....Futurist, 10.45 a.m.
MONDAY, NOVEMBER 16, 1931
Bill's Legacy.....Ideal.....Palais-de-Luxe, 11 a.m.
TUESDAY, NOVEMBER 17, 1931
Men Like These.....Wardour.....Forum, 11 a.m.
Huckleberry Finn.....Paramount.....Futurist, 10.45 a.m.
Mother and Son and Rynox.....Ideal.....Palais-de-Luxe, 11 a.m.
WEDNESDAY, NOVEMBER 18, 1931
The Perfect Lady.....Wardour.....Forum, 11 a.m.
THURSDAY, NOVEMBER 19, 1931
The Speed Reporter.....Butchers.....Palais-de-Luxe, 10.45 a.m.

MANCHESTER

FRIDAY, NOVEMBER 13, 1931
The Speed Reporter.....Butchers.....Market Street P.H., 11 a.m.
Palmy Days.....United Artists.....Theatre Royal, 10.45 a.m.
The Cisco Kid.....Fox.....Piccadilly, 11 a.m.
Personal Maid.....Paramount.....Paramount Theatre, 10.45 a.m.
TUESDAY, NOVEMBER 17, 1931
Mother and Son and Rynox.....Ideal.....Market Street P.H., 10.45 a.m.
A Dangerous Affair.....United Artists.....Piccadilly, 10.45 a.m.
Caught.....Paramount.....Paramount Theatre, 10.45 a.m.
WEDNESDAY, NOVEMBER 18, 1931
Men Like These.....Wardour.....Theatre Royal, 11 a.m.
Huckleberry Finn.....Paramount.....Paramount Theatre, 10.45 a.m.
THURSDAY, NOVEMBER 19, 1931
Splinters in the Navy.....W. & F.....Piccadilly, 10.45 a.m.

NEWCASTLE

THURSDAY, NOVEMBER 12, 1931
Shanghaied Love.....United Artists.....Queen's, 10.30 a.m.
Mother and Son and Rynox.....Ideal.....Pavilion, 10 a.m.
FRIDAY, NOVEMBER 13, 1931
My Sin.....Paramount.....Paramount Theatre, 10.30 a.m.
A Dangerous Affair.....United Artists.....Queen's, 10.30 a.m.
Michael and Mary.....Ideal.....Pavilion, 10.30 a.m.
TUESDAY, NOVEMBER 17, 1931
Secrets of a Secretary.....Paramount.....Paramount Theatre, 10.30 a.m.
The Wickham Mystery.....United Artists.....Queen's, 10.30 a.m.
WEDNESDAY, NOVEMBER 18, 1931
Sob Sister.....Fox.....Queen's, 10.30 a.m.
Bill's Legacy.....Ideal.....Pavilion, 10.15 a.m.
THURSDAY, NOVEMBER 19, 1931
The Cisco Kid.....Fox.....Queen's, 10.30 a.m.

NOTTINGHAM

THURSDAY, NOVEMBER 12, 1931
Looking For Trouble.....P.D.C.....Scala, 10.45 a.m.
Mother and Son and Rynox.....Ideal.....Hippodrome, 10.45 a.m.
FRIDAY, NOVEMBER 13, 1931
Sidewalks of New York.....M.-G.-M.....Scala, 11 a.m.
TUESDAY, NOVEMBER 17, 1931
Gipsy Blood.....Wardour.....Scala, 10.45 a.m.
Michael and Mary.....Ideal.....Hippodrome, 10.45 a.m.
Huckleberry Finn.....Paramount.....Elite, 10.45 a.m.

SHEFFIELD

THURSDAY, NOVEMBER 12, 1931
Mother and Son and Rynox.....Ideal.....Union Street P.H., 10.45 a.m.
FRIDAY, NOVEMBER 13, 1931
Dr. Josser, K.C.....Pathe.....Hippodrome, 10.45 a.m.
TUESDAY, NOVEMBER 17, 1931
Carnival.....W. & F.....Regent, 11 a.m.
The Spirit of Notre Dame.....Universal.....Union Street P.H., 10.45 a.m.
The Perfect Lady.....Wardour.....Hippodrome, 11 a.m.
WEDNESDAY, NOVEMBER 18, 1931
Men Like These.....Wardour.....Hippodrome, 11 a.m.
Michael and Mary.....Ideal.....Regent, 11 a.m.

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TO LET Theatre in very prominent position in popular seaside resort on the North Wales Coast; seating 1,200; large Stage and Dressing Rooms; will be let on lease at £600 per annum. Has always been, and still is, run as a Theatre; and is not equipped for Cinematograph, but could be converted at no considerable cost, and would then be the Super Cinema of the town and large district round about. CLEMENT BLAKE & DAY.

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TO LET A show that was very prosperous in a Buckinghamshire town of about 15,000 population, was acquired by rival Exhibitor, and closed down to eliminate the competition; the lease has now expired; but we can negotiate a new lease at £350 per annum rental; there is seating accommodation for about 600; Operating Box would have to be equipped; but our Client, the Landlord, would undertake the decoration. CLEMENT BLAKE & DAY.

£2,000 The largest, most popular, and best situated Cinema in good town not far from Manchester; seating over 1,100; "Western Electric"; good Stage and Dressing Rooms; long lease; profit quite £45 a week. CLEMENT BLAKE & DAY.

£1,500 Small show in one of the most thickly populated London suburbs; a show that throughout the whole of its record has *never* been anything but a profit-making concern; the "overheads" are probably the lowest of any of the 400 London Cinemas; the rent, for instance, is only £2 a week; and everything else is in line. CLEMENT BLAKE & DAY.

£1,600 The only Cinema in a very pleasant Middlesex town; showing a certified profit of £700 a year. A unique feature of this concern is that the Landlord is prepared to rebuild the Show to seat about 1,500. CLEMENT BLAKE & DAY.

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£7,000 The most successful Cinema in large town in the Birmingham area; situated in the best position in its town; and seating 1,400; net profit about £80 a week; "Western Electric" fully paid for; long lease. CLEMENT BLAKE & DAY.

£5,500 freehold. Only Cinema in large and very pleasant Gloucestershire town; was specially built by our Client some years ago; and has been successfully and very profitably run by him all the time. "Talkies." Licensed for Stage Plays; has a Stage. Price also includes Dwelling House, and two-floor factory used as a store room. CLEMENT BLAKE & DAY.

£2,520 freehold. The only Cinema in a Norfolk town, the nearest one being 12 miles away. Specially built, and in present hands for the past 10 years; seating 494. "Talkies." Ridiculously low running expenses. Touring outfit for running one-night shows in adjoining villages can also be purchased from vendor at quite a low price. CLEMENT BLAKE & DAY.

£3,500 A Cinema that occupies the best business position in a large and prosperous town about 16 miles from Piccadilly; has recently been redecorated throughout and re-equipped; and is a show good enough for anyone. Is doing fine, large business under manager; "R.C.A." talkies; a good show for a man who is about to make a start in the business. CLEMENT BLAKE & DAY.

CINEMAS WANTED

WELL-KNOWN Member of Parliament is desirous of acquiring a large show; built in the last few years, in the Home Counties; not more than, say, 15 or 20 miles out of London. The house must be up to date in every respect; and must have a seating capacity for well over 1,000. CLEMENT BLAKE & DAY.

AN important Circuit (capital £300,000) wishes to obtain the principal shows in towns having a population of 20,000 to 50,000. If all the Shows of such a town are in the hands of one proprietary they would like to acquire the whole circuit rather than one of the shows. CLEMENT BLAKE & DAY.

A SMALL private syndicate, with exceptionally strong financial backing, tell us that they wish to obtain shows in Lancashire or Cheshire. They already have one important, prosperous show, and at the moment are negotiating with us for 4 or 5 other substantial properties. CLEMENT BLAKE & DAY.

LADY winner of large prize in Sweepstake is wishful to obtain a "good" Cinema in the County of London, Kent, Surrey, Sussex, or Hampshire. Despite our advice, she says she would prefer a large show seating over 1,000. But we are prepared to offer her *any* proposition, big or little, which we think likely to be suitable for her and with which she is likely to be satisfied. CLEMENT BLAKE & DAY.

A VERY live business man has recently got busy with a view to forming a chain of shows in Scotland. He has, already, quickly acquired 3 or 4 concerns, and still wants others. We shall therefore be pleased to hear from showmen north of the Border who are prepared to discuss disposing of their concerns. CLEMENT BLAKE & DAY.

A CIRCUIT is in course of formation in Ireland; and the promoters have asked us to obtain for them a number of shows with which they ultimately intend to "go to the public." They wish to obtain shows in the large towns, of course; but they are prepared to consider any reasonable proposal in any town sufficiently populated to support a show. They wish to have the majority of their shows in the Free State, but they also wish to have a sprinkling, at any rate, in Northern Ireland. CLEMENT BLAKE & DAY.

A WELL-KNOWN firm making one of the most successful "talkie" sets wishes to obtain several shows up and down the Kingdom. They want to instal their own set, and naturally will favour "silent" houses or Cinemas in which the present set is unsatisfactory. They are at present negotiating for several halls from us, and we wish to be able to put up to them quite a number more. CLEMENT BLAKE & DAY.



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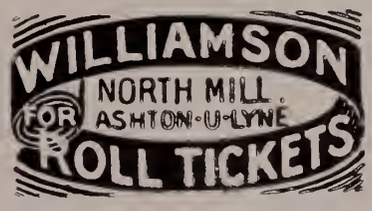
WESTERN ELECTRIC Service Engineer. Discharged recently owing to general staff reduction. Would be glad to hear of an opening offering chances of permanency.—Box No. 716, c/o THE BIOSCOPE, Faraday House, 8-10, Charing Cross Road, W.C.2. 1310

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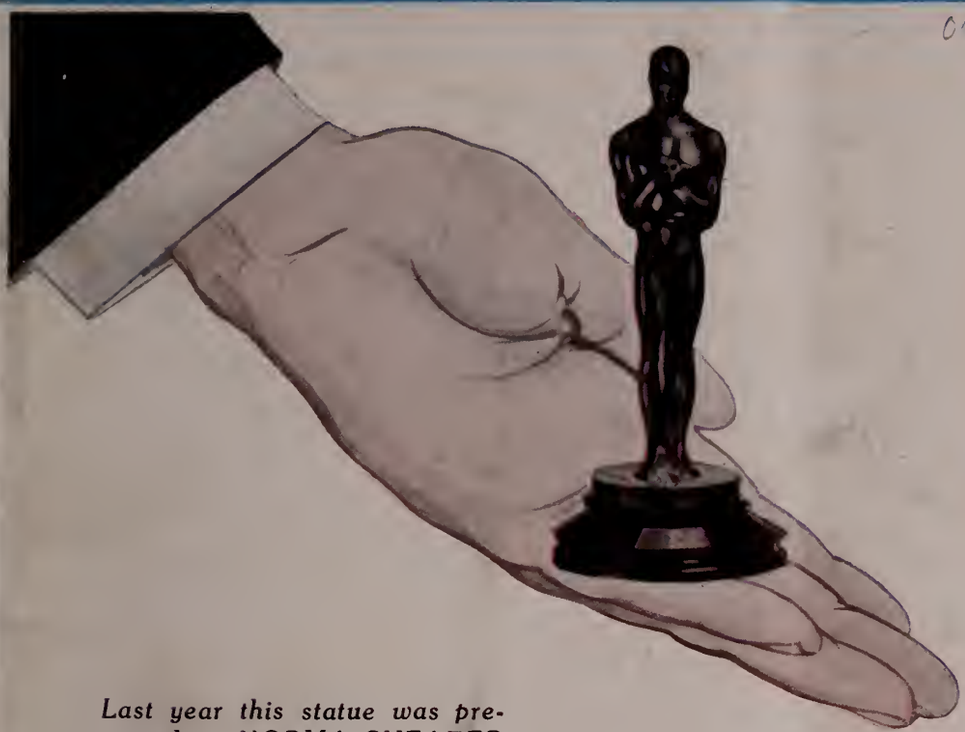
NOVEMBER 18, 1931
No. 1311
Vol. LXXXIX
Founded 1908

The BIOSCOPE

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DRESSLER

for her great performance in "MIN & BILL"—best of the year!

and

LIONEL
BARRYMORE

for his amazing performance in "A FREE SOUL" —best of the year!



NEXT YEAR is a long way off, but you can bet your last penny the award will again go to the boys who have the monopoly of all that is good for what ails the BOX-OFFICE!

METRO-GOLDWYN-MAYER

Emotionally Exquisite—Joyful and



uch charming sentiment . . . . This picture will certainly have a very wide appeal.
—*News of the World.*

My nap for the week: "Michael and Mary" at the New Gallery.—*Daily Mirror.*



nstant appeal to every type of cinema goer.
—*Bioscope*

nstant and irresistible appeal to all classes of filmgoers.—*Daily Mail.*



harm and simplicity of the stage-play is retained—*Kinematograph Weekly.*



uman interest strong. The story full of surprise and charm.—*Impartial.*

eart-appeal picture of the year.
—*Film Renter.*

Heightens the prestige of British Films.
—*News Chronicle.*

A. A. MILNE'S DELIGHTFUL ROMANCE



picture which will greatly strengthen British prestige at the box office.
—*Kinematograph Weekly.*

ppealing and refreshing romance.
—*C.E.A. Report*

Another British Film I am recommending.
—*Daily Sketch*

A GAINSBOROUGH PICTURE

Directed by
VICTOR SAVILLE



dna Best has the part of her life in "Michael and Mary." *Film Weekly.*

nglish cinema industry's greatest justification.—*Sunday Times.*

Entertainment of outstanding quality.
—*Daily Express*

R.C.A. Recording



ife as we know it. The soul of England itself glows from the screen.
—*Daily Telegraph.*

an

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IDEAL FILMS, LTD.

Gainsborough Picture

ly British—Technically Superb

—SUNDAY PICTORIAL



ost delightful entertainment the cinema has yet given us.—R. J. W., *Daily Mirror.*

ilne's love story, the most delicate of this age, with a tenderness that charms.
—*Sunday Graphic & Sunday News*



And now I place on record that the film moved me more than did the play.
"P. B." in *The Era*

picture of emotional and material loveliness.—*Daily Mail.*

An exquisite thing.—*Sunday Referee.*

Assuredly be smiled and sighed and wept over wherever English people meet.
—*Daily Telegraph.*



efreshing romance entirely different from the insincere, artificial type of domestic story.—*Bioscope.*

C.E.A. REPORT



MARKS



ou, as an Exhibitor, cannot fail to appreciate what this unanimous chorus of praise of a really marvellous film MUST mean to the Box-office—and to you.

EDNA BEST and HERBERT MARSHALL

MICHAEL
d MARY

Will Dance Triumpha

"CONGRES

"The Ufa Company will once again set the production world talking with their presentation of "Congress Dances." It is not only a delightful entertainment, but an original and fascinating effusion of music with pictures. . . . The spectacle surpasses the story, and the music surpasses both. I have seldom heard such haunting music, nor have I ever seen pictures more skilfully combined with sound. The charm of its wonderful collection of Viennese melodies, and especially its theme song, must be heard to be believed."

—THE CINEMA

A great and tacular musi

featu

LILIAN HENRY CONRAD

with LIL

AN ERICH POMMER PRODUCTION FOR UFA

Scenario: ROBERT

Premiere Presentation: THE TIVOLI,

ntly Round the World!

S DANCES"

glittering spec-
cal romance

ring

HARVEY
GARAT
VEIDT

DAGOVER

Directed by ERIK CHARELL
(of "WHITE HORSE INN" fame)

LIEBMANN

Gaumont

"Something new in art has arrived with "Congress Dances." It celebrates in a manner impossible to describe adequately the union of sight and sound. That course has long been Mr. Pommer's dream, and this latest triumph of his astonishingly shrewd genius, which has sponsored every great forward step in film production, should settle the main course of screen art for some time. . . . If gaiety does not return to the world it will not be the fault of Mr. Pommer and Mr. Charell."

—DAILY TELEGRAPH

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PARAMOUNT will fill them!

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Here are your profit guarantees

MAY RELEASES 1932 (Releasing Year Sept. 1931-32)



To-day's public will go strong for this one—
A crisp and "snappy" production with famed British stars.

Paramount British Productions Ltd.
present

"SERVICE FOR LADIES"

with
Leslie Howard, George Grossmith, Benita Hume
An Alexander Korda Production
Story by Ernst Vajda
A PARAMOUNT BRITISH PRODUCTION

RELEASED MAY 9, 1932

Paramount Pictures

Distributed by Paramount Film Service, Ltd.

RELEASED MAY 2, 1932

Paramount presents

"HUCKLEBERRY FINN"

with
JACKIE COOGAN, Junior Durkin
Mitzi Green, Jackie Searl and Eugene Pallette
Directed by Norman Taurog
By Mark Twain







You know what box-office attractions these remarkable youngsters are. Norman Taurog, who made this picture has gained the highest award for direction this year.



If ever there was a proved money-star—it's Nancy Carroll. This is a most fascinating role for her.

Paramount presents

NANCY CARROLL in "PERSONAL MAID"

with

Pat O'Brien and Gene Raymond

Directed by Monta Bell

Based upon the novel by Grace Perkins

RELEASED MAY 23, 1932

Paramount Pictures

Distributed by Paramount Film Service Ltd.



Paramount presents

"DAUGHTER OF THE DRAGON"

with

ANNA MAY WONG
WARNER OLAND

and

SESSUE HAYAKAWA

From Sax Rohmer's "Daughter of Fu Manchu"



A terrific start-to-finish thriller wonderfully cast with theatre-front names.

RELEASED MAY 16, 1932

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SUSTAINED QUALITY THAT BUILDS YOUR BUSINESS

SEE OVERLEAF FOR MORE

Paramount Pictures







This will "get them" from another angle. Strong story put over by powerful acting.

RELEASED MAY 26. 1932

Paramount presents
RICHARD ARLEN
in
"Caught"
with
LOUISE DRESSER and Frances Dee
Directed by Edward Sloman

Paramount Pictures

Distributed by Paramount Film Service, Ltd.

Paramount presents
"SECRETS OF A SECRETARY"
with
CLAUDETTE COLBERT
HERBERT MARSHALL
and GEORGES METAXA
Adapted and directed by George Abbott
Based upon an original story by Charles Brackett









Proved a winner at the Plaza. This picture has stars who are at the zenith of popularity with British audiences.

RELEASED MAY 30. 1932

MAY RELEASES 1932 (Releasing Year Sept. 1931-32)

KEEP YOUR PROGRAMME FULL OF SNAP AND SPARKLE with Paramount Sound News and Paramount Short Features

Paramount Pictures

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Telephone:
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Telegrams:
"Gainsaid, Westrand
London."

No. 1311. Vol. LXXXIX. NOVEMBER 18, 1931 PRICE 6d.

As We See It——

The Co-op. and "The Bioscope"

SOMEONE has shouted from the house-tops the words "Co-operative Booking," and for months ahead we shall hear and read a great deal about them.

The tension of the present moment is largely the result of a sudden and unexpected significance assumed by proposals known for long enough to be on the way: heated tempers are not conducive to cool thinking, and film trade journalism generally is such that its influence so far has been mainly inflammatory and confusing, rather than stimulative of cautious analysis and clear judgment.

We deal with the main points of the Film Industries Co-operative Society, Ltd.—first plans of which appeared in THE BIOSCOPE last week—on page 12. We do not, therefore, offer further comment upon the principles raised.

But because we recognise that those principles affect vitally, not only the independent exhibitors of this country, but the whole of the motion picture business here, we open the columns of THE BIOSCOPE wide, and without fee, to the protagonists and the antagonists of the Co-operative Society and its aims.

This way can we permit full expression of every conceivable viewpoint; every constructive or destructive criticism and suggestion.

The truth is a jewel of many facets. As to which facet in this case shines brightest must obviously depend upon the angle of the individual sight line.

"Friendship"

SAM ECKMAN, junior, the man, has pleaded for harmony, good faith, goodwill and understanding in the trade. He suggests that friendship should be retained, suspicions banished, so that on the morrow when the next trade problem arises there is no need to "rebuild foundations which never should have been demolished."

In the words of a famous character, "Them's our sentiments!"

If Sam Eckman, the President of the K.R.S., is ready and able to impress upon many other renters, members of that organisation, the wisdom of the code of ethics which he now propounds, he will have done much to repair widening rents which now disfigure the fabric of Anglo-American relations.

With regard to his further proposal that a Press Bureau be set up by the C.E.A. and K.R.S. there are vital points which, especially in the interests of independent exhibitors, need careful consideration. A Press Bureau may be charged with issuing information; it may also be contrived as a machine by which to colour or suppress information.

We applaud with all our might any effort directed to the encouragement of truth in trade journalism. There is nothing in BIOSCOPE policy that is inconsistent with frank support of a Bureau designed to blend honesty of purpose with similarly high motives of frankness and integrity. We have tried it for nearly 24 years, and we are still trying it with much more in resultant kudos than in cash.

Mr. Eckman says he is sure "the Trade Press have the interest of the trade more at heart than any journalistic feat." THE BIOSCOPE can speak for itself only on that point. It is for Mr. Eckman and his fellow renters themselves to determine whether fair and honest journalism is worthy of the appreciation of fair and honest men.

Can We Assist You?

"The Bioscope" commences this week a new financial feature contributed by a city expert with inside knowledge of the Film Industry. (Page 18.)

Latest information concerning fluctuations in stocks and shares and their possible reactions on the film and cinema industries of Great Britain will be published week by week.

This new financial department will also be prepared to advise readers on various points concerning investments and to supply through these columns (or privately, if desired) inside information concerning share tendencies and movements, etc.

Letters from readers should be addressed "The City Editor, 'The Bioscope,' Faraday House, 8-10, Charing Cross Road, London, W.C.2."

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What "Co-operation" Means to——

Theatre Progress Has Its Price

Calm Reflection on the Real Issues

First news of the formation of the Film Industries Co-operative Society, Ltd., which appeared as a supplement in THE BIOSCOPE last week, was followed by the circulation to all independent exhibitors throughout the country, of exhaustive details of the scheme together with the necessary entry forms for membership, etc.

The main points emerging from the complete and comprehensive dossier issued are as follows :—

1.—The Co-operative principle is held to be the independent exhibitors' only deliverance from the pressure of great combines and the ever-increasing cost of film hire.

2.—The new Society's aim is to form in the first place an Original Co-operative Booking Circuit, divided in the discretion of the Executive Board into first-run houses, second-run houses, and so on. In due course a second circuit may be formed to embrace members not caring to accept the positions offered, and on whose behalf alternative bookings would be made so as not to clash with those of the original circuit.

3.—Agreements entered into will not be binding until at least 200 houses have come into the scheme and will be treated as strictly private until that time.

4.—When these agreements become binding each applicant member may take up one share of £10 or up to a maximum of 20 such shares, in addition to paying an annual subscription according to grading. Shares carry 7 per cent. interest.

5.—Each member must appoint the Society his sole booking agent and must show no films (except previous bookings) other than those booked for him by the Society.

6.—The Society will take 1 per cent. of the receipts of each house, without deduction, except for E.T.

7.—Later the Society will arrange to supply its members with other requirements on the principle of bulk purchase.

8.—Executive directors will be elected by, and their remuneration determined by, the members, and will hold office for a period of three years, but can be removed by a three-fourths majority of members in General Meeting.

9.—A member may resign from the Society and withdraw his shares at one month's notice.

10.—He may also be expelled if in the majority opinion of the Executive (after stating his case) he is held guilty of conduct prejudicial to the Society's welfare.

11.—Surplus profits after meeting expenses and payment of interest, etc., will be returnable to members.

Subsequent to the circulation of the full details, C. M. Woolf, on behalf of the Gaumont-British renting houses which are not members of the K.R.S., and John Maxwell on behalf of his British renting organisations, have declared their opposition to the Film Industries Co-operative Society, Ltd.

Sir Gordon Craig reports that an avalanche of applications has already descended upon Dorland House.

THE CO-OP. ANALYSED

When in November, 1927, the Ormiston Trading Scheme electrified the trade and sent newsboys crying trade paper "Specials" up and down Wardour Street, a prolonged struggle between the Trade Co-operators and their Anti's, was precipitated in the C.E.A.

Memories of that scheme have survived and have risen often to embitter the speeches of the C.E.A. members who at that time supported Ormiston, and have since met every exhibitor complaint against high rentals with a curt reminder that he had his chance once—he should have supported the Trading Scheme.

Different to Ormiston Scheme

But the Ormiston Scheme of 1927, though not dissimilar in its aims and objects from that just launched by the Film Industries Co-operative Society, Ltd., differed in its physical aspects . . . if it can be suggested that the Ormiston Scheme ever became more than a mere spirit. It was a collection of good ideas without mechanical organisation.

The new Co-operative Society starts as a strong organisation with positive ideas. As to how far those ideas will win trade approval and support, disapproval and resistance, remains as yet to be seen.

Exhibitors Then—And Now

In 1927 conditions among independent British exhibitors were infinitely better than they now are; then if small theatres were setting down more than 25 per cent. of the gross to film hire they were "paying too much."

Since then the "talkie" has spoken—loudly, for not only has the screen revolution imposed heavy capital and current outlay in respect of equipments, but "sharing terms" have risen to often as high as 50 per cent., and seldom below 25 per cent.

Neither these facts, nor any others can, however, of themselves, alter the principle of Co-operative Trading, which, ethically, is often held to be higher than Competitive Trading. Whether that is so or not we are not called upon to decide.

"Co-operativism" is a system which has long been recognised in this country and elsewhere; it has flourished in the face of sustained criticism and in spite of strenuous opposition. But it has never before been applied to trading in films except in so far as a few Co-operative Societies have operated cinemas.

Independent exhibitors should view this new scheme dispassionately, critically, and (if they are interested in the "present position of exhibitors" and not merely the position as it affects themselves alone) from the point of view of general trade welfare.

The main object is to secure from independent theatre owners, rental terms and playing conditions on a nearer competitive basis to those enjoyed by the combine theatres. The K.R.S. and other renters have declared their opposition to the principle; they threaten to boycott the Co-op. The Co-op. hints at invoking the law.

We can give no advice to our exhibitor readers as to what may ensue if the "war" goes on to this length: we are not dealing with legal aspects which have arisen or may arise. We merely pass to exhibitors our views upon the Co-op. scheme as such.

The "Independence" Ideal

It is obvious that the Executive is to be invested with autocratic powers in regard to (a) the grading of members' houses in first and second runs, etc., and (b) the booking of films.

Thus we reach two of the most baffling problems inherent in Film trade co-operation, neither of which belong to the Co-operative system as applied, say, to grocery or hardware.

It has been said that in regard to bookings exhibitors are expected to sign away their independence; they have not enjoyed absolute independence for a good time past, so they could not sign it away even if membership were irrevocable.

Individualism or Collectivism?

Can they, however, renounce the individualistic choice of films so far as they have continued to enjoy it, in order to secure certain advantages in booking terms? And will it pay them to do so?

They assuredly cannot realise and enjoy any of the advantages of combination without first making the sacrifices which every party to every combine yet effected, has had to make. Individualism and collectivism represent two differing philosophies.

But if later members of the Society discover they have made a false step, they may withdraw, their theatres still intact, their goodwill uninpoverished, except in so far as their public may in the meantime have been alienated by unsuitable films. That is putting the case at its worst.

Price of Progress

It is almost certain that among independent exhibitors now in difficulties, a considerable percentage is "sweeping back the sea with a rake." Their theatres by all the invincible laws of progress must give way to larger and better ones before they become sound profit-earning concerns. Does this state of affairs presage the gradual disappearance of the independently-owned theatre?

To the extent that independent exhibitors are asked to pay uneconomic rentals and are

——Independent British Cinema Owners

Personnel Inspires Confidence

C.E.A. General Council Guidance Needed

thereby hampered financially in their opportunities for expansion, it does, and it means that more theatres and sites will pass into the hands of the combines, gradually hardening competition against remaining independents.

Extreme cases have been made out for and against the scheme. Wisdom lies somewhere in between these extremes and can be determined only by the individual exhibitor with a full knowledge of his own position as it relates to his rental terms and his combine theatre opposition, if any.

Team Inspires Confidence

One point must be made in fairness to the Film Industries Co-operative Society: it starts with a personnel which cannot fail to command confidence.

Comyns Carr, K.C., who must this week have been surprised to receive "legal advice" from certain trade gossipers anxious apparently to clear up difficulties, is a powerful advocate and a barrister of wide renown.

Will Evans, J.P., knows as much as any man in the British cinema world what the building-up and running of a giant circuit means in internal problems, film prices and profits.

His long experience with P.C.T. and Gaumont, and now with Moss Empires, speaks for itself, not least to renters who know his booking methods.

Major A. J. Gale, J.P., O.B.E., a practical and successful exhibitor who, in his fight towards a leading position in the cinema world, must at least earn the greater esteem of smaller men for his part in this scheme, conceived as it is as a help to the "independent."

Councillor G. F. MacDonald, J.P., another well-known exhibitor, has also a fine record of service to his fellow exhibitors.

Sir E. Gordon Craig, ex-Vice-President of the K.R.S., has had experience in film production, distribution and exhibition, so knows the problems of the triune equally with those of the independent concern.

A. T. Bennett is a clever financier and through his associations with Film Industries, Ltd., the well-known British apparatus company, is closely in touch with developments in theatre sound equipment.

R. C. Morrison, J.P., late M.P., and for a lifetime in the Co-operative movement and in politics, also brings a great deal of first-rate experience to the new concern.

It is clearly a practical personnel in which exhibitors may place their confidence. Whether they will do so in numbers sufficiently influential to over-rule powerful opposition as yet remains to be seen.

C.E.A. General Council Should Move

The C.E.A. General Council should lose no time, after careful study of all the points raised, in giving their exhibitor members a definite resolution upon this scheme: and that opinion should be uninfluenced by the fact that many combine theatres are members of the C.E.A. and unmarked by any reactions to Press statements.

The moral and commercial justification of the proposals depends upon nothing except their possible application to the present needs of the industry in general and the independent exhibitors in particular.

Either Now Or Never

If the present scheme is not successful, Co-operative Booking represents an object unlikely ever to be achieved in the cinema industry in Britain.

If the present Film Industries Co-operative Society, Ltd., cannot prove that Co-operative Booking is of practical value to the independent exhibitor, we know of no body of men in this country who can.

There is no perfect Trading Scheme; nor can there ever be such a thing: independent exhibitors must take their choice.

K.R.S. DECISION

"No Reason to Depart from Resolutions." —Frank Hill.

"We Shall Continue to Assume K.R.S. Resolutions do not apply to our Society."—Comyns Carr, K.C.

After a lengthy meeting of the K.R.S. yesterday (Tuesday) evening, the following statement was issued by Sam Eckman, Jnr., and Frank Hill from K.R.S. headquarters:—

"The formation of the Film Industries Co-operative Society was mentioned. The Council saw no reason to depart from its resolutions passed November 29, 1927, and October 6, 1931.

"Mr. C. M. Woolf, who had been invited to attend the meeting, representing Gaumont, Ideal and W. and F. (not members of the K.R.S.), was present, and expressed on behalf of those three companies unqualified support to the K.R.S. attitude."

Sir Gordon Craig, a director of the Co-operative Society, who attended the meeting as a member of the K.R.S., declined to be interviewed upon the subject.

Comyns Carr, K.C., when informed of the terms of the K.R.S. statement, made the following comment:—

"Having regard to the statement made to you by the K.R.S., it appears they have deliberately refrained from taking up the challenge which I issued to them when I expressed the opinion that their previous resolutions had no reference to this Society.

"In any case this Society would not allow its actions to be in any way interfered with by any resolutions which might be passed by the K.R.S., but in so far as we pay any attention to such matters at all, we shall continue to assume that the resolution has no application to our Society.

"But whether or no the K.R.S. intend their resolution to apply to us, we shall continue, as we are now doing, to enrol the independent exhibitors of this country in our Society, knowing full well that against the united front which these exhibitors are presenting, a boycott by the K.R.S., even if attempted, would certainly end in failure."

Sound Equipment Worth £123,000

In the House of Commons yesterday (Tuesday), Sir George Hamilton asked the President of the Board of Trade whether he could state the value of electrical machinery imported into this country since the beginning of the year and, separately, the value of electrical equipment used in cinemas.

Mr. Runciman, replying, said the total declared value of the imports of electrical machinery and parts thereof into the United Kingdom during the 10 months ended October, 1931, was £1,303,000. Imports of electrical equipment for use in cinemas are not separately recorded in the trade returns of the United Kingdom, but, according to the official export returns of the United States, the value of the exports of motion picture sound equipment from that country to the United Kingdom during the first eight months of 1931 was £123,000.

C.E.A. Confidence in "Bioscope"

West Lancs Resolution

Film Reviews—"Truthful and Courageous"

"Some people are under the impression that the renters are behind the Trade Press; it is evident they are not behind The Bioscope," said Chairman Atroy at the West Lancashire C.E.A. meeting yesterday (Tuesday) afternoon.

Will Onda had asked for information as to trade papers which were subsidised by the renters.

The Chairman said he could not say, but there was one paper which was freely stating what it thought.

Mr. Hargreaves said he had noticed a diminution in certain renters' advertisements in The Bioscope.

He commended The Bioscope Film Reviews and spoke highly of the courageous way in which this paper told the truth.

Although members received the *Cinematograph Times* in the normal course of events, it was better for exhibitors to have another paper, especially one containing frank film reviews, as no one could possibly attend all trade shows.

The meeting unanimously passed a resolution of thanks to The Bioscope.

British Films Only

Sydney Theatre's Drastic Decision

(From Our Australian Correspondent, Lindsay Endean)

Another "first" concerning filmatic Britain goes the way of a Sydney theatre on an idea just brought into being. At the Lyceum, one of the main extended season houses, under the control of Union Theatres, a policy has been introduced which means that English-made "talkies" will be the sole medium of entertainment. The slogan is "British Voices for British People," and the idea was prompted by the consistent success of product put in between seasons of American stuff. On the results of the first bill, which comprises "Dreyfus" and "The Stronger Sex," it looks as if the experiment will turn up trumps.

Incidentally, "Dreyfus" has surprised by the wide appeal it has made and has attracted splendidly at the box-office.

* * *

Still to harp on firsts. A suburban exhibitor, evidently to a level where one tries anything once, decided to put on an eight-feature bill in order to attract custom! Inviting potential patrons to "come early and bring their lunch," charges of 1s. 6d. and 1s., with children half price, were made.

Of course, he packed his 2,000-seat house, and I don't think anyone will dispute his assertion that this was the first time such a programme had been offered in any theatre in the world. The show started at 10 o'clock in the morning and went merrily on until somewhere around midnight.

* * *

As previously reported, the N.S.W. showmen made application for relief on gear payments to Parliament, the appeal being given decidedly sympathetic consideration.

A Bill has been passed spreading the payments for sound equipment over a period of 10 years, instead of three, as is now the general rule. The Bill does not aim to remove any payments or reduce the amount due, but it makes the position considerably easier.

* * *

In the State of Queensland suburban exhibitors, irked at the free-gift and concession tickets schemes being worked by city managements, while they are held strictly to a minimum admission charge of 1s., threaten trouble. It is stated that if the renters make admission price stipulations, a part of next year's contracts week-night showings would be cut out and bookings made for Saturdays only. It is asserted that it is impossible to get payable business on week-nights at the 1s. minimum.

* * *

The first two Australian-made "talkies" from Harwood Productions have made a promising start on their initial public showing in Melbourne. Titled "The Spur of the Moment" and "The Isle of Intrigue," the features get the company off to a nice start with fine promise for the future.

Union Theatres are well ahead with the "talkie" version of "On Our Selection," and Efftee Productions likewise are finalising matters for an early showing of their original effort. Perhaps the most ambitious plan yet formulated locally, Efftee's policy takes in the supply of a full programme, features, shorts, and general interest novelty films all coming within the ambit of present activities.

Sol Newman P.D.C. Chief

Giving Effect to Merger

Ambrose Dowling, foreign manager of the newly combined R.K.O.-Radio and R.K.O.-Pathe organisations, announces that Sol G. Newman, present managing director of Radio Pictures, Ltd., will also be in control of the distribution of the P.D.C. (R.K.O.-Pathe) Pictures in the United Kingdom.



S. G. Newman Reg. Smith

Mr. Newman is also joining the board of Radio-Keith-Orpheum, Ltd., of London, which company controls the Leicester Square Theatre.

Mr. Newman arrived in London on Friday, after a short visit to U.S.A.

New Paramount Production Plans

Joinville Studios to Continue

(From Our French Correspondent, Georges Clarriere)

Paramount's French production programme has been fixed by Sidney R. Kent, following the schedule outlined by Robert T. Kane, for the season 1931-32—that is to say, till September next. The actual number of full-length films is not determined, but these will be produced at the rate of about two or three per month. These films will be made in French, Spanish and German, and will give employment for artists of each nationality. During the same period from 25 to 30 short subjects will be made. Amongst the chief producers will be Louis Mercanton, Leo Mitler and Adelqui Millar. At the present time Alfred Savoir (author of "The Grand Duchess and the Waiter," which is now being made by Paramount at Hollywood, with Maurice Chevalier), chief scenarist for Paramount (Saint-Maurice), is working on scripts of "Anna Karenina" and "Resurrection," which are shortly to be put into production.

Union Sonore Meeting

The Union Sonore Europeenne, of which concern THE BIOSCOPE was first to give details, has just held an important board meeting, at which the capital was raised to 24,000,000 francs. The first directors were named in our issue of October 14th, since when a special commercial committee has been formed within the company. On this committee are stated to be Calman Kaplan, Paul Eisner, George Paget Walford, Jeremiah Lyon and Malcolm Douglas Lyon. One of the first considerations will be the application of the Goldschmidt patent "membrane" for sound film loud-speakers and for ordinary wireless purposes. As already stated, the Zaharoff financial group, Union Economique Europeenne (of which M. Kaplan is a director), is directly interested in the Union Sonore, the movements of which the trade here is watching with interest.

Pathe-Natan's "Boot Polish King"

Those who saw "Le Roi des Resquilleurs" ("The King of Gate-crashers"), featuring Georges Milton, will have an idea of the style of "Le Roi du Cirage" ("The Boot Polish King"), which Pathe-Natan has just presented with much success at the Moulin-Rouge. The scenario is by René Pujol and the producer of the film is Piere Colombier, and is written round Milton. As a popular attraction, with full sound and music effects (R.C.A. Photophone recording), this film is likely to have a long pre-release run in Paris.

Exhibitors Fear E.T. Increase

Heavy Taxation Already Breaking Industry

(By Our Berlin Correspondent, Fritz Mann)

An alarming report is being spread through the German trade that Entertainments Tax is not to be decreased, but may even be raised. The reports are based on authentic information. It is said that at the next meeting of the German Municipality Corporations proposals in this direction will be considered. Should an increase really be decided upon, it would reveal an official contempt for the German film industry, which has been carrying on a desperate fight, in which the existing Entertainments Tax has brought it to the verge of distraction.

* * *

The well-known Viennese producing and renting firm Sascha-Films, whose enormous liabilities nearly involved complete failure, may perhaps be saved. A financial group is said to intend to reorganise the concern.

* * *

Klangfilm, together with the technical firm Zeiss-Ikon (Dresden), have brought to the market a casket talker apparatus. An exceedingly practical camera, combining sound and picture shooting, will no doubt soon play a great part in talker production outside the studio.

* * *

In spite of bad economical conditions, the German apparatus firm Nitsche-A.G. can pay a 20 per cent. dividend for the last year.

More Exhibitor Returns Queried

Legal Redress Considered by K.R.S.

The Joint Investigation Committee met on Thursday last, when further consideration was given to three cases which had previously occupied the Committee's attention. In one of these cases satisfactory explanations had been given, with the result that the Committee recommended the K.R.S. to withdraw the advice already tendered to its members.

Four new cases were considered, in which serious irregularities had been detected. In two of the cases recommendations were being made to the K.R.S. that it should advise its members not to entertain any further contracts with the exhibitors concerned, and in the others explanations were requested pending any decision. Legal advice as to possible proceedings in one of these cases is also being obtained.

The Committee desires to draw the attention of exhibitors to the necessity—consequent upon the alterations in the Entertainments Tax arrangements—for them to see that an effective system is instituted, if this has not already been done, as will ensure the cancellation of all tickets issued to patrons entering their cinemas and also the provision of complimentary tickets. The Committee also suggest that in their returns to renters, exhibitors should give the serial numbers in addition to the actual numbers on all Government tickets issued.

Mark Ostrer Wins Will Evans Cup

New S.G.S. Medal Competitions

Forty-six members of the Screen Golfing Society played for the Will Evans Challenge Cup at Stoke Poges on Sunday. Mark Ostrer won, 4 up, J. Betts being second, 1 down.

This cup was presented to the old Film Golfing Society by Will Evans, and was transferred to the Screen Golfing Society upon its formation.

Beginning on December 6th, monthly medal competitions, for both seniors and novices, will be played at Stoke Poges on the first Sunday in each month. The winners of both sections will receive a silver spoon provided by the Society, which will qualify him for the final at the end of the year for a gold spoon.

Soviet Film Losses

The Soviet Film Industry has closed the past year with an enormous deficit. The costs of film productions were over 1,500,000 roubles in excess of that calculated. To that sum must be added great losses by decreased takings. On account of losses only 63 per cent. of the feature productions and 77 per cent. of the educational films planned are to be realised.

R.K.O. Financial Bombshell

Capital Reorganisation Imminent

Frank Circular To Stockholders

A disturbing feature in the Wall Street entertainment market is the statement issued by the Radio-Keith-Orpheum Corporation. This company is planning a capital reorganisation to meet maturing short-term obligations, which is opposed by minority stockholders.

In calling a meeting of shareholders for December 12th, the Corporation frankly intimates that stockholders must subscribe to the proposed debenture issue " if receivership is to be avoided."

Stockholders who fail to subscribe to the debentures are likely to lose three-quarters of their stock, while those subscribing will receive one-quarter of new stock free, the remaining three-quarters being tied up for three years.

The General Electric and Westinghouse are also interested in the company through the Radio Corporation, and it is therefore useful to note the share prices ruling in New York yesterday at five o'clock in comparison with quotations as recent as October 30th :—

	November 17th	October 30th
R.K.O.	2¾	7⅝
Radio Corporation	8⅞	13
Westinghouse	40⅜	45—47

U.S. Major Producers' Economies

R.K.O.-Pathe and Paramount Personnel

(By our New York Representative, Ernest A. Rovelstad)

Plans for consolidation of the R.K.O.-Radio and R.K.O.-Pathe exchanges are practically set, as the latest development in one of the two outstanding events of the past week in the field of major company changes.

The Radio-Pathe amalgamation, an important move in which consolidation of production forces was the first step, was at least paralleled in trade interest by the entrance of John Hertz, Albert D. Lasker and William Wrigley, jun., into the Paramount Publix set-up.

Possible economies estimated at a million and a half were said to be the governing factor in the move toward merging the exchanges in the Radio-Pathe merger.

The production phase brings David O. Selzuick into the picture in a dual capacity. As executive vice-president of Radio Pictures he will have personal charge of all productions bearing the Radio trade mark, while as vice-president of Pathe he will coordinate the production facilities of the two studios. Charles R. Rogers continues as R.K.O.-Pathe vice-president in charge of production, said Hiram S. Brown, chairman of both companies. As for William Le Baron, at present production head for Radio Pictures, it is understood that he will be in charge of a unit, and will make six or seven specials. The scenario departments already have been consolidated.

Tremendous importance is seen in the changes on the Paramount Publix directorate. For one thing, on Wall Street it is pointed out that millions in additional capital will be made available by the infusion of the new blood.

In the next six months, these observers noted, Paramount must pay out approximately ten millions in repurchase of stock given as purchase price of theatres three years ago with a guarantee of redemption at $85 a month.

Another development seen is a further strengthening of Sam Katz's position in the organisation. It is generally understood that Katz was a factor in bringing this important trio into the directorate, though, of course, in the background is Kuhn, Loeb and Co., Paramount bankers, known to be in complete accord with the movement.

Hertz, Lasker and Wrigley all have been associates of Katz in earlier business activities. Hertz, the new chairman of the finance committee (William H. English becomes chairman of the board of directors), backed Katz in the formation of Balaban & Katz theatre circuit in Chicago in 1914 and 1915. Hertz financed the Riviera, Uptown and Chicago theatres in Chicago, which, as part of the B. & K. circuit, set the standard for de luxe theatredom.

Lasker is internationally known as the chairman of the United States Shipping Board during the war, and is chairman of the board of Lord, Thomas & Logan, advertising company. Wrigley is, of course, the " chewing gum king," but he also has been interested in theatre development.

U.S. Profits Tumble

PARAMOUNT PUBLIX CORPORATION estimates its consolidated net profits, including earnings of subsidiaries, at $7,293,000 for the nine months ending October 3. The earnings equal $2.32 a share on common stock against $4.60 for the corresponding period last year, when total profits were nearly 100 per cent. higher —$13,546,000.

* * *

RADIO-KEITH-ORPHEUM reports a net of $622.39 for the first nine months, as compared with $2,458,048 in the corresponding period last year. The last quarter this year registered $583,636 loss as against $1,006,437 profit in the quarter last year.

* * *

LOEW'S and subsidiaries recorded a net profit of $13,484,768 for the year ended August 31st. Last year's total was $17,036,705

TALK OF THE TRADE

Royal Commission?—C.E.A. Branches Support "Bioscope"—R.K.O. Surprise—Radio and P.D.C. in Prospect—Chaplin "Lighting" the Way—Souls, Cookery and Airships!

FARADAY HOUSE,
November 18, 1931

Co-op. May Precipitate Royal Commission on Films

All the trade gossip has this week finished up on the Co-operative note; it is no exaggeration to say that the new Comyns Carr move has precipitated the most sensational situation in the film trade history of Britain. Every independent exhibitor, whether or not he agrees with the principle of the Co-op., is vitally interested. Large numbers of independent theatre owners have expressed privately their views on the Co-operative Scheme, and in nearly all instances where they prefer anonymity they are in agreement with the proposals. Others feel they cannot sacrifice direct control over their own programmes, while still others expect a prolonged legal struggle to hamper the operations of the new Co-op. I can say definitely, however, that if the proposals of the Film Industries Co-operative Society did not go through, the inevitable result would be the immediate appointment by the Government of a Royal Commission to inquire into the whole of the circumstances surrounding and affecting the British film and cinema industries. As THE BIOSCOPE first hinted on September 17th, this inquiry is almost certain to arise soon or later. Must it be precipitated?

Why Not a Peace-maker from U.S.A.?

Above all things at this time, Sam Eckman's appeal for harmony in the trade should be heard. That does not mean peace at any price, but peace by amicable settlement. It should not be beyond the wit of our trade leaders to clear away some of the bitterness which has lately clouded Anglo-American film trading relations. British exhibitors want the best American as well as British films available. But their only object in booking any films at all is that they get a little profit out of showing them. Cannot America send over a big man to restore confidence, and cannot the big men already here at the behest of America try to understand that in Britain it is wise to go so far and only . . .

Splendid Support For "Bioscope"

In these days of kicks and curses it is a pleasant change to hear that at the exhibitors' meetings up and down country highly appreciative speeches are being made concerning BIOSCOPE policy. Exhibitors are vitally interested, because they appreciate that THE BIOSCOPE has upheld a fair standard of comment on trade affairs. Often we have criticised C.E.A. policy, and we shall doubtless do so again. But if we needed an assurance that our hold on the independent exhibitor is greater to-day than ever it was, the history of the past two weeks would provide it.

West Lancs —And Brum!

Yesterday James Atroy and his fellow members of the West Lancs Branch passed a resolution of thanks to THE BIOSCOPE, at the same time paying tribute to its impartiality and the value of its film reviews. This Branch is open to Trade Press representatives, so there was no attempt in this case to emulate the unworthy example of the Birmingham Branch. Here, also, so I am informed, certain members made reference to our independence, but the official report issued by G. H. Tyler, A.S.A.A., the Branch Secretary, contained no mention of such remarks, although his report did contain a paragraph dealing with the future prospects of the *Cinematograph Times*. It is as embarrassing to us as it is to certain members of the C.E.A. to hear these glowing tributes; but evidently while we enjoy the embarrassment there are others who do not. However, truth will out . . .

R.K.O. Crisis And Its Possibilities

Quite a number of alarming possibilities are suggested by the present slump in certain American film stocks. R.K.O., for instance, have dropped heavily and there are further unpleasant signs detailed on another page that a proposed financial reorganisation may lead to disruption among the shareholders. In a special circular they are solemnly warned that unless they subscribe to the proposed new debenture issue it may be difficult to avoid a receivership, and present stockholders may lose 75 per cent. on their holdings. Exactly how far this R.K.O. crisis will react is difficult to foresee; one hopes it will be solved before more serious complications ensue. But it may easily affect considerably a large number of concerns, including Radio Corp. of America and Westinghouse, whose stocks are already falling in sympathy. Then more indirectly plans for the new Radio City—recently boosted here by Roxy—may be affected. These are tremendously ambitious, as everyone knows, and present tendencies are not exactly conducive to firm confidence in almost Utopian dream-palaces such as the Radio City outlined by Roxy.

Radio This Side

On this side, Radio Pictures and the R.K.O. theatre are unlikely, I imagine, to be seriously affected in any direct way Radio executives here will possibly be concerned only in so far as the financial rearrangements may affect studio policy and so possibly lower the standard of quality of the company's output. At a time when R.K.O. has just recognised the need for a bold policy of star-building, it is particularly unfortunate that the axe should fall so heavily upon the R.K.O. and Pathe production organisations. Particularly unfortunate if the ultimate result should be a set-back in the general standard of the Radio product, which, frankly, has not been anything in advance of legitimate expectations raised throughout the trade when the company first opened up in such a large way this side.

P.D.C.'s Future

Speaking of Radio brings me to the news that Sol Newman is taking over control of P.D.C. At present details are not available and information is hazy. Whether the change is likely to prove a sweeping one or not remains to be seen. I feel sure that the many exhibitors who have had dealings with P.D.C. will hope that it is not. In any case, hundreds of people in the trade will hope with me that Reg. Smith, who for the past 18 months has guided the affairs of P.D.C., and who has put over their product to fine effect, will not be lost sight of in the organisation for which he has done so much. He is a courteous and able fellow; an Englishman, and although I have not always agreed with him, a gentleman.

S. F. Is Back

Glad to welcome back to Wardour Street S. Frank Ditcham, the Universal chief, after his recent severe illness. He comes back less an appendix, but possessed of a renewed vigour and confidence in the product which he is just now getting over.

Good for Damen —and Warners

Dillon Damen, who has succeeded Leila Stuart as advertising and publicity manager for Warner Bros., points out that he starts with his company at a time when they have no fewer than four pictures running at successful pre-release theatres, including "The Star Witness" at the Regal, which I am pleased to regard as the best gangster film ever sent over from America, and "Alexander Hamilton," playing at the Marble Arch Pavilion. In spite of the fact that the George Arliss of "Alexander Hamilton" is by no means as attractive as the George Arliss of "Disraeli," Max Milder should be well satisfied with the extended West End run that this picture has had. I doubt, however, whether it will go over as well with provincial exhibitors as any of the previous Arliss pictures. "Side Show," the other Warner pre-release, is a Winnie Lightner circus story and is helping over the heavy politics of "Alexander."

Why Not?

I hear that certain renting executives are on the look-out for authentic figures relating to American imports and possible earnings in this country and the amount paid by certain concerns in income tax. Now what can they hope to do with such information? And in any case why not get it through the K.R.S.?

Chaplin Gets Off Light

Lady Astor, M.P., is, as everyone knows, a great public figure in Plymouth. She is also one of Charles Chaplin's personal friends. Last Sunday, at Lady Astor's invitation, Charles Chaplin spoke to over 10,000 people at a Seamen's Harvest Festival meeting, conducted from a lorry on the Plymouth quay. Charles Chaplin, with characteristic versatility, seems to have suggested pretty effectively to the Plymouth populace that if there were any "lights to shine before men," they might as well be his "City Lights"; the result was a huge crowd at the local Regent Theatre. Charlie, on the other hand, got caught in the crowd and, as though overtaken by swift retribution, had to take refuge in a chandler's shop. He should worry: it might have been a blacksmith's, with a very large furnace.

A Soul Before Mortals

"The Soul of Jennie Pearl" left its shell and wafted towards the heavenly heights of Golders Green: soothed by the sweet music of Orpheus (or thereabouts) it hovered and

hovered and hovered before the seat of human judgment. Anthony Asquith might have been waiting to hear, but the theatre manager had heard and had departed from his temple, presumably in search of sackcloth and ashes. Meantime, the crowd clapped—monotonously clap . . . clap . . .—as they always clap on those solemn occasions when, with slowly measured tread, some great dignified person strolls across the stage of life. " The Soul of Jennie Pearl " flitted back again to its shell, and may presumably emerge reincarnate and again renamed.

Universal Cookery
For Hungry Exhibitors ?

There is always room for a little humour, and this week's prize effort comes from young Dave Bader, Universal exploitation specialist. He sends me a fat book said to contain 1,000 tested and inexpensive cookery recipes. I wonder how this will help exhibitors—hungry and cold as they are. Of course, it is called the Universal Cookery Book. First section of the book deals with soup : we all know what soup is in these days ; only some of us go in for thin soup and others for the thick : the flavour's much the same. I thank Dave Bader, and now I'll mark the section headed " trifles," hoping for the best. If and when the kitchen has no further use for a cookery book of any kind I call on Dave for the trifle.

R 100
Opportunities Gone West !

When the placards broke out with the news on Monday that the R 100 had been sold, I said to myself immediately : " Ah ! Jeffrey Bernerd has bought it for his next trade show ! " Although the news bulletins proved me wrong, I still feel that he has—for the first time on record—missed an opportunity for exploitation. Herbert Wilcox too. Just imagine a press view of " Mischief " projected from the gondola of the R 100, using Hampstead Heath as " the screen ! "

OBSERVER

Winacour Theatre Changes

The Plaza, Tottenham Lane, Crouch End, N.8, has been acquired from the Percy Winacour Film Corporation, Ltd., by B. Sampson, with L. Freeman (the former manager) as general manager.

Mr. Freeman, who has been in the trade for a large number of years, is a " live wire." Other theatres which he has managed include the Playhouse, Cambridge ; the Empire, Grays ; the Rialto, Coventry Street, W. ; the Invicta, Chatham ; the Pavilion, Poplar ; and the Furby Theatre, Winnipeg, Canada. While in Canada he was the secretary of the Manitoba Moving Picture Theatre Owners' Association, with headquarters at Starland, Winnipeg.

" The Plaza," Crouch End, is a Western Electric house, and was one of the first for a big area to go " talkie." It was reopened as " The Plaza " in December, 1929, and has since been highly successful.

1814 House Takes W.E.

Woolwich Empire is another legitimate to go over to " talkies," and has signed up for Western Electric. The Empire is one of the really old houses. Built in 1814, it was originally the Theatre Royal.

The house is managed by Albert Bacal, late of the Dominion, Walthamstow.

The new Dominion, Hounslow, is another house shortly to have Western Electric.

SPEAKING PERSONALLY

Dillon Damen has been appointed publicity and advertising manager of Warner Brothers' Pictures, Ltd., in succession to Mrs. Leila Stewart. Mr. Damen had several years in free lance film and general commercial advertising and publicity, and then helped to found "The Book Society," under the chairmanship of Geoffrey Hudson, of which he became the first general manager and in charge of publicity. He subsequently joined Fox Films as assistant publicity manager and office manager, and, later, went to Universal, with whom he handled advertising and publicity under J. Leslie Williams.



Dillon Damen

Ronald C. Baker, assistant manager of the Palace Theatre, has left Luton to take over the management of the Picture House, Harborne, another of the Gaumont-British chain. In the 20 months since he came to Luton, Mr. Baker has undertaken relief duty in several other parts of the country. Mr. Baker has worked in close co-operation with the manager, Mr. Leslie C. Rogers, and the good wishes of his friends at the Palace were expressed in the form of several gifts.

G. P. Elcocks, from the West End Cinema, Birmingham, succeeds Mr. Baker at the Palace, Luton.

H. E. Jayne has succeeded Lorrie Webb as general and publicity manager of the London Pavilion. Like Mr. Webb, Mr. Jayne is an Australian, and has had a long experience of showmanship in the Commonwealth. He has until now been understudying Mr. Webb at the Pavilion.

Clarry Waight, who has been with Radio since the inception of the firm, has taken over the Hampshire territory, consequent on the splitting up of the South Coast territory.

Ken Isaacs, who has been with Warner Bros. for the past four and a half years, has joined Radio to represent them in Kent and Sussex.

Luther Wilks, who for over 16 years has been manager of the Thornton Road Picture House (now the Tatler Picture House), Leeds, has retired, although he is to continue as secretary of the Cinema Forum (Bradford), Ltd.

J. A. Willett, until recently manager of the Burlington Cinema, Liverpool, is now representing Cinema Displays, Ltd., of London, in the Liverpool, Cheshire and North Wales area.

Fred A. Kay, booking manager for the Northern Theatres Co., Ltd., is relinquishing the subsidiary position of manager of the Palace Tudor Cinema, Rochdale, and is about to transfer to the headquarters of the company at Halifax. He will continue to book the programmes for the six cinemas in the circuit. Mr. Kay, who has been manager of the Palace Tudor Cinema since 1917, is chairman and one of the founders of the Rochdale and District Managers' Association.

Councillor T. L. Harrold, a prominent member of the C.E.A., has been elected to the Aldermanic Bench of the Islington Borough Council. Alderman Harrold has been a Councillor for Islington from 1912 to 1919, and from 1922 right up to the present time. He was also Mayor of the Borough for the year 1926-27. He was re-elected Councillor at the last Borough Election and made an Alderman on November 9th.

T. A. Adams has recently severed his connection with A.B.C. Mr. Adams was originally manager at the Assembly Rooms Cinema, Bath, and when the A.B.C. acquired this house he was appointed supervisor of the Western area for that company.

Frank Jolly, for nine years manager of the Grand Theatre, Birmingham, was the recipient at a function at Tony's Ballroom, Birmingham, on Friday evening of a testimonial in recognition of his services. Many Birmingham and theatrical friends of friend Jolly contributed to the fund, and a substantial cheque was handed over.

L. Owen, who resigned from M.-G.-M. recently to join Universal, has relinquished this appointment and taken up a position on the sales staff of the Birmingham office of Pathé.

C. Josephs, Ideal's Birmingham representative, last week became the proud father of a daughter.

Harry York, who has managed the Elite, Bordesley Green, has during the past week succeeded J. S. Collett in the management of the Adelphi, Hay Mills, Birmingham. He has been in the entertainment world from his youth up, his father being the proprietor of several halls in the Lancashire district. He is a native of St. Annes-on-Sea and was formerly general manager of the Savoy, Blackburn, and the Olympia, Darwen.

B. Carre has succeeded Harry York in the management of the Elite, Bordesley Green, Birmingham. He is well known in the Glasgow area, where his father is actively associated with the industry.

L. Fife, Fox's Nottingham and Derby representative, met with a serious motor accident at the beginning of the past week and is now in hospital at Matlock. His many friends in the industry will wish him a speedy recovery.

G. Beresford has joined the operating department of the Lyric, Foleshill, Coventry. He has had much experience on the operating side, and is well known in the district, where he has from time to time done a considerable amount of relief work.

J. A. Stevenson, licensee and manager of the Lyric, Foleshill, Coventry, is an old-timer in the trade, having originally entered the profession in 1910, when he was associated with Councillor G. H. Barber at Tunstall. Later he was at the Palace, Biddulph, which he resigned for an appointment at Stanford.

T. Gribble, who succeeded Charlie Pindar as manager of the Palace, Wednesbury, is resigning from the Wood Circuit to join the circuit controlled by C. Deeming, of Coalville, where he will have the management of the Picture House, Cannock.

C. Lane, who has been manager at the Grand Theatre, Byker, Newcastle-on-Tyne, for some time past, has been transferred to the New Westgate Cinema, Newcastle, in place of Percy Gibson, who has taken over the management of the Palladium, Plymouth.

Financial News and Views

Serious Drop in American Stocks

R.K.O. Financial Re-arrangement

How British Prospects are Affected

("BIOSCOPE" CITY EDITOR)

The security markets for the past week have been remarkably steady, but with narrower fluctuations in prices than of late.

The enthusiasm caused by the overwhelming success of the National Government has been tempered by the cautious tone of the opening speeches in Parliament.

Further, the financial situation in Germany, which is closely bound up with our own, still causes considerable anxiety.

However, sterling exchange has remained fairly stable on the basis of $3.75-80 New York, and our gilt-edged securities have held their prices quite well.

British industrials have been well maintained, but there is a tendency for the public taste to become more selective, and the general advance of the last few weeks has not been continued.

The effect of the depreciation in sterling, and the imminence of anti-dumping measures, have been taken more closely into consideration by investors in Industrials, and it is these points, with their consequent effect on the country's industries, that have interest for the luxury trades, which, of course, includes cinemas.

There have been few changes to note in the prices of the leading cinema and film-producing and distributing concerns, as will be seen from the table below.

There has been some demand for the prior charges—Debentures and Preference—in view of the excellent yields offered to the investor who is prepared to take a fair risk.

For instance:—

		Yield %
DENMAN PICTURE HOUSES—		
7% Debentures	at 97	£7 4 0
BRITISH INTERNATIONAL PICTURES—		
8% Preference Shares	at 19/3	£8 4 6

The dividend on these shares is covered eight times by last year's earnings.

GAUMONT-BRITISH—		
7½% Preference Shares	at 17/-	£8 16 0

The dividend on these shares covered four times by last year's earnings.

(Both the Preference issues are cumulative.)

Severe American Set-back

The feature in the New York market has been the severe fall in Radio Corporation and Radio-Keith-Orpheum issues. The Radio Corporation appears to be doing comparatively fair business, judging by the figures recently published. For the third quarter of the year earnings were $17,685 in excess of Preferred dividend requirements. This compares with a deficit of $935,845 a year ago. For the first nine months of the year the comparative figures are:—1931, $52,980 surplus over Preferred dividend; and 1930, $3,029,647 deficit.

Radio-Keith figures, on the other hand, make a very bad showing, the Corporation reporting a net loss of $585,636 for the September quarter, compared with a net profit of $1,006,438 in the corresponding quarter of 1930. It is known that a rearrangement of capital is impending, and further reference appears on page 15.

This rearrangement will involve a new issue and heavy writing-off of existing capital, which, as Radio Corporation is reputed to hold a 25% interest in Radio-Keith, has had an adverse reaction on the shares of the former.

The report of Warner Brothers is further evidence of the heavy falling-off in business in the U.S.A., showing in their figures to August 29th a net loss, before meeting Preferred dividend, of $7,918,000, against a profit of $7,074,000 in 1930.

British Prospects

Such recent reports as have come to hand of the leading British producers and exhibitors, while showing to some extent the effects of bad trade, have not suffered the heavy losses quoted in the cases of the above Americans.

It is true that there are no official figures for the last six months regarding representative concerns like Gaumont and B.I.P., but the cautious dividend policy pursued by these companies prepares us to some extent for further falling-off in profits in the next reports.

LATEST LONDON SHARE PRICES

	Nov. 10 Value (par)	Close Tues. Nov. 10	Close Tues. Nov. 17
A.P.P.H.			
Ordinary	£1	16/9	16/9
ASSOCIATED TALKING			
Ordinary	5/-	1/6	1/6
A.B.C. CINEMAS			
Ordinary	5/-	5/-	4/9
7½% Preference ...	£1	15/7½	15/6
BRITISH INT. PICTURES			
Ordinary	5/-	5/3	5/3
8% Preference ...	£1	18/9	18/9
BRITISH INSTR. PIC.			
Ordinary	10/-	2/3	2/9
BRITISH LION			
Deferred	1/-	-/3¾	-/3⅞
Preference	10/-	3/6	3/6
BRITISH & DOMINIONS			
Deferred	1/-	-/6	-/6
Ordinary	£1	4/9	4/9
BAIRD TELEVISION			
Pref. Ordinary ...	5/-	2/6	3/10½
Deferred Ordinary	5/-	2/1½	2/9
DENMAN PICT. HOUSES			
7% Debentures ...	£100 7%	95	95
Convt. Debentures...	,,	90	89
GAUMONT			
Ordinary	10/-	11/6	11/6
7½% Preference ...	£1	16/9	16/10
GAINSBOROUGH			
Ordinary	£1	9/4½	9/1½
Deferred	1/-	-/7½	-/7½
GENERAL THEATRES			
Preference	£1	8/9	8/6
6½% Debentures ...	£100	70	71
LONDON PAVILION			
Ordinary	£5	£3	£3
MOSS EMPIRES			
Ordinary	£1	18/9	18/-
Pref. 5%	£1	13/9	15/-
P.C.T.			
Prefd. Ordinary ...	£1	15/6	15/6
Cons. Pref. 7% ...	£1	19/-	19/-
STOLL THEATRES			
Ordinary	£1	4/6	5/-
TUSSAUDS			
Preference	£1	25/7½	26/-
Deferred	1/-	5/3	5/-
UNITED P.T. ...	£1	2/-	2/-
7% Debentures ...	£100	67½	67½
UNION CINEMAS			
10%...	5/-	1/6	1/6
Deferred	1/-	-/3 nom.	-/3 nom.

LATEST NEW YORK PRICES

	Close Tues. Nov. 10	11 a.m. N.Y. Tues. Nov. 17
EASTMAN KODAK no par value	$111	106¼
FOX FILMS "A" ,,	$7½	6½
GEN. THE. EQUIP. ,,	$1½	1½
LOEWS INC. ,,	$41⅝	38⅛
PARAMOUNT PUB. ,,	$16	13⅞
*RADIO CORPN. ,,	$13¾	9
RADIO-KEITH-ORPHEUM ,,	$5⅝	2½
WARNER BROS. ,,	$6⅛	5

* These Shares are dealt in in their English equivalent in London.

Radio Corpn. and R.K.O. are now at their lowest levels.

NEW COMPANY

PICTURE HOUSE CORPORATION, LTD.—Private company. Registered November 13th. Capital £21,000. Objects: To carry on the business of proprietors and managers of cinemas, theatres and places for public and private amusements, etc. The first directors are to be appointed by the subscribers. Solicitors: Kenneth Brown, Baker, Baker, Essex House, Essex Street, W.C.2.

Sheridan Loses "Tickets" Appeal

Must Produce on Demand

The question whether cinema proprietors must, on demand from the Revenue Authorities, produce for inspection the halves of admission tickets taken from paying patrons when the tickets are issued from automatic machines in the pay boxes, was decided by a Divisional Court of the King's Bench on Friday. The question arose on appeal by a Revenue Officer of Kilburn, who objected to the refusal of Mr. Bingley, a stipendiary magistrate, to convict Metropolitan & Provincial Cinema Theatres, Ltd., for an offence against Regulation 14 (3) of the Entertainment Duty Regulation, 1921. Victor Sheridan, the chairman of the company, was charged with aiding and abetting.

Sir Thomas Inskip, K.C. (the Solicitor-General), who argued the appeal for the Revenue Authorities, explained that, in some cinemas, tickets (with stamps attached to cover entertainment tax) were issued by hand. In others, automatic machines were used, and from these the number of tickets issued and the tax collected could easily be ascertained. In each case the ticket, as it was taken by the attendant, was torn in half and one part was kept and placed on a string. In the Empire Theatre, Kilburn, owned by the respondent company, automatic machines were used. It appeared that the Revenue Officer called at the theatre and, after inspecting machines, etc., asked for the strings of half tickets. These were refused to him at the time, Mr. Sheridan saying that he could not have his organisation upset. He offered a scrutiny of the tickets later.

Mr. Montgomery, K.C. (for the company and Mr. Sheridan), contended that the Condition limited itself to tickets issued for the purposes of the collection of the tax. The machine was the method by which the admittance money and tax was calculated and the ticket, or piece of paper, was merely issued for domestic reasons.

Giving judgment, the Lord Chief Justice said he was of opinion that the ticket issued from a machine was one used to admit a person to the cinema and came within Condition 20 and could not be differentiated from a ticket of admission issued by hand.

Justices Avory and Humphreys agreed.

The appeal was allowed with costs and the case referred back to the magistrate for conviction.

The Quota Act and "Talkies"

The statutory first meeting of creditors was held on November 11th at London Bankruptcy Buildings, under the failure of Ralph Aaron Solomon, formerly a film renter at Hill Street, Birmingham, and described in the receiving order as formerly of 99A, Charing Cross Road, W.C.

The debtor, now described as a film sales manager, states that his liabilities roughly amount to £1,100 and that he has no assets.

The failure is attributed by the debtor to the Quota Act and to the advent of "talkies" which he could not obtain. The estate was left in the hands of the Official Receiver.

Manager Responsible for Wages

In the Shoreditch County Court, on Tuesday, before Judge Cluer, William Arthur Clarke, of 95, Praed Street, Paddington, sued Mr. Woodman, of the Alexandra Theatre, Stoke Newington, to recover £2 15s., a week's wages in lieu of notice. The defence was that in the first place he was not responsible, and secondly that he had requested the plaintiff to attend on Thursday, September 3rd, which he failed to do.

Judge Cluer held that the manager did not tell the complainant who his principal was, and he ought to have done so. The Standard Cinematograph Properties, Ltd., might have been going into liquidation at any moment. The manager therefore made himself liable to pay this man his wages, as he engaged him. He gave judgment for the plaintiff for the amount claimed, and costs

"Bioscope" Readers' Forum

Open Platform To All in the Trade

READERS of The Bioscope have frequently expressed a desire for the recommencement of our "Readers' Forum," for many years an interesting feature of this journal.

The Editor will be pleased, therefore, to receive from any member of the film industry, or anyone actively interested in its welfare, contributions, however controversial, to this feature.

All letters intended for publication MUST be accompanied by the name and address of the writer and, unless expressly requested to withhold, the Editor will consider himself at liberty to publish names and addresses. If requested, however, a pseudonym only will be used, and the name and address will be treated in strict confidence. Letters should be reasonably brief and, if possible, confined to one specific subject.

EXHIBITOR REPLIES TO JOHN MAXWELL

THE EDITOR,
THE BIOSCOPE.

DEAR SIR,

I feel like tackling Mr. John Maxwell in respect of his letter in The Bioscope of November 4th, where he asserted that an import duty on films was a perfect example of a tax that could not be passed on to the consumer. He should trade in the Free State!

Our Minister of Finance does not like American film methods, and seeing from his Entertainments Tax returns how much money they were taking out of this country, imposed an import duty of 3d. per foot on all positive film coming into the Free State. Was it passed on to the consumer? It was—with a vengeance!

The K.R.S. immediately placed an additional clause on all contracts which called for an extra 15 per cent. on their share or hire fee—a preposterous impost. We in Dublin have gone into figures and find that this 15 per cent. on the first run Dublin *alone* exceeds the extra duty and leaves the renter a profit on the tax, and the impost on all other Dublin and Provincial runs is further clear profit!

I wonder what John Maxwell thinks of this? Have not his own renting companies, Pathe (later F.N.P.) and Wardour, also carried out this imposition?

Yours very sincerely,
TOM J. GOGAN.

The Pavilion, Marine Road,
Dun Laoghaire, Co. Dublin.
November 13, 1931.

PLEA FOR RELEASE REFORM

THE EDITOR,
THE BIOSCOPE.

DEAR SIR,

Hearty congratulations upon that fine statement of yours under the heading "The Price of Independence." Breathing, as it does, the true British spirit, it affords the reader a real thrill. I must confess to a glow of intense satisfaction and to a greater love than ever for The Bioscope, which has been my weekly companion since its initial issue.

This leads me to solicit your championship of a long overdue reform—at least to the extent of publishing my plea on behalf of it. I refer to the stabilisation—or, better still, the total abolition—of the release date system.

If, for reasons beyond my comprehension, it is essential that this system should remain in operation, then it seems to me that fixed and unalterable dates for release should be given to all films intended for public exhibition, and that it should be a *sine qua non* that these release dates should be announced within a certain given period after production of the picture.

This is eminently desirable for publicity purposes alone, as nobody will realise better than you. There should—independent, of course, of West End runs—be no such things as pre-release showings or unfixed release dates. Different release dates for London and Provinces, if you like; but no octopus concern should be able to steal a march on its competitors by showing a film before time; and, in the interests of all concerned—the public not least—everyone should know exactly when each film, large and small, will first be publicly screened.

If, on the other hand, there is no imperative reason for the retention of the release date system, why not dignify the Screen by putting it on a par with the Stage? A stage play has a big success in London: several touring companies may take it out—sometimes even before the London run has fairly settled down; and these touring companies take all the bookings they can get and as soon as they can get them. Why not thus with films? Then, instead of so many good, bad, and indifferent films all becoming due for exhibition on the same date, living for a few weeks, and then disappearing (probably for ever), each film would thrive entirely on its own merits, live as long as possible, instead of making an ignominious exit, and poor films would be shut out almost entirely. In this way, instead of the producers of worth-while material having their capital tied up for months on end, they would be free to take immediate bookings, and as many bookings as possible, spread over as long a period as possible—even booking their first dates long before a production was finished if they felt perfectly safe in doing so. As it is now, many, many films are missed altogether by multitudes of people who cannot get the opportunity to see them; but, if we progressed in the rational manner proposed, the outstanding productions might (independent of the re-bookings which would then be possible), like "Charley's Aunt," "go on for ever"—or, at all events, sufficiently long to give everyone who wished to see them ample opportunity for doing so, and to give their sponsors the utmost reward for their enterprise.

Yours faithfully,
ARTHUR P. BROOKS.

Barton House,
Halstead.
November 8, 1931.

There is undoubtedly a case for Release reform, but independent exhibitors will have to fight if they are to get it. Mr. Brooks appears to overlook the fact that under the Films Act, 1927, films may not legally be booked till after trade show and registration.—EDITOR.

WALTER SUMMERS' SAILORS AND SALLIES

THE EDITOR,
THE BIOSCOPE.

DEAR SIR,

I have read with interest H. M.'s criticism of "Men Like These" in "Box Office Film Reviews" of your issue of November 11th.

All films are made to be shot at by the critics. Here is a film play which the Admiralty authorities have unreservedly accepted; that has the unqualified approval of the majority of the submarine officers of the Admiralty, and of which Rear-Admiral Nasmith, V.C., until a few weeks ago Rear-Admiral Submarines, has called "One of the most wonderful films he has ever seen . . and will make a wide appeal to the Nation and be a great help to British films"; and which Rear-Admiral Backhouse regards as a film "grandly done." Yet your reviewer chooses to doubt the taste of the film; to criticise the conception of the seamen therein portrayed. And why should "Tipperary" not be sung? It *was* sung in the episode that has inspired this film.

May I suggest that it is the conception of the reviewer that is awry?

Yours truly,
WALTER SUMMERS.

British International
Elstree Studios.
November 12, 1931.

For each Rear-Admiral seeing this picture I assume B.I.P. will hope for several thousands of paying patrons, drawn principally from the working people. They have a right to resent endless characterisations of soldiers, sailors, policemen and other workers as hopeless illiterates with mouths like Zeppelin hangars. That is why I endorse my colleague's views. The film could have been made really great with less blatant insistence upon national and patriotic sentiment.—EDITOR.

Paramount Announces Eight

New Production Drive Started

Indicating faith in an early return to business normally, Paramount has marshalled its wide resources and personnel for an aggressive feature production drive, it is made known in a studio statement in which eight new pictures are announced.

Nine features now are in production, four are being edited, and during the present month eight others will get under way.

The new films being started are:—

"The False Madonna," with Kay Francis, William Boyd and Conway Tearle; "No One Man," featuring Carole Lombard; "Shanghai Express," starring Marlene Dietrich, with Clive Brook, Anna May Wong and Warner Oland; George Bancroft in "Through the Window"; "The Goose Hangs High," with Peggy Shannon and Charles Rogers; Maurice Chevalier's "One Hour With You," with music by Oscar Straus; "School for Sweethearts"; and Claudette Colbert and William Boyd in "Uncertain Women."

The New York Studio is now filming "His Woman," with Claudette Colbert and Gary Cooper, and "The Cheat," starring Tallulah Bankhead.

Several important productions are now under way in Hollywood.



Not in the wilds of Africa, but at Wembley Studios, where A.S.F.I. are producing a satire on travel films. These "warriors" are all drawn from London's Black Colony. J. Elder Wills is directing the film, which is titled provisionally "M' Blimey"

On The Elstree Alps

Snowy Scene in "Service For Ladies"

One of the most beautiful settings in the new Paramount British production "Service for Ladies" was kept until last, owing to the amount of floor space required. The scene was the courtyard and buildings of the "Berg Hotel." Some fifteen tons of salt, mixed with various other chemicals, were used for snow effects, and in the centre of the courtyard a huge snow man was built.

To reinforce those of the crowd artists who were not at home with Alpine sports, Alexander Korda had a party of professional sleighing and ski-ing experts to perform on the salt-clad slopes of the Elstree Alps.

Two full-sized horse-drawn sleighs were used on the set, and Leslie Howard, George Grossmith, Benita Hume and Elizabeth Allan were "taken for a ride."

Leslie Howard, who has just finished playing the leading role in "Service for Ladies," will shortly sail for New York. He is to appear in a new stage show which has been specially written for him, and it is expected that he will probably bring the play to London.

Although he has had several Hollywood successes, "Service for Ladies" is Mr. Howard's first British picture.

Ideal's New Comedy Series

A West End Record

Ideal have acquired for distribution in this country a new series of six two-reel comedies. The "Torchy" Comedies, as they are known, have been produced for Educational Films of America from popular stories written by Sewell Ford.

"Torchy" pictures were enormously successful in the silent days, when the leading roles were taken by Dorothy Mackaill and Johnny Hines.

The stars in the "talkie" versions, Ray Cooke (the freckle-faced comedian), Dorothy Dix, Franklyn Pangborn and Edmund Breese, have only been selected for roles in this series after careful consideration. C. C. Burr, who is producing them, was also the producer of the silent versions.

What must constitute a record for any firm was set up by Ideal last week when no fewer than eight theatres were screening Ideal short subjects, a tribute to their outstanding excellence.

The subjects included Ideal Talkomedies, Silly Symphonies, Mickey Mouse Cartoons and Ideal Cinemagazines. The theatres were: New Gallery, Tivoli, New Victoria, Capitol, Astoria, Tatler, Marble Arch Pavilion and the World's News Theatre.

Ufa Spectacle for Gaumont

"Congress Dances"

A contract has been concluded between the Gaumont Company and Ufa whereby the English version of the latter's great musical and spectacular romance, "Congress Dances," will be released in this country by Gaumont.

Lilian Harvey, Conrad Veidt and Lil Dagover have the support in the English version of Henry Garat, Reginald Purdell, Helen Haye, Humberston Wright and a host of other prominent native players. Erik Charell, of "White Horse Inn" fame, directed.

Preparations are in hand for the early presentation of the film in a West End key house. For pictures see Art Section.

Gay Times in "Sunshine Susie"

Delightful Numbers by Abraham

When "Sunshine Susie" comes to Town—and Ideal are shortly to sponsor this Gainsborough musical comedy film—it is safe to assume that Paul Abraham's music will take the town by storm. Abraham, it may be recalled, was responsible for the music for "Viktoria and Her Hussar," but he has written nothing quite so tuneful as "To-Day I Feel So Happy," which Renate Muller sings in this liveliest and sauciest of talking pictures.

The song has already taken Germany by storm, and there is very little doubt that the film, the gramophone and the wireless will help to spread its popularity here.

Another delightful number in this Gainsborough picture, which Victor Saville directed, is entitled "Just Because I Lost My Heart To You."

Renate Muller, one of the stars in Berlin's theatrical firmament, is the "Susie" of a tuneful, sparkling story of commercial life, which is set in the Austrian capital. She plays opposite Owen Nares, with Jack Hulbert and Morris Harvey also in the cast.

Under its original title of "The Private Secretary," this musical comedy has enjoyed a tremendous Continental vogue.

Gainsborough's West End Four

Product Bearing Seal of Approval

A good indication of the quality of the Gainsborough product is given by the number of the company's films which have been showing in the West End of London in recent weeks. At the present time four Gainsborough pictures are enjoying London runs: "Michael and Mary," in its third week at the New Gallery; "The Calendar," in its fifth week at the New Victoria; "The Man They Couldn't Arrest," at the West End Astoria; and "Third Time Lucky," at several West London theatres.

In addition, "The Sport of Kings," "Hindle Wakes," "The Ghost Train" and "A Night in Montmartre" have all been shown to appreciative audiences in Central London within the last month.

BOX OFFICE FILM REVIEWS

✱ Denotes Registered British Film.

"The Hours Between"

Offered by: *Paramount.* **Produced by:** *Paramount.* **Directed by:** *Marion Gering.* **Photographed by:** *Ernest Haller.* **Length:** 5,367 *feet.* **Release Date:** *Not fixed.* **Certificate:** *A.* **Recording:** *Western Electric on Film.*

THE CAST

Jim Towner	Clive Brook
Fanny Towner	Kay Francis
Rosie Dugan	Miriam Hopkins
Tony Bruzzi	Regis Toomey
Hector Champion	George Barbier
Ruby Wintringham	Adrienne Ames
David Melbourn	Minor Watson
Mrs. Dacklehorst	Lucille La Verne
Pat Healy	Wade Boteler

Suitability: Good popular house entertainment with big stellar pull.

Though boasting little in the way of originality, this story is put over with the utmost conviction, is played by a cast, all of whom are gifted players, and contains a wealth of human appeal.

Clive Brook once again has the role of a hard drinking waster, though the character here has the saving grace of being one which demands respect and sympathy.

As Jim Towner, a wealthy New Yorker, he is in love with, but estranged from, his wife (Kay Francis), and finds comfort in the companionship of Rosie Dugan (Miriam Hopkins), a night club dancer. He returns home with her in the small hours, goes to sleep on the settee and in the morning finds Rosie dead. She has been killed by her good-for-nothing husband (Regis Toomey), who is, in his turn, killed by the gang opposing his own.

Jim is arrested, and while at the police headquarters his wife calls to offer what assistance she can. The real culprit is, however, identified by his finger prints, and we leave Jim and his wife happy in their decision to start afresh.

There is infinite pathos in the association of the wealthy man and the high minded dancer, both aware that, though drawn to each other, they have an affection for their respective partners which cannot be denied. It is in the protection of Jim that Rosie loses her life at the hands of a husband who, while protesting his love, is driven to distraction as the culmination of his own worthless life.

The gangster element is put over with vivid realism, the shooting of the man providing a masterly touch.

Kay Francis is appealingly beautiful in the rather small part of the wife. Miriam Hopkins shows amazing versatility as Rosie and rounds off her remarkable acting by her excellent singing. As a fear-haunted and half-hearted gangster Regis Toomey is excellent. The rest are splendid.

The whole of the action takes place between the hours of 11 p.m. and 8 a.m. The superb recording is a big feature.

ANALYSIS

Story and Dialogue	14%	*out of*	20%
Direction	15%	,,	20%
Acting	18%	,,	20%
Recording and Photography	19%	,,	20%
General Appeal	17%	,,	20%
	83%	,,	100%

H. M.

"Heartbreak"

Offered by: *Fox.* **Produced by:** *Fox.* **Directed by:** *Alfred L. Wester.* **Length:** 5,451 *feet.* **Release Date:** *Not fixed.* **Certificate:** *U.* **Recording:** *Western Electric on Film.*

THE CAST

John Merrick	Charles Farrell
Countess Vilma Walden	Madge Evans
Count Carl Walden	Hardie Albright
Captain Wolke	Paul Cavanagh
Count Walden	Claude King

Suitability: Fair second feature at houses where Charles Farrell's name will draw.

Depending greatly on the value of the star for its appeal to the public, this film is not the ideal vehicle for Charles Farrell's very delightful unsophisticated personality.

It is a somewhat conventional story of John Merrick, a youth attached to the American Embassy in Vienna, who makes friends with the young Count Carl Walden, and eventually falls in love with the Count's sister, Vilma.

When America comes into the War, John joins his American flying corps, and lightly gives his promise to Vilma that he will never raise a hand against her brother. An Austrian rival contrives that Carl should go up in his machine to meet John, who shoots the 'plane down and then discovers that he has killed Vilma's brother.

John deserts his post in order to fly over to Vilma and ask her forgiveness, but she, grief-stricken, dismisses him and he goes back to stand his trial and court martial. He is condemned to a term of imprisonment for the desertion, but on his release he easily obtains Vilma's forgiveness.

The story is on stereotyped lines and one of the most interesting characters, the Austrian officer who is John's rival in love, and by his intrigue responsible for the death of Vilma's brother, is allowed to fade out of the story at a point when he might have been of considerable dramatic importance. A little ingenuity of construction was all that was necessary to raise this film well above the ordinary level.

It is hardly well suited to show Charles Farrell to the best advantage, for this very charming young actor, at his best in roles of humble simplicity, has not yet achieved that polish of style and speech essential to one attached to the court of an ambassador.

Miss Madge Evans is pretty and charming, but hardly suggests the Austrian aristocrat, and the lack of distinction shown by the two leading people is particularly pronounced in contrast to the performances of Paul Cavanagh as the jealous rival, and Claude King as Vilma's father, who both suggest the atmosphere of a diplomatic circle.

There are some good flying pictures over magnificent scenery, though these are rather unduly prolonged.

ANALYSIS

Story and Dialogue	10%	*out of*	20%
Direction	15%	,,	20%
Acting	15%	,,	20%
Recording and Photography	10%	,,	20%
General Appeal	15%	,,	20%
	65%	,,	100%

J. H. B.



Greta Garbo in "The Rise of Helga," with Clark Gable. The picture has aroused a good deal of comment and has been re-titled in this country from the U.S.A. title "Susan Lenox (Her Rise and Fall)."

✱"The Perfect Lady"

Offered by: *Wardour.* **Produced by:** *B.I.P.* **Directed by:** *Milton Rosmer.* **Length:** 6,972 *feet.* **Release Date:** *Not fixed.* **Certificate:** *A.* **Recording:** *R.C.A. on Film.*

Betty Amann	Moira Lynd
Reginald Gardiner	Frederick Lloyd
Harry Wilcoxon	

Suitability: For the easily amused.

Some really good talent is here wasted on as insipid a story as may be imagined.

It purports to provide a page out of the lives of Mayfair's bright young things, though to the majority they must appear as distinctly boring.

The development concerns a pretty vamp who, by a generous display of pretty undies, commands the adulation of a Canadian, an English lord and a dude who is engaged to the lord's daughter.

This girl, piqued at the success of the vamp with men folk, masquerades as her maid, and by persistently forcing her attentions on the Canadian eventually wins his affection.

In a final row in the vamp's apartments, the maid gets her marching orders, and the Canadian leaves on the next boat as a protest against her treatment. The two are united when the girl follows, acts the part of pilot to the 'plane he charters, and threatens disaster unless he declares his love.

In handling rather a risque subject in the matter of this heartless little gold digger, Milton Rosmer, who directed, has presented his characters as mildly naughty children rather than worldly-wise members of society. A welter of inconsequential nonsense, which seldom raises a hearty laugh, drags on to what seems to be an interminable length.

Betty Amann, an accomplished actress, is seen at a disadvantage in the role of the vamp, and her petty outbursts seldom appear convincing. Moira Lynd is good as the masquerading maid, and Reginald Gardiner is the best of the male support as an empty-headed member of society. Harry Wilcoxon is stolid as the Canadian, and Frederick Lloyd fairly amusing as the flirtatious lord.

Settings are on very ordinary lines and monotony in interiors are relieved by an obviously "dragged in" visit to the London Zoo.

ANALYSIS

Story and Dialogue	8%	*out of*	20%
Direction	12%	,,	20%
Acting	15%	,,	20%
Recording and Photography	15%	,,	20%
General Appeal	8%	,,	20%
	58%	,,	100%

H. M.

"Partners of the Trail"

Offered by: *Wardour.* **Produced by:** *Trem Carr Productions.* **Directed by:** *Wally Fox.* **Story by:** *G. A. Durlam.* **Length:** 5,623 *feet.* **Release Date:** *Not fixed.* **Certificate:** *U.*

THE CAST

Larry Condon	Tom Tyler
Ruby Gerard	Betty Mack
John Durant	Reginald Sheffield
Sheriff	Lafe McKee
Mary Lopez	Marguerite McWade

Suitability: Where simple adventure stories are appreciated.

It is pleasing to meet with a "Western" in which the interest is sustained by quite good acting and a story with some semblance of originality.

Durant, having escaped from prison, is a fugitive and joins some cattlemen. But the Sheriff is on his trail. At the point of arrest he is rescued by Larry, one of his new associates. The pair escape and become pals.

Durant is anxious to find the man for whose crime he had been wrongfully incarcerated. He suddenly discovers his friend to be the man. Gratitude stifles revenge.

The pair journey on and both fall in love with a stranded actress, employed as a waitress.

Durant wins her affection. The Sheriff arrives on the scene anxious to arrest both men. After a struggle Larry makes a confession which exonerates Durant. He rides away, leaving the lovers together.

Though the coincidence plot is somewhat unconvincing, the adventures and hairbreadth escapes of the two wanderers prevent interest from sagging. The production is noteworthy for realism, and there is much impressive scenery.

As the real criminal ultimately rides away a free man, his guilt is in a certain degree condoned. Tom Tyler plays the part on hectoring lines and proves he can act as well as ride and fight. Reginald Sheffield is excellent as the hunted and rather spineless Durant. There are some satisfactory performers in minor roles.

ANALYSIS

Story and Dialogue	10%	*out of*	20%
Direction	10%	,,	20%
Acting	15%	,,	20%
Recording and Photography	15%	,,	20%
General Appeal	10%	,,	20%
	60%	,,	100%

I. J.

"Alice in Wonderland"

Offered by: *Wardour.* **Produced by**: *Bud Pollard.* **Directed by**: *Bud Pollard.* **Length**: 4,782 *feet.* **Release Date**: *Approx. December* 20, 1931. **Certificate**: *U.* **Recording**: *Western Electric on Film.*

THE CAST

Alice	Ruth Gilbert
Mad Hatter	Leslie T. King
White Rabbit	Ralph Hertz
Queen of Hearts	Vie Quinn
King of Hearts	N. R. Cregan
Knave of Hearts	Pat Glasgow
Duchess	Mabel Wright

Suitability: May prove an acceptable pantomime season booking.

The world-famous work by Lewis Carroll has been all too long delayed in coming to the screen, and it is one which still holds big possibilities for the British producer with imagination.

In this very Americanised version it is apparent that very little money has been expended, and, in consequence, it quite fails to provide an ocular demonstration of the delightful fantasy which the book conjures up in one's mind.

To the adult, whose interest in the book is equal to that of the younger mind, this rather garbled interpretation will prove unsatisfactory. Nor is it likely to interest those children not already conversant with the story. To them it is essential that some explanation should be forthcoming as to Alice's real whereabouts, just how she comes to be there and the fact that the whole thing is merely a dream.

The film opens with Alice's meeting with the White Rabbit, then follows her unhappy interview with the Ugly Duchess, the Mad Hatter's tea party, her introduction to the Mock Turtle and the trial of the Knave of Hearts. The Carpenter and Walrus are conspicuous by their absence.

Ruth Gilbert as Alice looks the part, but spoils the illusion by her American accent. Suitably attired, the others do quite well, the best performance coming from the Mad Hatter.

Recording is variable and photography not on a very high plane.

ANALYSIS

Story and Dialogue	10%	*out of*	20%
Direction	12%	,,	20%
Acting	14%	,,	20%
Recording and Photography	10%	,,	20%
General Appeal	10%	,,	20%
	56%	,,	100%

H. M.

"Local Boy Makes Good"

Offered by: *First National.* **Produced by**: *First National.* **Directed by**: *Mervyn Le Roy.* **Length**: 6,170 *feet.* **Release Date**: *May* 30, 1932. **Certificate**: *U.* **Recording**: *Vitaphone on Film and Disc.*

THE CAST

Miller	Joe E. Brown
Julia	Dorothy Lee
Marjorie	Ruth Hall
Hoyt	Edward Woods

and

Wade Boteler, Edward Nugent, John Harrington.

Suitability: Fair popular house booking where this star is a "pull."

An inconsequential story presents another version of co-educationals' love affairs and petty strife.

Joe E. Brown is the only noteworthy member of the cast, and it is not detracting from the film to say that it is more or less a one-man show.

His performance in the role of a supersensitive and nervous student presents him in quite a new light, and his handling of it substantiates his claim of being an actor of many parts. Besides clowning, he can register pathos with almost devastating effect, and this role gives him ample opportunity.

A rather slow opening introduces us to Augustus Miller (Joe E. Brown), a student of botany whose mind has strayed from his subject sufficiently to allow him to fall in love with the picture of Julia (Dorothy Lee), a girl in another college.

In a letter, not meant by him to be posted, he has lied as to his athletic prowess and the day arrives when he has to prove it.

By accident he is found to be a great runner, but when the real acid test arrives he is found wanting. Afraid of an opponent's threats, and with his heart not in the running game, he refuses to help his college out of a jam.

It is left to Marjorie (Ruth Hall), a girl who loves him, to do the trick. The fact that she does it by applying alcohol sufficiently to make him drunk is absurd, but the screamingly funny race, with the inimitable Joe at his best, is worth the lapse in the story.

The high lights are Joe's introduction to the running track through outdistancing the college's best runner, who is after his blood, and the amusing scenes of the final race.

Dorothy Lee's performance is marred by her nasal accent. A more pleasing personality is Ruth Hall, who plays the part of Marjorie with considerable charm.

ANALYSIS

Story and Dialogue	10%	*out of*	20%
Direction	15%	,,	20%
Acting	12%	,,	20%
Recording and Photography	15%	,,	20%
General Appeal	14%	,,	20%
	66%	,,	100%

H. M.

"The Speed Reporter"

Offered by: *Butchers.* **Produced by**: *Richard Talmadge Productions.* **Directed by**: *Noel Mason.* **Length**: 5,202 *feet.* **Release Date**: *Not fixed.* **Certificate**: *A.* **Recording**: *Western Electric Sound on Film.*

THE CAST

Richard Talmadge	Virginia True Boardman
King Baggott	Gareth Hughes
Edward Lynch	Jacqueline Wells
Lloyd Whitlock	

Suitability: Crude melodrama for second class halls.

Probably apprehensive that the Talmadge stunts are getting stale, the director makes his star the hero of a rambling and highly improbable brother-love story, in which coincidences play a big part.

It is election time and Dick is on the staff of a paper supporting the Mayor, who is father of a fascinating daughter. The young reporter meets her; love and an engagement follow. His brother's predilections for a notorious night club worries him and he remonstrates. Lake, the unscrupulous proprietor, and the Mayor's rival, plans to frame the youth in a murder charge. Dick takes his brother's place and is sentenced to a long term.

While travelling in charge of a police inspector the couple overhear a conversation incriminating Lake. Dick is allowed to escape. He saves his brother when attacked by a ruffian, and, with a red hot iron, extorts a confession. Skilfully lowering a microphone near Lake's window the gangster broadcasts his guilt to the world.

This crook melodrama is padded out with some weakly sentimental domesticity and decorated with thrilling exploits by the amazingly agile star. In the former the hero's mother plays a prominent part. Of the latter the most sensational are a leap from a window to the street below and a dive into a river from a swiftly moving train.

Admirers of Richard Talmadge may feel that his achievements are adequate compensation for the story's shortcomings. He is fairly well supported, Virginia True Boardman being pleasing as the heroine.

ANALYSIS

Story and Dialogue	8%	*out of*	20%
Direction	10%	,,	20%
Acting	15%	,,	20%
Recording and Photography	15%	,,	20%
General Appeal	10%	,,	20%
	58%	,,	100%

I. J.

"The Honour of the Family"

Offered by: *First National.* **Produced by**: *First National.* **Directed by**: *Lloyd Bacon.* **Length**: 5,956 *feet.* **Release Date**: *April* 11, 1932. **Certificate**: *A.* **Recording**: *Vitaphone on Film and Disc.*

THE CAST

Laura	Bebe Daniels
Capt. Boris	Warren William
Tony Revere	Alan Mowbray
Paul Baroney	Frederick Kerr
Mme. Boris	Blanche Frederici
Roszi	Dita Parlo
Joseph	Allan Lane
Kouski	Harry Cording

Suitability: Subtle and suggestive dialogue marks this down as fare for the "smarter class" halls.

Here is a film which, while it often amuses and at times thrills with its melodramatic action, is without a really sympathetic character.

The story, from the pen of Honoré Balzac, that master of satire and sex, is daringly risque, though many of the more indelicate situations are interpreted in disarming fashion by the cleverness of Lloyd Bacon's direction.

He has kept his story moving by concentrating on his chief character, a colourful specimen whose bragging, brilliant sword play and masterful handling of the fair sex is the film's greatest asset.

In this role Warren William, a newcomer to the screen, makes a remarkably successful début. As Captain Boris he arrives at the home of his wealthy uncle, Paul Baroney (Fred Kerr) to save him from Laura (Bebe Daniels), a young adventuress in league with her lover, Tony (Alan Mowbray) to deprive the old man of his fortune.

The arrogant and overbearing Boris forces a quarrel with Tony, a noted swordsman, having carefully misrepresented himself as being cleverer with the revolver than the sword. In the ensuing duel, brilliantly realistic in its presentation and the performances of the antagonists, Tony is killed. Boris follows this up by murdering Tony's second, who threatens his life, and proceeds to win Laura.

Knowing that the last thing his uncle wishes is the departure of Laura, he sends her away, and then obtains from the old man an open cheque as expenses towards finding her. Boris's chauffeur is, however, taking care of her; he joins her and immediately commences his task of taming her in accordance with his earlier threats.

This is the outline of a story which for the most part is a wordy warfare, of a particularly piquant brand between two deadly enemies, who are, nevertheless, drawn to each other. In these sallies the sophisticated patron will find much to entertain.

Bebe Daniels acts with power and feeling in a most distasteful role. When not opposed to those who think contrary to her wishes, she is wheedling favours from an old man who dotes on her and who is prepared to grant her every wish while she sits on his knee clothed in the daintiest of negligée. The role is perfectly played by Fred Kerr, who brings in some delightful humorous touches. Alan Mowbray is effective as Tony.

The mounting of the sets are magnificent and the Austrian atmosphere is well maintained.

ANALYSIS

Story and Dialogue	13%	*out of*	20%
Direction	17%	,,	20%
Acting	17%	,,	20%
Recording and Photography	17%	,,	20%
General Appeal	12%	,,	20%
	76%	,,	100%

H. M.

"Married in Haste"

Offered by: *Radio.* **Produced by:** *R.K.O.* **Directed by:** *Paul Sloane.* **Length:** 7,271 *feet.* **Release Date:** *April* 25, 1932. **Certificate:** *A.* **Recording:** *R.C.A. on Film.*

THE CAST

Mary Brown ..... Irene Dunne
Steve Porter ..... Pat O'Brien
Jeff ..... John Halliday
Elaine ..... Myrna Loy
The Colonel ..... Matt Moore
Aubrey ..... Lester Vail

Suitability: Acceptable booking for indulgent patrons.

It is the lot of the chief characters in this film to marry in haste and repent at leisure.

Had the director been pressed of this urge to get things done this would have made a most presentable film. It has its bright spots, but these are intercepted by such woefully long bouts of inaction, that they are quickly forgotten.

Continuity throughout is poor and often bewildering in the sudden change of locale and a rather meagre story is bolstered up by wisecracks and smart repartee.

Mary Brown (Irene Dunne) and Steve Porter (Pat O'Brien) both receive a raw deal in love, sympathise with each other and later decide to get married. Never a real success, their married life is threatened by the return of their earlier respective lovers, both of whom have been divorced.

But a baby has arrived in the meantime in the Porter family and its presence prevents Mary from leaving her home. Not so with Steve. For what seems an age he carries on with his old love, and even when he finally realises that he loves only Mary, it is unconvincing.

Irene Dunne makes a charming and talented heroine. Pat O'Brien as the somewhat weak hero has a certain effervescent personality, but audiences will need to listen very closely to her exceedingly quick speech. Myrna Loy and Lester Vail do well in the conventional roles of the lovers, and John Halliday is splendid as the guardian angel of the married pair who are unable to appreciate each other's worth.

ANALYSIS

Story and Dialogue	10%	*out of*	20%
Direction	14%	,,	20%
Acting	15%	,,	20%
Recording and Photography	17%	,,	20%
General Appeal	12%	,,	20%
	68%	,,	100%

H.M.

"Dugan of the Bad Lands"

Offered by: *Wardour.* **Written and Directed by:** *Robert N. Bradbury.* **Length:** 5,266 *feet.* **Release Date:** *Not fixed.* **Certificate:** *U.* **Recording:** *Western Electric Sound on Film.*

THE CAST

Bill Dugan ..... Bill Cody
Andy ..... Andy Shuford
June Manning ..... Blanche Mehaffey
Dan Kirk ..... Ethan Laidlaw
Piedro ..... Julian Rivero

Suitability: Fair attraction where cowboy exploits are still popular.

This moderately interesting Western, with usual characters and incidents, is noteworthy for much impressive rock scenery, an atmosphere of desolation and the acting of a clever juvenile.

Bill, a gold prospector, befriends a fatherless urchin. The district is the haunt of lawless men, and smugglers circumvent the Sheriff. Bill and the boy discover him prostrate, having been attacked, and it is decided he shall remain concealed. His deputy is ultimately found to be in league with the ruffians. Bill has much difficulty in proving to the Sheriff's daughter he is her father's friend and her admirer.

The wonderful backgrounds, the witticisms of the precocious youngster and the pertness of the girl sustain the spectator's interest fairly well. In addition to the usual fights, in which villainy is worsted, there are several thrills, including a narrowly averted railroad tragedy, a leap into a raging torrent, also a tincture of pathos.

Bill Cody plays Dugan in pleasing and straightforward style, but the irrepressible Andy competes with him for honours. Blanche Mehaffey is amusing as the spitfire sweetheart.

ANALYSIS

Story and Dialogue	8%	*out of*	20%
Direction	10%	,,	20%
Acting	15%	,,	20%
Recording and Photography	12%	,,	20%
General Appeal	10%	,,	20%
	55%	,,	100%

I. J.

"Lost Men"

Offered by: *Universal.* **Produced by:** *Carl Laemmle, Jun., for Universal.* **Directed by:** *George Melford.* **Photographed by:** *George Robinson.* **Length:** 5,468 *feet.* **Release Date:** *April* 18, 1932. **Certificate:** *A.* **Recording:** *Western Electric on Film.*

THE CAST

Louie ..... Leo Carrillo
Captain Buckley ..... Noah Beery
Millie ..... Mary Brian
Joe Riley ..... Russell Gleason
Proctor ..... Walter C. Percival
Hugo ..... J. Carrol Naish
Jim Buckley ..... George Brent

Suitability: Fair average popular booking where more lurid gangster stuff is still acceptable.

Universal have issued this gangster film as one recommended and vouched for as authentic by prominent American police chiefs, though we suspect their partiality for it is mainly on account of the bouquets it offers them.

It is admitted that they get their man with comparative ease, though he is not of the stuff that most screen gangster chiefs are made. The ruthlessness with which cinema audiences have now, unfortunately, become all too familiar is missing. The film is, in fact, a mediocre offering of its type.

The story opens with a most unconvincing episode in which the captain of police (Noah Beery), in an effort to capture the gangster, Louie Grenado (Leo Carrillo), sends his son among them masquerading as another crook. With but the barest knowledge concerning them, the police chief is soon minus and eager for revenge.

Hearing that Grenado has a son he has not seen since childhood, the chief works things so that Grenado believes Joe Riley (Russell Gleason) a young and very unwilling member of the gang, to be that son.

Joe's girl, Millie (Mary Brian), paves the way for Grenado's deception, and Joe does the rest when, working with the police, he traps Grenado, who is killed.

The best piece of acting comes from Leo Carrillo as the gangster chief, who works under the guise of a sweet manufacturer with charming and pleasant ways. Russell Gleason is also excellent as the terrified youth who eventually chooses to give away his late associates for the prospect of journeying to Florida with Millie. This latter part, played by Mary Brian, is a rather colourless one. Noah Beery is effective as the police chief.

For a purely underworld drama the film is lacking in really big thrills. The settings are convincing and well mounted.

ANALYSIS

Story and Dialogue	10%	*out of*	20%
Direction	15%	,,	20%
Acting	15%	,,	20%
Recording and Photography	17%	,,	20%
General Appeal	12%	,,	20%
	69%	,,	100%

H. M.

Short Product

"CLUB SANDWICH" (*Ideal*). Terry-Toon Cartoon. 507 feet. Release date: Not fixed. Certificate: U. Clever dances, and the gathering of an army. Quite up to cartoon standard.

"ALBANY BRANCH" (*Ideal*). Mack Sennett Talkomedy. 1,792 feet. Release date: Not fixed. Certificate: U. Tom Dugan, Pert Kelton, Alice Mosher. A salesman takes his girl to a party given by his employer. Burlesqued singing and knockabout nonsense.

"POPCORN" (*Ideal*). Terry-Toon Cartoon. 544 feet. Release date: Not fixed. Certificate: U. Acrobatics of nimble and elusive creatures on customary lines.

"TORCHY" (*Ideal*). Comedy. 1,932 feet. Release date: Not fixed. Certificate: U. No. 1 of the new "Torchy" Series with Ray Cooke, Dorothy Dix, Franklyn Pangborn, etc. Resourceful youth becomes office boy to a crook company promoter. Amusing star.

"THE MEAD TRIAL" (*Ideal*). Burns Detective Mystery Drama. 1,027 feet. Release date: Not fixed. Certificate: U. Court scene, showing innocent youth charged with murder. Story unfolded by examination of witnesses. Popular hall appeal.

"FRESHMAN'S FINISH" (*Ideal*). Talkomedy. 1,892 feet. Release date: Not fixed. Certificate: U. Vernon Dent, Jack Duffy, Sally Sweet. Amusing picture of exuberant collegians with motor-boat race; the winning craft being a bath. Charming seascapes.

"FISHING AROUND" (*Ideal*). Walt Disney Cartoon. 684 feet, Release date: Not fixed. Certificate: U. Mickey Mouse goes fishing, accompanied by his faithful hound. The animal descends to the ocean bed and for a time becomes bait. Excellent of its type.

"GIOVANNI MARTINELLI" (*First National*). 658 feet. Release date: Not fixed. Certificate: U. This superb tenor sings only as he can. Real music lovers and his particular admirers will regret his choice of subjects—"Love's Garden of Roses" and "Because"—but, at the same time, still appreciate his masterful voice. In popular houses this is likely to raise the roof.

"THE WOMAN TAMER" (*First National*). 623 feet. Release date: Not fixed. Certificate: U. Billy Gilbert and Esther Howard are the stars, and the former gives a demonstration as how to handle the Amazonian daughter. His efforts prove unsuccessful, but during his attempts plenty of laughs are provided. Popular audiences will appreciate this hearty knockabout.

"IN WONDERLAND" (*Universal*). Oswald Cartoon. 637 feet. Release date: Immediate. Certificate: U. Oswald, with his girl, has a hot time in the land of the ogre, having climbed a beanstalk, as per fairy story, in an effort to find a means to save an old lady against an irate landlord. Needless to say, he emerges triumphant. Like few of its kind, this cartoon has the advantage of telling some sort of story. Draughtsmanship is resourceful and clever.

"LET'S GO TO THE ZOO" (*Butchers*). 813 feet. Release date: Not fixed. Certificate: U. One of the "Talkie Chats" series. Interesting animals in the New York Zoo. Noteworthy for pictures of small and little-known creatures. Excellent anywhere.

"LET'S GO FISHING" (*Butchers*). "Talkie Chats" series. 839 feet. Release date: Not fixed. Certificate: U. Delightful glimpses of deep sea and river fishing.

Wardour in Wonderland

Children at Saturday's Trade Show

The London Pavilion presented a very unusual appearance, with exhibitors and critics arriving in full force with their families for the trade show of "Alice In Wonderland," specially held on Saturday morning in order to permit the children to be present.

On their arrival at the door, all children were met by an array of tables on which gifts were displayed, provided by The Amalgamated Press, Wrigley's, Gibb's Dentifrice and Callard & Bowser.

The children were delighted to hear on the non-sync. their favourite nursery rhymes, followed by a prologue with two clowns doing a twenty-minutes turn.

Congratulations are due to Arthur Dent and the Wardour exploitation department for the exceptionally interesting morning.

At the C.E.A. Meetings

Lively Times for the General Council

Film Industries Co-operative Society States Its Case

Sam Eckman on Co-operation: Propaganda in News Reels

Last week's meeting of the General Council was enlivened by the appearance of the directors of the Film Industries Co-operative Society, Ltd., who asked permission to put their case before the meeting. The members were addressed by A. C. Comyns Carr, K.C., president of the new concern, whose speech was reported in a Special Supplement to "The Bioscope" of November 11th.

Following Mr. Carr's speech, the Council entered a very full discussion on the Society and its possibilities, and though, naturally, unable to commit itself at the moment to any definite line of policy, showed the most extreme interest in the proposals put before it.

After the Society's deputation had withdrawn, Sam Eckman, jun., President of the K.R.S., addressed the members at his own request, making a plea for better understanding between the C.E.A. and the K.R.S.

During the ordinary progress of the meeting the subject of political propaganda in news reels was raised by H. Victor Davis, and, on his motion, a protest was entered against the introduction of controversial political matters to the screen.

THE GENERAL SECRETARY reported that he had received a letter from the organising director—Sir Gordon Craig—of the Film Industries Co-operative Society, Ltd., asking permission to introduce the Executive Directors of the company to the General Council.

It was explained that the Executive Directors of the Society, which was under the presidency of A. S. Comyns Carr, K.C., were W. Evans, J.P., A. T. Bennett, R. C. Morrison, J.P., G. F. MacDonald, J.P., Major A. J. Gale, O.B.E., J.P., and Sir Gordon Craig, and their offices were in Dorland House, Regent Street.

It was agreed that the representatives from the Society be invited to address the Council.

Sir GORDON CRAIG introduced the deputation, after which Mr. COMYNS CARR, K.C., addressed the General Council. (The discussion on Mr. Comyns Carr's statement—published in the special BIOSCOPE Supplement of November 11th—will be found on page 25.)

The PRESIDENT extended the thanks of the delegates to Mr. Comyns Carr for his address, to Sir Gordon Craig and to the other representatives of the Society for their attendance, and stated they would read the documents in regard to the proposed scheme with much interest.

Sam Eckman's Request

The PRESIDENT reported that he had received a letter from Sam Eckman, junr., in which he asked permission to address the Council on the question of trade problems and the Press.

It was agreed that Mr. Eckman be asked to address the meeting.

(Mr. Eckman's speech and the ensuing discussion are reported on page 25.)

Dual Lighting

The London and Home Counties Branch raised the matter of dual lighting of places of public entertainment.

Mr. CROW explained that this was one of the biggest problems facing London exhibitors, and was likely in time to affect members in other parts of the country. He suggested the matter should be referred to the General Purposes Committee for the fullest consideration, and this was agreed.

Sales Managers as Exhibitors

The Manchester Branch raised the question of renters' travellers, sales managers, and agents being proprietors or lessees of cinemas, or booking films for cinemas.

W. H. STEPHENSON, speaking on behalf of his Branch, said:—

"We in Manchester look on this as a serious matter. We find that sales managers are actually the proprietors, or part proprietors, of halls in the country in the Manchester area. What happens is that these sales managers have control of their own pictures, and they put these pictures into the little hall which they have got, to the detriment of the first-run houses in the district. This is a serious menace not only as affects us exhibitors but to renting houses too.

"Two of the largest renting houses in London have sales managers who are interested in at least seven houses each, and they have been letting their pictures go to the small houses in which they are proprietors instead of to the larger houses. Also these people, by virtue of being renters, know what our capacity in our various halls is owing to the sharing terms under which we work, and that gives them an unfair advantage. It is spreading, and we in Manchester call for definite action from this General Council in regard to it.

Becoming a General Practice

"The K.R.S. should be met immediately to discuss this question and endeavour to put a stop to it. It has been tackled privately by a group of renters with a measure of success, but it is becoming a general practice, and is a principle which should not obtain in this trade, and it is for this General Council to take action, and we ask you to do this. There are renters who own picture houses and we are not going to stop that, but an employee has no right to control picture halls and at the same time rent films to exhibitors."

The GENERAL SECRETARY reported that the matter had been referred to the K.R.S. by him, and the opinion had been definitely expressed in his letter to Mr. Hill that exhibitors objected to this practice. He had had a reply from Mr. Hill, and thought sympathetic consideration would be given to this point. In addition to the Manchester Branch complaint he had a similar one from a Scottish exhibitor.

Other delegates gave experiences in different parts of the country, and it was moved by A. B. KING, J.P., seconded by F. W. MORRISON, and agreed:—

"That the matter be remitted to the Joint Standing Committee."

Politics in News Reels

The subject of political propaganda being included in news reels was raised by the South Wales and Monmouthshire Branch.

H. VICTOR DAVIS: "Last Friday this matter was not on the agenda suggested by the officials, and no one had any idea it was coming up at the meeting, but it was raised. One member said his audience booed the film, and he had to take it off and could not show it, and he said he was not going to pay for it. Then other members made similar complaints of audible antagonism to political speeches in news reels. Then I asked every member present—and it was a large meeting—what was his opinion, and every member said he considered it was detrimental to business to have political speeches in news reels.

"I do not wish to say any more except that these opinions were expressed without any lead from any officials of the Branch, and coincide with my own. Considering the state of politics, I think the danger is likely to be increased instead of lessened. We send this protest to the General Council that it might be sent to the owners of news reels."

The GENERAL SECRETARY stated that one member had informed him that he had to cut out the political part of his news reels, with the result that there was very little left to show.

Major A. J. GALE said he was quite unable to show those sections of the news. They cut out all advertising matter, and should do the same with political matter.

H. VICTOR DAVIS moved, H. P. SELWYN seconded, and it was agreed:—

"That we protest against the introduction of controversial political matters on our screens as being detrimental to our business."

American Cinematograph Directors

A communication from the Ministry of Labour in reply to the Association's letter on October 19th, embodying the opinion of the General Council in regard to the employment of American citizens as cinematograph directors in this country, was noted, in which it was stated that the representations would be borne in mind in the event of the department being approached by the British Association of Film Directors.

Insurability of Musicians

In regard to the recent application of the Musicians' Union in connection with the employment of a musician within the meaning of the National Health Insurance Acts, 1924-1928, the Ministry of Labour stated that it had been decided that in this particular case the employment did not come within the meaning of the Act. In regard to the situation generally, it was considered that no ground had been shown for departing from the principle hitherto adopted, whereby in calculating the rate of remuneration 36 hours was normally taken as representing whole-time for this class of employment.

The PRESIDENT said they should regard this ruling as a big and distinctive victory for the Association, and one which they must add to their already great debt to Mr. Ormiston.

M.P.s and Sunday Opening

The following report of the Legal, Finance and Parliamentary Committee was received and adopted:—

"In regard to the Sunday Opening situation, your Committee has received a number of replies from Members of Parliament who have been elected which will prove of the greatest value when another campaign is initiated. Your Committee has also received stereotyped replies from a large number of Members who were confining themselves to the national issue only.

"Your Committee has always considered that the national problem is of the foremost importance, and has avoided doing anything that would hamper the Government in the task before it, or that would be detrimental to the Sunday Opening question by endeavouring to make that a greater issue than it is. Your Committee thinks that the best course to follow would be to let the present Session of Parliament run its course and to consider what steps should be taken in connection with Sunday Opening in the New Year, by which time there will be further information available to guide it in its deliberations.

"Buy British" Campaign

"The Empire Marketing Board has made a request that the Association should assist the 'Buy British' Campaign which will be launched by H.R.H. the Prince of Wales next week, and which is being supported by practically every important body.

"The suggestion which was made to us was not to ask us to make any recommendation ourselves, but to show a trailer which would direct public attention to the fact that a 'Buy British Campaign' was in progress. Your Committee has taken steps to see that there is nothing in the trailer that could possibly be objected to by any of your patrons, and that there should be no reaction to our film situation which causes us to show a very large number of American films. Your Committee accordingly recommends the General Council to advise every member to show the trailer, which will only be some 500 or 600 ft. in length, which will be sent to them."

Paramount's Activities

The report of the Committee appointed to consider Paramount's activities was presented and adopted. A lengthy discussion on the whole question of co-operative booking took place.

The following is the Committee's report:—

"Your Committee has met and considered certain points mentioned in connection with Paramount, which may be summarised under three headings:—

"(1) The proposal that a few theatres should be taken on a second pre-release at a date a few months prior to general release.

"Your Committee is informed that any suggestion of this kind has never been put into operation, because the exhibitors who were approached were not in favour of adopting the scheme.

"(2) That in order to safeguard the position of the Astorias a wider bar would be instituted, which would deprive a number of concurrent runs of Paramount product.

"Your Committee is informed that in this connection there has been no change in Paramount's policy, and that no alteration is contemplated to bring anything of this kind about. Your Committee has also been informed that if any point of hardship arises, Paramount will always be willing to consider any matters brought to its notice by your Committee.

"(3) The theatre building policy of Paramount.

"On this point your Committee is aware that exhibitors have the feeling that it is not a proper course for a producing company to utilise the profits which it makes from its renting business to build cinemas against its customers. Reference has been made to the fact that this is done by British producers, who are allied with large exhibiting interests. The results to the independent exhibitors are the same and equally painful from whichever source they are applied, the only ultimate difference being that the profits in one case remain in the country, whereas in the case of a foreign corporation they go abroad.

"By Combination"

"From the point of view of self-interest, it is

justifiable for exhibitors to take such steps as they are able to obtain by combination to prevent the spread of producer-owned theatres, but no indications have been given to your Committee as to whether there would be any general willingness on the part of exhibitors, particularly in areas where they are not at present affected, to anticipate what may happen in future, and to stop these developments at the present time. If independent exhibitors will not help themselves they cannot expect to get any support politically outside, while it is an accepted orthodox opinion that the country is prepared to encourage the import of foreign capital. It has frequently been emphasised that no Government is prepared to place obstacles in the way of foreign companies bringing their own capital into this country and engaging in competitive business. This line of political thought is known to foreign corporations who are competing, and it is just as well that our members should also know, as it clearly shows them they have either to solve these problems themselves or put up with the consequences.

"Your Committee, however, comes to this general conclusion: that while the independent exhibitors remain so loosely knit together the steady sapping and underm ning of their individual positions is able to go on unchecked, until some particularly glaring case comes to light which really does arouse their resentment. The idea your Committee has in mind is that the refusal of the renters, issued through the K.R.S., either to deal with a co-operative scheme or accredited and responsible booking agents should be disputed.

"Your Committee can quite well see that within a very short time the existence of a considerable number of independent exhibitors—both from the point of view of securing the necessary films and obtaining them at economic prices—will depend on their being able to link themselves up with a co-operative scheme under conditions which will enable them to continue to earn an honourable livelihood. The idea is to apply to this trade the co-operatibe principles of quantity buying which have been in existence for many yaers in other industries and recognised as legitimate means of trading."

Council Discusses the Scheme

"Take the Matter Seriously"

Following the statement of A. C. Comyns Carr, K.C., at last week's meeting of the General Council (a full report of which was published in the Special BIOSCOPE Supplement of November 11th), a long discussion ensued, salient points from which are given below.

H. VICTOR DAVIS said the only thing needed was to pass the report, which showed that the General Council approved the idea of co-operative booking.

Councillor R. HAMILTON-GODFREY said that as independent exhibitors they certainly wanted something more. He noticed that the lay Press had entered into the matter of co-operative booking extensively with the co-operation of the General Secretary. In regard to the scheme outlined to them that morning, he would be glad to know from the officials whether the gentlemen in question had been invited.

The PRESIDENT explained that the officials had been kept in the dark about the matter, too. The letter of request had been received that morning; they only knew that such a letter would be coming.

"Independent Has Not a Chance"

Councillor G. F. MACDONALD, J.P., said perhaps Councillor Hamilton-Godfrey was not so familiar with co-operative schemes as other members of the General Council. Some years ago Mr. Ormiston had brought forward a co-operative scheme that met with a sad fate, unfortunately for the trade, but sufficient confidence was not shown at the time to give it the necessary support. Almost coincident with this scheme was one brought forward by Major Banner, which shared the same fate. He believed if Mr. Ormiston had brought it up again, judging from the experience of members of the trade since "talkies" were introduced, it would have had a better welcome than it had in its initial stages.

A crisis had arisen in the trade, and it was necessary that something should be done. He had colleagues with three and four theatres, fine buildings, where it was a job for them to make ends meet, and why? Not because of bickerings in the Press, but because of the rapacity of the renters—that was the crux of the whole question. The independent theatre had not a chance.

The report which they had before them said: "While the independent exhibitors remain so loosely knit together the steady sapping and undermining of their individual positions is able to go on unchecked until some particularly glaring case comes to light which really does arouse their resentment." The only bar to the success of a co-operative scheme was suspicion, fear and jealousy, and until members could rid themselves of these three characteristics they were going to pay dearly for them.

Take the Matter Seriously

Mr. Comyns Carr was recognised as the best commercial K.C. there was. As he had said, the documents giving full particulars of the new society would be posted to every member that day. He did hope members would take the matter seriously, and think what their position was going to be in future.

Major A. J. GALE said he did not think the General Council could be asked to do anything in particular on the subject that morning in regard to the scheme, but what he said was that, where there had been attempts on the part of exhibitors to get together in their own areas in order to try and obtain better terms from the renters, it was impertinence on the part of the renters to say they would refuse to trade with them. The K.R.S. were not fair to the trade in saying they would refuse to deal with such schemes. They, the exhibitors, had got to get down to it, and he thought they would win through eventually.

They, as independents, wanted the same terms as the circuits, having regard to the value of the orders they were able to give. He would not become associated with any co-operative scheme if he thought he could go to the renters and obtain films at economic prices himself, although, as he had told the General Council on a previous occasion, he was not affected like many men.

"For the Members To Say"

He had seen there was no possibility of the General Council, as a council, being able to do anything within a short space of time to solve their difficulties, so he went out to seek other avenues in order to get down to work. He and his colleagues had said that those who were entitled to the first information of what was going on were the officials of the C.E.A., and neither Mr. Crow nor any officials of the Association had seen more of the details of the scheme than they would see the following morning. It was for the members to say whether it suited them or not, after having seen the scheme.

F. W. MORRISON said the scheme which was going into operation was an actual fact. There had been too many units before and unwillingness to sacrifice them. Now that difficulty had been displaced and the co-operative scheme would be put before individual members and it was for them to make their choice. The directors of the present scheme were, to a certain extent, standing apart from an organisation and they recognised what the C.E.A. had failed to recognise previously, that there were business possibilities in such a scheme conducted in a business manner.

He was sure they need not ask the independent members of the C.E.A. if they were interested or otherwise in a co-operative scheme. They were, and he was quite confident the Society would receive favourable replies to the circular issued to every exhibitor that day to an extent that would astonnd the originators of the scheme.

T. ORMISTON, M.P., said he had pointed out four years ago what was going to happen in the trade, but he did not know he was going to be such a true prophet. He had tried to bring in the members, but they would not come, but to-day it seemed strange to find that his good friend Will Evans was one of the directors of the new scheme, because he had appealed to him to be the first president.

"Circuit Run on Ideal Lines"

WILL EVANS: About eight years ago, when I was appointed to P.C.T., I tackled that company and said at many a General Council meeting that I was going to try and make that firm the greatest cinema company in this country. It went on until the time when Mr. Ormiston brought up his scheme. I was working for a company, and I knew that that scheme was a scheme which might have been the death blow of the ambitious I had, which was to have the largest exhibiting business in this country.

Mr. Ormiston will remember that I came to him and said, if the scheme went on I would do certain things so that it could not function, and he will also remember that I booked up with two American companies so that I was safe and stopped any possibility of a combine coming along. I went on for many years, and achieved the great object for which I set out, which was to establish a large exhibiting company, which has been admired by all the Americans who have come here, and who have stated it was a circuit run on ideal lines.

When this scheme was started I knew nothing of it, and it was not until a few weeks ago, when I was in the office of an American renting firm, listening to what they were going to do with exhibitors in this country, that I considered it. I listened for some time and then said: "If that is what you are going to do to exhibitors in this country then I am going to try to see if I can push you off." He said: "You won't join any co-operative scheme?" and I said: "Why not?" He said: "You would never be a booking manager?" and I answered: "That is no disgrace."

I went away to those people who started this scheme and listened to their views and thought them sound—put up some suggestions of my own which I thought would be to the advantage of the Society, and they accepted most of them, and I can guarantee to-day, if the independent exhibitors of this country will only join together they will beat any of the circuits or combines that are in existence.

25 Per Cent. the Maximum

I am coming out to do my bit towards it. Not for money; every penny I have made in my life I have made in this business. I want to teach the independents of this country how they should book their films. When I joined P.C.T. they were paying £2,500 in Manchester for films for three weeks and all we took was £1,800. It was said I was going to cut the other exhibitors out, and it was no good trying to argue about it, but you do know now that I was able to establish the fact in this trade that 25 per cent. was as much as you should ever pay for your films. That was the main object of P.C.T. and why it became so powerful.

I say to-day that any exhibitor who pays more than 25 or 26 per cent. for his films must come to failure.

The new scheme includes among its directors Councillor MacDonald and Major Gale. The whole thing has been kept until to-day, and to-morrow you will have the fullest facts about it. I am in the position that if you come in I will help you and see you get away with it. If you do not want it I will go out. It is only if 200 members of this trade stand in that I take one further step.

"Living for that Day"

A. LEVER said they had been living for that day. Various gentlemen had put their views before them, but he thought their chief thanks were due to Mr. Evans for the able way in which he had put co-operative booking before them.

He suggested that when the members of the Association received the details of the scheme they should give it more careful thought than they had given to any scheme before and would, in their own interests and the interests of the trade, give it every support in their power. He would join any scheme, no matter what the sacrifice, which would give the independent exhibitor the right to live in this country on fair and equitable terms with the bigger man.

Sam Eckman's Appeal

Plea for "Goodwill and Understanding"

The statement made by Sam Eckman, jun., to the General Council was as follows:—

"I realise I am taking an unusual step in appearing here to-day. But unusual conditions require unusual measures. I am not here representing the trade body with which I am associated. The K.R.S. Council does not meet until next Tuesday, and there was insufficient time to secure their mandate, but I am reasonably certain that no fault will be found with my appearance to-day.

"Certainly I am not here representing my company; I am here simply as a member of our great industry—interested in its welfare, even more so in its advancement, and I hope that to-day will mark a turning point from which all of us will derive great credit and support.

"I want to take this opportunity to thank publicly your President, Mr. Reginald Crow, for the splendid co-operation which he has at all times displayed. This attitude has subjected both of us to harsh criticism from uninformed and even malicious sources.

"Wars Are Never Won"

"Why have we been, and still are, subject to this unfair mud-slinging? Because we believe wars are never won, because we know that even if there should be a so-called victor he carries the marks of so-called victory everlastingly.

"No one can possibly deny that two of the greatest accomplishments of the year are the formation of the Joint Investigation Committee and the Small Exhibitors' Relief. How were these accomplishments reached? By scrapping, newspaper or trade paper quarrels and propaganda, or by free, frank and open discussions, as befits sensible business men and the great industry we are privileged to represent? The answer is obvious.

"The Joint Investigation Committee will rid the industry of men who do not belong in it, and will deter others from succumbing to temptations. It has been done quietly and unobtrusively at small cost, and much more efficiently than the expensive national checking system in America.

"I am told that the second plan is not working altogether as expected. This is not the fault of the plan, but the mechanics of it, and if further proof is needed of the necessity of continuing the co-ordination of our respective activities which your president and I hold so dearly—here it is.

"Strengthening Our Enemies"

"Recently I have been considerably perturbed by an altogether different development—the tendency to broadcast our problems to the four winds of heaven, a tendency to air them in some cases even before they become problems. This should not be, if I may be so affirmative.

"All of this sniping, of this scoring of debating points, of this imputation of motives which are, in most instances, non-existent, will react to our great disadvantage and to our irreparable injury unless we are mighty careful. Yes, we can chalk up on the discredit side the fact that we are strengthening our enemies—and we have many. And that we are reaching a point of mutual distrust that will even cause us to walk on opposite sides of the street, notwithstanding the fact that we are interdependent.

"This trade is beset with many problems—more to-day than ever before. Some of them are reper-

cussions of far-fluug affairs over which we have uo control. Others cau be met, providing there is first an atmosphere of sympathetic understandiug. Our points of view on some subjects may be irreconcilable, but is that auy reason for preventing a meeting of the mind on those that are soluble ?

" Banish Our Suspicions "

" Surely we must not draw up in battle array every time we fail to agree on auy oue point. Is it not better to retain our frieudship, banish our suspicions, so that ou the morrow when the uext problem confronts us, we do not have to rebuild foundations which never should have been demolished ?

" I understand that that for whieh I plead—harmony, good faith, goodwill, understaudiug, a discontinuance of Lay aud Trade Press skirmishing—cannot be expressed merely in words of hope : it should be organised. If understanding between two of the three iutegral units of the trade is to be promoted, it is necessary to discuss frankly and sympathetically what it is that divides them in their search for harmony, for both desire it. It may theu be possible to see how a bridge can be built over which they ean both walk together.

" A Press Bureau "

" I have no plan exceptiug to set up firstly au atmosphere that is essential—to build a foundation that will withstaud all pressure. Without it no plan is workable. Once established, if we will agree—with all due deference to the Press, and for most I have the highest regard—that printer's ink should not be spilt in vain, we will make at least oue step in the right direction.

" The journalistic anticipation becomes a formidable weapon. I am sure that the Trade Press have the interest of the trade more at heart than any journalistie feat. I would be willing to subscribe to the setting up of a Press bureau, maintained by our two organisations, not to censor news, but to prevent all appearanee of garbled or premature reports, with a speeifie undertaking that no offieial of either organisation would ever publish reports on interlocking problems exeepting through this medium.

" I await your pleasure, now or at any time, and I can assure you that the K.R.S. will be willing to meet the C.E.A. around a table and make a sincere and earnest effort to reeoncile diverging opinions."

K.R.S. and Its Members

S. K. LEWIS : If a meeting takes place will the K.R.S. still stick to their pledge that they cannot act for their individual members and make decisions ?

Mr. ECKMAN : That is the position at the present moment. It is not an arbitrary policy on our part. We represent interests in many cases so different that it is impossible, at least I think it is at the moment, but perhaps through diseussion the possibility may arise, but it seems impossible to set up any sort of formula that will satisfy, or please, or meet with the approval of all the different interests that are represented. I do not know what may come through discussion—we may agree,, we may not—but surely that is no reason why an attempt should not be made. I tell you frankly, if you were to ask me I could not tell you how that might come about, but if we get together some brighter mind than mine may find a way.

Captain G. B. BROWN said he could hardly conceive how the suggestion made by Mr. Eckman, whereby the representatives of various associations should sit at eaeh other's meetings, could be managed without causing embarrassment.

Mr. ECKMAN stated it was merely a suggestion and would remove the imputation of motives against the interests of other seetions of the trade whieh were sometimes levelled at the K.R.S. Many of the problems which came up for discussion were of equal importance to both the renting and exhibiting side of the business.

Reflection of the K.R.S.

Alderman E. TROUNSON said the first point of Mr. Eckman's address was the appeal for closer co-operation between the two bodies, and one could quite foresee that if this spirit of his was shared by his colleagues on the K.R.S., the possibilities were unlimited. He would take it that Mr. Eekman was a refleetion of the K.R.S. Difficulties could be mitigated, if not overcome, by friendly discussion.

The second point was the minimising or preventing altogether the publication of thir problems to the public, and he considered it was a matter for them to contemplate with a lively hope that some greater good might come out of it than appeared at the moment.

F. W. MORRISON considered they had reached the stage in the proceedings where they should thank Mr. Eekman most heartily for his paper. He was quite sure he came to address them not to raise controversies, but for exaetly the opposite, and it was a good thing to have a man from another section of the business to explain things.

Sniping and Quarrelling

H. VICTOR DAVIS said he gathered the chief thing Mr. Eckman had in mind was the abolition of sniping and quarrelling and sharp remarks, and sharper retorts, and that this was to include the lay Press, which he (Mr. Davis) considered a comparatively small matter.

With regard to a Press bureau, that was merely a suggestion, and he did not suppose that Mr. Eckman had looked around sufficiently in his own mind to think it was a possibility. The trade papers existed to diseuss problems, and they should discuss them in a decent and reasonable manner, and he could not see how a Press bureau composed of both sides would be of auy use in discussiug a problem, although it might be useful iu stifling it.

His own view of the trade Press was that when they put forward the reuters' point of view it should be put forward reasouably and on the exhibiting side their problems should be put forward reasonably, with ability and without slanging aud innuendo, whieh was unworthy.

" I think what has disturbed Mr. Eekman," said Mr. VICTOR DAVIS, " was this suggestion of settiug up prices by this Association. Does he confine his remarks to our trade Press, or does he include articles in the lay Press ? Secoudly, does he really think that a Press bureau would help us to auy healthy solution ? Thirdly, has this suggestion of setting up prices been oue of the disturbing elemeuts ? "

Mr. ECKMAN : I agree with you that so-called sniping is iu itself uuiuportant except as au indication of the cause. If there was a deeper understandiug, a deeper feeling, there would be no necessity for sniping—that is why it is important, not for itself, but for what it betrays.

I also agree with Mr. Davis that a trade Press to discuss the problems of the trade frankly is essential, but what is the present practiee ? After any meeting, the general practiee is that representatives of different trade papers try to waylay this one, that one, and the other one for a bit of information. That was why I suggested some sort of a bureau, which need only consist of the presidents and secretaries, who, if they had anything to say could say it, aud if nothing, why say it ? Negotiations we have had have been impaired by vague insiuuatious. I do not want to stifle discussion—I am all in favour of it—but let us discuss it when we have something to discuss, let us make a statement when we have one to make, not merely for the sake of spilling ink.

A Scottish " Try-out "

A. B. KING, J.P., said he would like to refer to the fact that a few years ago in Scotland they had a Scottish K.R.S., and through Mr. Ormiston's efforts they used to meet the Scottish Branch of the C.E.A. regularly, and he was sure the members of the General Council would be surprised at the amount of good work whieh was done by meeting together and discussing problems peculiar to both sides.

" Certain politieal atmospheres and other things are happening in this busiuess to-day—there never was a time when this industry had greater need to march forward as a whole, and I would like to see those K.R.S. and C.E.A. representatives meet officially and get away from this rotten suspicion. We exhibitors must bear in mind that hurt to the industry means hurt to us, and I support any movement made by Mr. Eckman or any other party, and I hope we will not delay."

C. P. METCALFE considered the subject was worth the fullest consideration and a useful one to be referred to the Joint Standing Committee with a view to that Committee's making recommendations as to the ways in whieh the two associations could co-operate and also to make suggestions for the suppression of the practiees, of whieh everyone disapproved, that were prevalent at the present time.

Left to Joint Standing Committee

JOHN HARRISON said he wanted to point out how difficult it would be for the Joint Standing Committee of the K.R.S. aud C.E.A. to control people who really took no interest in the Association and were only out for their own private interests. If by auy arrangement a new committee could impress everyone in the trade and get even those people who did not go to either K.R.S. or C.E.A. meetings to promise they would not write to the Press, they would achieve something. There were ratters in every trade, and if these people could not be brought to book, the bulk of work done by the committee would be of no avail.

The PRESIDENT thanked Mr. Eekman for attending and addressing the General Council, and Mr. Eckman then withdrew from the meeting.

After further discussion it was agreed :—

" That the Joiut Standing Committee be the Committee to deal immediately with any outstanding matters."

Dispute to be Treated Amicably

Birmingham Branch Meets at Coventry

An innovation was made by the Birmingham and Midlands Branch with its November meeting, which was held at Coventry, the experiment giving general satisfaction. Business of a general nature was discussed, including the complaint of a Coventry member against a renting firm, who, he stated, had shown one of his bookings at another cinema against the terms of his contract.

It was decided to attempt to reach an amicable settlement of the matter with the firm concerned.

THE meeting was preceded by a luncheon, which was well attended by the members and over whieh OSCAR DEUTSCH, Chairman of the Branch, presided.

The CHAIRMAN specially invited diseussion on any matters primarily affecting the Coventry members, and in response thereto mention was made that Sunday Opening had been renewed on the previous Sunday on the general terms and conditions prevailing previously, and it was hoped that arrangements would be arrived at whereby all cinemas opened on that day at the same time.

A Renter's Contract

A member reported his experience with a renting company with regard to a film which had been shown at another einema against the terms of the contract. A claim had been made and repudiated by the renter, who had taken proceedings in respect of certain balances outstanding, whieh had been paid under protest during the illness of the member.

The renters had admitted their mistake with regard to the prior showing of the film.

The members were of the opinion that this matter should be gone into further, and it was agreed that the renters in question should be interviewed, with the view of coming to some amicable arrangement.

It was reported that there was no arbitration clause contained in the contract, and it was emphasised that all contracts should be stamped : " Under the terms and conditions of the contract between the C.E.A. and K.R.S."

T. Ormiston, M.P.

Satisfaction was expressed at the success of Mr. Ormiston in being elected a Member of Parliament for Motherwell, which would strengthen the trade's representation, and it was unanimously resolved that a telegram of congratulations be forwarded to him.

General Council Meeting

Councillor HEWITSON very fully reported upon the proceedings of the last Council meeting (published in THE BIOSCOPE of October 21st).

Subsequent to the report, a resolution was passed heartily approving of the action of the General Council regarding the future of the *Cinematograph Times*.

Co-operative Booking

Mention was made of the K.R.S. statement calling attention to attempts on the part of exhibitors to make arrangements for booking films on a collective basis, stating that they were prepared to take the necessary steps to protect their members' interests against booking combines or other associations of exhibitors having for their object the restriction of competition.

Opiuion was expressed that independent exhibitors by eombined booking were merely proteeting their interests.

Birmingham Licensing Session

The CHAIRMAN reported that at the Birmingham Annual Licensing Sessions all licences were renewed for the current year except four, whieh were to be reviewed in December, whilst the proprietors of 14 halls had been invited to attend a meeting of the Plans Sub-Committee of the Justices. The Emergeney Committee was considering this matter with a view of protecting the interests of the members concerned.

The Chairman read extracts from the Chairman's remarks, and also particularly commented upon the excellent case presented by Councillor Harold Roberts on behalf of the members of the Branch.

Speeial reference was made to the success of the Technical Committee, and to the diminution of fires. A. W. ROGERS, as Chairman of that Committee, strongly reeommended the Coventry members to arrange an inspection on the lines adopted in Birmingham.

Hospital Sunday

LEWIN SAMUEL reported that he was afraid that the amount would be less than last year, but the list was not yet completed and full particulars will be reported later.

He thought that the fact that the Election was on during this period militated against success.

Entertainments Tax

The CHAIRMAN reminded the meeting that the increased tax would come into operation on the following Monday.

A member stated that a eertain circuit in one district was proposing to pay the tax themselves and even to reduee admission charges. Suitable representation was being made with the view to obtaining uniformity.

Quota Returns

Members were reminded that the Quota Returns should have been forwarded to the Board of Trade before November 1st, some members being in arrear, and if not sent this should be done without further delay.

The CHAIRMAN, in closing the meeting, expressed the pleasure of the members in being so cordially welcomed by the Coventry exhibitors, and several members expressed the view that the meeting was a particularly successful one and created a better spirit of goodwill.

Councillor T. R. WOOD suggested that he would heartily welcome a Branch meeting at Bilston.

No Propaganda in News Reels

Southern Midlands Endorses Council's Objections

At Friday's meeting of the Southern Midlands Branch at Broadmead House on Friday, when W. Southan Morris presided, a request was received from Major A. J. Gale and Sir Gordon Craig to be allowed to put the new Co-operative Society's aims before the members. It was decided, however, that they should be asked to address a more representative meeting, which has been called for this Friday.

Following the complaints of H. Victor Davis at the General Council meeting, the question of political propaganda in news films was raised, and a resolution objecting to the practice was passed unanimously.

W. N. BLAKE gave the delegates' report of the last General Council, and referred particularly to the new regulation that the London County Council were seeking to impose regarding dual lighting. It behoved them, he said, to watch very carefully what was being done in this respect, as such regulations might extend to other areas.

The Council had listened attentively to the new Co-operative Booking Scheme, outlined by Mr. Comyns Carr, the details of which were now in the hands of members.

C. C. DAY said he thought that Mr. Eckman should be thanked for his address to the Council, and he hoped that he would now go in for practising what he preached.

Politics in News Reels

References were made to political propaganda in news films. Mr. Southan Morris complained that practically the whole of the recent news reels had been devoted to politics. They could not dictate to the renter what he should include, but they could intimate that what they paid for was news, and not propaganda of any kind. For all the news—apart from political speeches in the election—they had received lately they might as well have been without the news reels altogether.

Mr. CHETHAM referred to the ridiculous position of a third-run exhibitor who might even now be showing his patrons an out-of-date news reel containing Ramsay MacDonald asking for their votes.

No Propaganda

Mr. BLAKE said that as long as they were fools enough to go on paying for that sort of stuff they would have it pushed on to them. They had pledged themselves, as exhibitors, not to screen any propaganda respecting their own industry, and yet they actually paid to put on the propaganda of other people. There were also too many foreign items in the news reels. His experience was that patrons were more interested in even a "rainy" picture of the Lord Mayor's Show than in a good photograph of something that took place in Tokio.

He moved a resolution that

"This Branch objects to any kind of propaganda being introduced into news reels, as being distasteful to various sections of the audience."

W. J. HEWITT seconded, and the resolution was carried unanimously.

Difficulty at Windsor

In regard to Entertainments Tax, mention was made of one or two members in the Branch area who had not passed on the tax. Mr. SOUTHAN MORRIS said he had been unable to get any satisfaction from other owners in the Windsor district as to what they proposed to do until the first day the tax came into operation. Then he found that the A.B.C. houses had retained the 1s. 3d. seats, and had not put the difference on any other seat.

To Hear Co-operative Society

At this stage of the meeting a message was received from Major Gale asking permission for himself and Sir Gordon Craig to attend and address members on the new Co-operative Society booking scheme.

Mr. BANCROFT suggested that it would be better to arrange a bigger meeting than they had at present to hear details of the scheme.

Mr. HEWITT said he would like to have the matter explained to him as soon as possible.

Eventually it was agreed to reply to Major Gale that, while expressing their appreciation of his kind offer, they would like to have a more representative meeting of the Branch to listen to his address.

Mr. DAY suggested that a meeting be called for Friday, November 20th, and this was agreed to.

It was conveyed to the meeting later that either Major Gale, Sir Gordon Craig or Mr. Will Evans, or possibly all three, would be glad to attend on the date fixed.

Admission Tickets

E. E. CARPENTER (Secretary) brought up the subject of the admission tickets now being supplied, and complained that, in spite of the representations of the C.E.A. and the promise of the Customs Authorities, the tickets had not been altered to suit the new tax conditions. There was nothing to denote the price of transfer tickets. Mr. BANCROFT said the price should be plainly marked, as otherwise it would be misleading to check-takers.

It was agreed to bring the matter before the General Council.

Be There on Friday

A special meeting of the Southern Midlands Branch to discuss the Co-operative Scheme is called for Friday (November 20th) at Broadmead House at 2.30 p.m., at which a large muster of members is expected.

Co-operative Booking Scheme

North-Western Exhibitors Want a Lead from General Council

What Liverpool and District exhibitors think of Film Industries Co-operative Society, Ltd., was revealed at the meeting of the North-Western Branch at Liverpool on Friday.

It was clear from the discussion that the scheme had not been thoroughly digested, and there was a desire for further information. Despite that, however, the attitude of members is friendly.

Whilst appreciating that the C.E.A., as a non-trading concern, could not approve or disapprove any ventures such as the one put forward, they thought Headquarters should give a lead to independent exhibitors. Alderman E. Trounson presided.

ALDERMAN E. TROUNSON said that the General Council had no intimation prior to their meeting that the scheme would be put before them.

"This scheme is in the hands of men who know what they are doing, and know this business inside out. They tell you frankly that nothing will be done unless they receive a minimum of 200 applications. No exhibitor can judge for another as to the merits of a thing so huge as this is, and, so far as I am personally concerned, I must confess there are a few things on which I am not quite clear."

Beginning of a New Epoch

"The co-operative booking scheme seems to mark an epoch in our business. In the first instance the idea was promoted by P.C.T., and they were able to get away with a huge block of houses. If there were instances where exhibitors enjoyed a big measure of benefit, there were other cases where they suffered extreme hardship." By combination film costs had been brought down by about 50 per cent. Then there came along John Maxwell's combine.

Thus, the scheme now put before them represented a third combine, but it did not follow they would get the same percentages as P.C.T. There was also the possibility that the combines would be competing amongst themselves.

Every man must judge the scheme for himself. Having regard to the previous efforts made with trading schemes and co-operative booking, exhibitors, he was afraid, were very suspicious when anything like this came along. He remembered when Lord Beaverbrook came forward and offered to assist in the industry, but the trade did not avail itself of his services, because it had the feeling that he might have some other objective.

If there was any man who could carry the scheme through, it was Will Evans, who would not get a penny out of it either directly or indirectly.

A Crucial Point

Saying that his attitude was governed mainly by his consideration for the small independent exhibitor, Alderman TROUNSON added that if there were three combines competing for films, and each was represented in a small town, the position would be extremely difficult. In fact, bad as the situation now was, it might become very much worse for the individual. It was not an easy matter to say what one should do.

Exhibitors Want a Lead

G. APPLETON said the subject was so important that it merited investigation by a special committee. There could be no doubt whatever as to the desirability of a co-operative booking scheme, which might be a matter of life or death for the small exhibitor. He had waded through the scheme, which had many vital points, not all of which he had assimilated. If a committee were appointed to make a thorough examination of the proposals, it could bring forward a recommendation for the guidance of the general body of exhibitors.

The CHAIRMAN explained the attitude of the General Council to co-operative booking and said its difficulty was to promote a scheme that would be acceptable to individual exhibitors. What efforts had been made in the past had all broken down. Everyone knew what the position was in a small town where two or perhaps more men were all wanting the same picture at the same time. That was a crucial matter.

R. HAMILTON GODFREY said this was a matter for individual consideration, but the higher tribunal, the C.E.A. Council, might be asked to give its views before a local committee was appointed. As Headquarters were arbiters of the exhibitor's fate and his guiding star, they might be expected to give a lead. He was aware the Council did not consider it to be their duty to recommend any particular scheme, but, notwithstanding that, the branch should insist upon guidance or advice of some kind, which could be sifted and examined by the proposed local committee.

Personal View of a Circuit Supervisor

W. C. SCOTT: I maintain that whether a man goes into a combine or remains outside should be a matter for his own business sense and acumen. I suggest that it would be *ultra vires* for the General Council to allow these gentlemen to use the machinery of our organisation. These, I should explain, are my personal views.

Although the C.E.A. could not engage in any trading scheme, said the CHAIRMAN, there could be no gainsaying that many exhibitors had been thinking along these lines. In his opinion a local committee should deal with the matter, because local conditions were not the same in the different parts of the country. What might be the opinion of General Council on a scheme of this description might not be the view of Liverpool. In this city there were a lot of small men who, unless something was done for their help, would go out of business.

F. W. LOCKE then suggested the adoption of a resolution requesting the General Purposes Committee of the C.E.A. to investigate the scheme. Its findings on being reported could then be examined by the Liverpool Committee. It should be understood, however, that even if the sub-committee reported favourably the acceptance or rejection of the scheme was a matter for individual discretion.

Standing of Comyns Carr

A resolution on the lines suggested by Mr. Locke was adopted. That means the North-Western Branch calls upon London to give an expression of opinion on the merits of the co-operative booking scheme.

B. ALLMAN: How does Mr. Comyns Carr come into the industry?

The CHAIRMAN: He comes in at the invitation of those who are promoting the concern.

The meeting was of the opinion that the secretary should write to Headquarters making the suggestion that a special meeting of the General Purposes Committee should be convened to examine the scheme and to make recommendations.

Entertainments Tax Breakaways

Defections in the Branch

Information was furnished to the North Western Branch that about ten theatres in the north end of Liverpool had not passed on to the public the full amount of increased Entertainments Tax. At some theatres there have been regrading of seats and in others minor concessions to the public.

This was interpreted by members as not carrying out the spirit of the resolution adopted at the previous meeting, recommending members to pass the increased tax on to the public.

J. R. DOVENER referred to the position at two city theatres, which, he suggested, were taking an unfair advantage of the position. So far as his group was concerned, managers of individual halls had put forward suggestions for the revision of the prices of admission. These had been consistently turned down, because, in accordance with the Branch decision, he agreed that the whole of the increased tax should go on to the prices of admission.

Ridiculous Price of 2d.

C. PERRY said one of his opposition halls had introduced the ridiculous price of 2d. for matinee performances.

J. R. DOVENER: That means we seem to be approaching the time when we shall be bearing the whole of the tax ourselves.

G. APPLETON: Which is entirely contrary to the spirit of our resolution.

C. RUSS gave a lot of details as to what was being done at picture houses in the north end of Liverpool, where there had been what looked like a breakaway. He quoted in particular the prices of admission at one theatre before and after November 9th.

One Explanation of Differences

W. C. Scott said that some of the differences might have come about through a redistribution of seats. His company had carried out the spirit of the resolu-

(*Continued on page 29*)

News from the Territories

From "The Bioscope's" Special Representatives

Manchester and Liverpool

(Representative: Fred Gronback, 18, Coningsby Road, Anfield, Liverpool. Telephone: Anfield 1289)

Future of Granby Cinema

Regent Enterprises, Ltd., whose theatres in the Merseyside area were recently transferred to the A.B.C. circuit, have just concluded negotiations for the possession of the Granby Cinema, Liverpool, which has been closed for several months. The new proprietors have decided to embark upon a scheme of reconstruction, which Gray & Evans, architects, Liverpool, are supervising. When the hall reopens, in the early part of the New Year, it will be designated the Princess Picture House.

Preparations for Reopening

Preparations are being made for the reopening of the Winter Gardens, Waterloo, as a talking picture theatre. Horace Lewis, who for many years was associated with Phillips' Films, has been appointed manager.

Increased Tax Over 100 Per Cent.

In spite of many of the seats at the Futurist and Scala Cinemas, Liverpool, having been regraded on a lower price classification, the tax for the performances on November 9th amounted to £34 17s. 5d., as compared with £16 2s. 6d. on the previous Monday. Arthur Williams, a director of these theatres, states that, reckoning 313 working days to the year, the £7,500 they paid to the Treasury last year in Entertainments Tax will this year increase by at least £6,260.

Paramount Dinner

So great has been the demand for tickets for the Paramount dinner and dance, to be held at the Bear's Paw Restaurant, Liverpool, on November 27th, that the organisers have been compelled to put a limit on the number to be issued. Close on 200 persons, including many exhibitors, will attend the function. Arrangements are in the hands of H. D. Nisbet (Liverpool branch manager), H. Goodman and J. Gillick.

Patrons Calm During Explosion

Just after 10 o'clock one night last week an explosion occurred in the winding room of the Theatre Royal, Blackburn, resulting in the operator, John Jenkins, being blown downstairs. Fortunately, his injuries were not serious, but he had to be conveyed by ambulance to the local hospital, where he was detained, suffering mainly from shock. Immediately after the explosion the theatre filled with fumes and the upper circle with dense smoke, but not even that prevented the completion of the show. The audience behaved with exemplary self-possession, and, on being assured by E. Naylor, the manager, that there was no need for alarm, remained in their seats.

Burlington Goes "Talkie"

Another Liverpool silent picture theatre—the Burlington—is to change over to talking picture programmes on November 23rd. R.C.A. equipment and two Ernemann No. 2 machines are being installed by the Walturdaw Cinema Supply Co., Liverpool. The Burlington was recently acquired by P. Whiteley, who at one time was the proprietor of the Triangle Picture House, Stretford Road, Manchester. Frank Simpson is the manager.

Wardour's New Address

Wardour Films, Ltd., will occupy their new offices at 9, Commutation Row, Liverpool, on December 1st.

84 Towns Have Sunday Pictures

Permission to open the Pier Cinema, Fleetwood, on Sundays between the hours of 8 p.m. and 10 p.m. was granted by the Fleetwood Magistrates on Thursday. For the applicant it was stated that about 2,000 Fleetwood people went to Blackpool cinemas every Sunday. It had been ascertained that Sunday cinemas operated in at least 84 towns.

Fun—Fast and Furious

The annual staff dance of the King's Cinema was held on Tuesday evening in the ball room of the Whiteladies Cinema. Fun raged fast and furious until the early hours of the morning. Everyone entered into the spirit of the occasion and the popular manager, Scott Buccleuch, did his best to make the event the finest yet held.

Four Northern Counties

(Representative: Thos. F. Burgess, 242, Wingrove Avenue, Newcastle-on-Tyne)

Exhibitor Purchases Valuable Site

A very important site near the centre of Newcastle-on-Tyne has, it is understood, been acquired by Dixon Scott, the well-known Northern exhibitor. The site covers an area of approximately 5,000 square yards, and faces the Haymarket. Mr. Scott has not yet decided what he will do with the site, but the situation is considered ideal for a cinema.

Assisting a Worthy Cause

A deserving tribute was paid to the managements of the Newcastle cinemas by Captain Simpson, the local organiser of Poppy Day, in connection with the splendid support given to augment the sale of poppies on Armistice Day. Besides boosting the Poppy Day effort on their screens, several managements arranged a wreath measuring about 5 ft. across and covered with moss at the entrance to their theatres.

Walker Cinema Opened

The Walker Mechanics' Institute, Walker-on-Tyne, opened as a cinema on Monday, following extensive interior alterations and redecoration. A.W.H. "talkie" equipment has been installed and seating accommodation provided for 600 persons. The name Regal has been adopted.

"Talkies" for Newsham Cinema

A.W.H. "talkie" equipment is being installed into the Plaza Cinema, Newsham, which has recently been taken over by C. & T. Cinemas, Ltd. The hall is also being extensively redecorated.

Leeds and District

(Representative: H. S. Pitts, "Yorkshire Evening Post," Leeds, or Leyburn Grove, Bingley)

The Co-operative Booking Scheme

The co-operative booking scheme, outlined in a special Supplement of THE BIOSCOPE last week, has caused considerable discussion and much speculation, as much on the renting as on the exhibiting side of the business in Yorkshire. The Yorkshire exhibitor has always been very reluctant to hand over his booking to anybody; hitherto he has prided himself on his own judgment. But recently the percentages taken by renters have made him readily consider any alternative that would get him those percentages reduced, and hence he is prepared to consider this new scheme.

It is too early yet to estimate what weight of opinion favours the scheme, but it has certainly gained in favour in many quarters during the past week, and quite a number of well-known exhibitors—at present unwilling to have their names mentioned—have expressed opinions in favour of the scheme.

The Public and Higher Prices

The first week's experience of asking the public to pay the extra tax has passed without any considerable volume of protest and no very noticeable falling-off of attendances. On the whole, the public has paid out pretty cheerfully to the exhibitors' almost unanimous demand for the extra copper or coppers.

New Strand Cinema

The Lord Mayor of Leeds (Ald. T. B. Simpson) opened the new Strand Cinema in Jack Lane, Hunslet, last Thursday evening. With him were the Lady Mayoress, Dr. Hawkyard, the retired Lord Mayor, and Alderman Hyman Morris. F. Womersley, of Womersley's Electrical Stores, was chairman. The cinema is a handsome addition to the suburban houses, particularly in industrial areas. A description will be found elsewhere in this issue.

A Topical Trade Show

George Stone, of W. & F., was to have trade shown "Carnival" at the Scala last Friday, but owing to the fact that the "Splinters" revue people were playing at the Empire he changed the subject to "Splinters in the Navy." "Carnival" is to be shown a week on Friday. Reg. Stone, the leading "lady" of the film, was present at the trade show last Friday.

Birmingham and Midlands

(Representative: O. Ford-Jones, "Winona," Hugh Road, Smethwick, Birmingham. Telephone: Smethwick 289)

£70 for Nuneaton Hospital

The funds of the Nuneaton Hospital Carnival Committee have been augmented to the extent of £70 by a special concert arranged at the Hippodrome, Nuneaton, in aid of local charities. The programme included personal appearances by Dodo Watts and Donald Calthrop, the British film stars.

Press Shows

G. G. Sadler, manager of the Futurist, gave the second of his series of special trade shows to the members of the lay Press on Friday. There was a representative attendance from the local papers. This idea of special shows to the Press is a new one in Birmingham, and is a feature that is undoubtedly proving popular.

Offices for Orr Circuit

Central offices have been acquired in Lloyds Bank Chambers, Coventry, by the Chas. Orr Circuit for La Scala and La Plaza Entertainments, Ltd., which, I understand, will be the centre for booking and other business appertaining to the circuit. The 'phone number is Coventry 5065.

Production at Brum?

Will Birmingham have a film studio? Chadwick Manor, Knowle, has been acquired by A. L. Hawkins at an auction for the sum of £10,000. "I intend to offer the house and part of the grounds to a film company, who may welcome the opportunity of opening a studio under ideal conditions," said Mr. Hawkins. "The estate and the Manor would be an ideal setting for old English pictures." It is understood that there is upwards of 300 acres of ground.

£3,000 From Hospital Sunday

The full list of returns for the recent Hospital Sunday are not yet to hand, owing to some of the smaller houses having yet to open. It is anticipated that the total receipts will be somewhere around the £3,000 mark, contributions including: The Futurist, £62; Orient, Aston, £59; Robin Hood Cinema, Hall Green, £62; Gaiety, £37; Bordesley Palace, £27; and the Adelphi, Hay Mills, £38.

A. W. H. at Nuneaton

The Royal, Nuneaton, which has for some time been using a sound-on-disc set, has now been equipped with the latest A. W. H. apparatus.

Doncaster and District

(Representative: F. Lyons, 111, Palmer Street Doncaster)

Tom Thumbs' Gala Day

Over 600 members of the Tom Thumb Club—otherwise juvenile readers of the *Yorkshire Evening News*—were given a free entertainment at the Savoy, last Saturday, by courtesy of the management. Applications for tickets were so numerous that the theatre could have been

filled several times over. Local members are appealing to philanthropists in their effort to raise £50 towards the endowment of a cot in the children's ward of the Leeds Infirmary. The proprietors of the Palace have topped the subscription list with a donation of ten guineas.

Elsecar Talks

Extensive alterations and redecorations have recently been completed at the Elsecar Palace, and up-to-date sound equipment has displaced the old silent apparatus.

Notts and Derby

(Representative: W. Bernard Stevenson, "Hillside School," 7, Noel Street, Nottingham, and "The Nottingham Journal," Parliament Street, Nottingham. Telephone: Nottingham 3211)

C.E.A. Branch Lunch

Notts and Derbyshire Branch of the C.E.A. were the guests at luncheon of Councillor Thomas Wright, their President. The function was at the County Hotel, Theatre Square, Nottingham, and Mr. Wright received the congratulations of his fellow members on his recent election to the Nottingham City Council. Suitable reference was also made to the honour conferred on Councillor Joseph Pollard, the branch's delegate to the General Council, who is this year's Mayor of Mansfield, Notts.

Workers' Society

There has just been a meeting of the recently formed Nottingham Workers' Film Society, at which W. H. Gelder lectured on "The Cinema in Russia." So far this society does not appear to have got as far as an actual cinema.

Leicester and District

Silver Street Hall Sold

The old cinema in Silver Street, which has been empty several months, has now been let on a lease. It is understood that premises are not required for their former purpose. A sale took place on Monday of certain effects, including more than 600 tip-up iron framed seats, projectors and so forth.

Exhibitors as Beauty Spotters

In connection with a beauty competition to select the prettiest girls engaged in local factories, the promoters evidently considered the cinema profession as authorities in the matter of judging beauty, for the following exhibitors have been chosen: R. M. Wright (High Street Pictures), P. Gorton (Picture House), W. Ainge (City), Len Stanwick (Palace), Syd. Parsons (Prince's), Trevor Jones (Trocadero), F. West (Evington), W. Marshbanks (Hippodrome). Two famous cinema stars will also assist.

Isle of Man

Palace Company's Dividend Down

A net profit of £10,522 on the year's working is reported by the Palace and Derby Castle Company, an Isle of Man concern owning several cinemas and other amusement resorts in the island. With the amount brought forward, there is £15,776 disposable. The directors recommend a dividend of 5 per cent. on the Preference shares, and 6 per cent. on the Ordinary shares. Last year's Ordinary dividend was 7½ per cent., but the directors in their report observe that the continued trade depression has again affected the visiting season.

West of England

Frome Hall's New Owners

The Memorial Hall Cinema, Frome, has been taken over by Oliver J. Pugsley, of Bristol, acting on behalf of a company now in formation, styled the Somerset Theatres, Ltd. The hall will be reseated and redecorated, while the B.T.-H. apparatus and Kalee projectors will be installed.

Charlie at Plymouth

Charlie Chaplin, who has been staying in Plymouth over the week-end with Lord and Lady Astor, on Sunday attended a fisher folks' thanksgiving service on the Plymouth Barbican, near the spot where the Pilgrim Fathers sailed for America in the *Mayflower* in 1620. At the service Chaplin addressed the gathering through a large megaphone, in which he said his heart was with the poorer people and not with the poor millionaires.

AT THE C.E.A. MEETINGS

Continued from page 27

tion. Why should the combines be attacked when other members had not carried out the arrangements at all?

C. PERRY: Not to pass on the tax to the extent to which we are entitled to is bringing the trade down to a low level.

G. APPLETON made an appeal to the exhibitors concerned to readjust their prices, because it affected so severely the opposition at opposition halls.

A Bitter Disappointment

After further information had been communicated to the Branch, the CHAIRMAN confessed himself to be bitterly disappointed by the nature of the complaints. He recalled that at the meetings held in London two great combines had agreed to pass on the whole of the increase in the tax. That was also the decision of the members of the North Western Branch, and now, before the increase had been operative for more than a few days, these complaints were being received.

A very bad impression was being created in the minds of the people, who had been told that exhibitors would not be able to carry on their business unless this increased tax was passed on. What would they think of the situation now?

C. RUSS said there was one theatre in Liverpool which had adopted the "catch as catch can" attitude of charging 8½d. instead of 9d. for the old 8d. seat.

No resolution was moved.

"A" Films Situation

At the beginning of the meeting some private information was communicated to members concerning the Liverpool Justices' rules governing the exhibition of "A" films to audiences which include children. A vote of thanks was accorded the Special Committee, of which B. Allman is chairman.

Liverpool Sub-Committee Not Wanted

There was considerable discussion on the following notice of motion by Alderman E. HAIGH, J.P.:—

> **"That a Sub-Committee be formed of the members of the North Western Branch to deal with emergency measures that may crop up from time to time dealing with purely local matters pertaining to Liverpool cinemas."**

In moving it, Alderman Haigh said that the Committee which was now dealing with the "A" films situation might continue to functiou and deal with any matters of emergency that arose from time to time. Sometimes important matters arose which, in these days, when theatres were losing money, demanded prompt attention. He thought the value of au Emergency Committee, to deal with matters for the Liverpool exhibitors, would be obvious.

Special Committees Favoured

The CHAIRMAN said the notice of motion had been discussed by the Committee, which felt that sub-committees should be appointed for special objects, instead of having one special committee to deal with all questions. For that reasou they could not support Alderman Haigh's proposal. Even if it were adopted, it could not be expected that the men serving on that committee would be those best able to deal with every problem. The best results were likely to be obtained from a sub-committee of picked men, the best men able to perform the particular duty which required to be discharged.

C. PERRY, who seconded the resolution, said he took his hat off to the Sub-Committee dealing with the "A" films business. The value of its work proved the desirability of there being a permanent emergency committee.

Danger of Factions

R. HAMILTON GODFREY said it would be a pity to create a permanent sub-committee to deal with purely Liverpool affairs. It would be creating factions in the Branch aud thus make solidarity, which was essential to success, most difficult to achieve. Both Alderman Haigh and Mr. Perry had paid tribute to the spleudid work which had been done by the Sub-Committee, of which Mr. Allman was chairman, but that Committee was created for a special purpose, and it had succeeded. The Committee could not be expected to accomplish the same success on any business that might arise.

A Liverpool Section had existed in the past, but, in the words of Mr. Locke, "it died from inactivity." If local sections were created throughout the area covered by the North Western Branch, it might result in a feeling of dissatisfactiou and the weakening of the influence of the Branch as a strong part of the exhibitors' organisation. As they already had an Executive Committee, there was no need for setting up the machinery asked for by Alderman Haigh.

On being put to the vote, Alderman Haigh's resolution was heavily defeated.

Unfair Discrimination

Attention was drawn to the fact that a picture theatre in Birkenhead and another in Wallasey made application to the local authorities for permission to give a Sunday performance in aid of the Cinema Trade Benevolent Fund. Both were turned down, yet sanction was given for them to give a Sunday show in aid of a fund promoted by a Liverpool newspaper for purchasing and distributing Christmas parcels.

Members thought that unfair discrimination had been made.

The Secretary was directed to point this out to the Birkenhead magistrates and the Wallasey Watch Committee.

Pittaluga Rumour Scotched

P. Alliata, of Mitre House, 177, Regent Street, the British representative of Pittaluga, referring to an announcement in a certain trade journal (not THE BIOSCOPE), says:—

"I have just received the following telegram from the managing director of the Pittaluga-Cines Co. in Rome:—

"I give you authority to deny news. Absolutely false. Published first Lichtbildbuehne, then English Press. Confirm that no change is taking place in the relations between our company and Banca Commerciale Italiana. Situation Italian market quite satisfying. We are proceeding regularly in the realisation of our complete programme.—Signed Pedrazzini."

Heavy Demands on Benevolent Fund

At the November meeting of the Benevolent Fund Council the Council authorised assistance in many applications from those who are experiencing hard times. The current year shows to date that a larger sum has been expended in assistance than for the same period of any previous year.

The Council's Christmas effort to help the Fund has already been brought to the notice of exhibitors and of exhibiting managers, and R. C. O. Viveash is now enlisting the assistance of the other branches of the trade in this particular scheme. All interested in the Trade Charitable Organization can help in this Christmas scheme. 'Phone Gerrard 4104, or call or write, 52, Shaftesbury Avenue, W.1.

M-G-M Writers and Players

M.-G.-M. has signed Nils Asther to a new contract. Asther has recently appeared in vaudeville and his next screen role has not yet been announced.

Frederick Lonsdale, author of "The Last of Mrs. Cheyney," "The High Road," and many other plays, is now completing an original script for Robert Montgomery at the Metro-Goldwyn-Mayer studios.

Clark Gable, whose most recent screen roles were in "A Free Soul" and "Sporting Blood," has been given the male lead opposite Joan Crawford in "The Mirage."

"No Dubbing"

It looks as though a "no dubbing" sign will eventually mark the entrances to certain Parisian halls in the future. The French public, fiercely critical, fight shy of "dubbed" films. So much so that, even for "L'Opéra de Quat' Sous," which is now showing four times a day (twice in French and twice in German), Press notices appear stating that "these two versions are original ones and not post-synchronised."

Winads on G.B. Circuit

Every Gaumont-British theatre throughout the United Kingdom commenced the Winads Sound Trailer Service last week.

This new sound trailer is something entirely different to that which is usually conceived to be a "talkie" trailer, and Winads have received complimentary letters upon this new production from many exhibitors.



Dorothy Dix and Ray Cooke. who star in "Touchy," first of a new series of Ideal comedies for trade show on Monday

Takings Down—Tax Up

8,000 Patrons—£12 Tax
5,786 Patrons—£25 Tax

"What difference has the increased Entertainments Tax made to your takings?"

Replying to a BIOSCOPE representative's question, Fred Carlton, of the Palladium, Patricroft, who is also the Secretary of the Manchester C.E.A., quoted the figures pertaining to his theatre for the week before and the week commencing November 9th.

"In the former period," he said, "8,000 people paid for seats and we handed over in Entertainments Tax £12 odd.

"Last week our patrons totalled 5,786 and our tax £25 15s."

These figures show how adversely the tax operates on theatres situated in working-class districts.

Civic Reopening at Greenwich

The Greenwich Hippodrome, which was recently acquired by Mistlin & Lee from H. P. Selwyn, reopened on Monday after complete remodernisation. A new circle has also been installed, and the theatre now has a seating capacity of over 800.

The ceremony was carried out by the Mayoress of Greenwich, assisted by the Deputy Mayoress and members of the Council. The Mayoress was presented with a massive golden key of the theatre by George Coles, F.R.I.B.A., the architect.

In a short speech welcoming the civic dignitaries, A. J. Matthews, the Master of Ceremonies, referred to the fact that for more years than most of those present could remember the theatre had been the entertainment centre for Greenwich, both as a theatre, known in the old days as Barnard's Theatre, and as a variety house, under its more modern name of the Hippodrome. It is proposed to run the theatre as a cine-variety theatre with a full orchestra.

Many well-known trade figures were present at the opening ceremony and the reception which followed.

London Trade Show Diary

Tips from the Week's Screenings

THURSDAY

"The Montana Kid" ..... **Wardour**

London Pavilion, 11

Bill Cody, the well-known Western star, and Andy Shuford, the twelve-year-old player, are partners again in this Monogram picture.

"We Three" ..... **First National**

Prince Edward, 8.45

Ben Lyon is here co-starred with the beautiful Rose Hobart.

FRIDAY

"The Rise of Helga" ..... **M.-G.-M.**

Prince Edward, 8.45

This is Garbo's fourth talking picture, and is regarded as the most colourful and dramatic of her sound efforts. Clark Gable plays opposite her and essays his first straight romantic role. Support includes Jean Hersholt, John Miljan, Alan Hale and Hale Hamilton.

Six Shorts ..... **P.D.C.**

Own Theatre, 3

The above include two two-reel sound comedies, a Vagabond adventure, two Aesops' Fables and a Grantland Rice Sound Sportlight.

"Freighters of Destiny" ..... **P.D.C.**

Leicester Square Theatre, 10.30

In this Western offering of P.D.C.'s Tom Keene is the star, and is supported by Barbara Kent.

WEDNESDAY

"Stage Whispers" ..... **Butcher**

Phoenix, 3

Mystery of an enthralling type is promised in Butcher's Tec-Art production, which features Barbara Kent, John Holland, Lilian Rich, Creighton Hale and Crawford Kent.

Board of Trade Evidence

Clause 32 of the Films Act provides that trade shows of films to be registered must be announced to exhibitors or their agents at least seven days before showing.

On form "D" applicants for registration must give the names, dates of issue, and pages of the Trade Papers in which such notification has been given.

Will renters please note that in order to comply with this regulation, details of all trade shows should be sent to THE BIOSCOPE *to allow not less than seven full days from date of the next issue.*

WEDNESDAY, NOVEMBER 25

Stage Whispers (Butchers), Phoenix.

THURSDAY, NOVEMBER 26

Five Star Final, The Servant Problem, and One on the Aisle (First National), Prince Edward.

Diary of Trade Events

DECEMBER 2
Bristol Branch C.E.A.

Annual Dinner, Royal Hotel, Bristol. Tickets from Secretary, F. A. Webber, British Dominions House, St. Augustine's Parade, Bristol.

DECEMBER 3
North-Western Branch

Annual Dinner, Adelphi Hotel. Tickets from Secretary, G. Dudley West, 11-13, Victoria Street, Liverpool.

DECEMBER 7
Cinema Veterans

Annual General Meeting, Holborn Restaurant, 6 p.m.

Annual Dinner, same place, 7 for 7.30 p.m. In the Chair, Capt. Jack Smith, President-Elect.

SCOTTISH NOTES

No Glasgow Cinema Sunday

A deputation from the Lord's Day Observance Society waited upon Glasgow Magistrates' Committee yesterday (Tuesday) and put forward strong objections to the opening of cinemas on Sundays. The magistrates, at a later stage, considered the application for Cinema Sundays in aid of local infirmaries and charities, which have been organised annually by the Glasgow Cinema Trade for a number of years. After a keen debate, the magistrates decided to refuse the necessary permit. This decision will not be allowed to go unchallenged, as local charities last year benefited to the extent of £3,000.

No Bid

Contrary to expectations, there were no bids for His Majesty's Theatre, Aberdeen, when it was put up for public auction last week. Prior to the auction it was hinted that there was keen rivalry among national theatrical and cinema combines for its purchase, but the auctioneer failed to secure a bid for £45,000, and the property was withdrawn.

The Church and the Cinema

Rev. James Frances, of Greenock, was the speaker at the monthly luncheon of the Cinema Club, Glasgow, held last Friday in Green's Playhouse Cafe. Mr. Frances delivered an interesting address dealing with the Church and the Cinema.

Judgment Reserved

Scottish exhibitors are carefully weighing up the co-operative booking scheme, but with proverbial caution they are reserving their opinions.

J. McB.

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BOOKINGS —

"The Hours Between"



Paramount opened a pre-release run of "The Hours Between" at the Carlton Theatre on Monday. In the cast are Clive Brook, Kay Francis, Miriam Hopkins, Regis Toomey, George Barbier and Adrienne Ames.

Advance Glimpses of "Congress Dances"——



ERIK CHARELL DIRECTS

Shortly to be presented by Gaumont is the new Ufa super "Congress Dances," produced under the supervision of Erich Pommer, with Erik Charell, of "White Horse Inn" fame———

——Gaumont-Ufa Forthcoming Spectacle



BRITISH STAR CAST

————At the head of the cast is the vivacious British star Lilian Harvey, and other British players cast include Gibb McLaughlin, Reginald Purdell and Humberston Wright. Conrad Veidt plays the leading male role

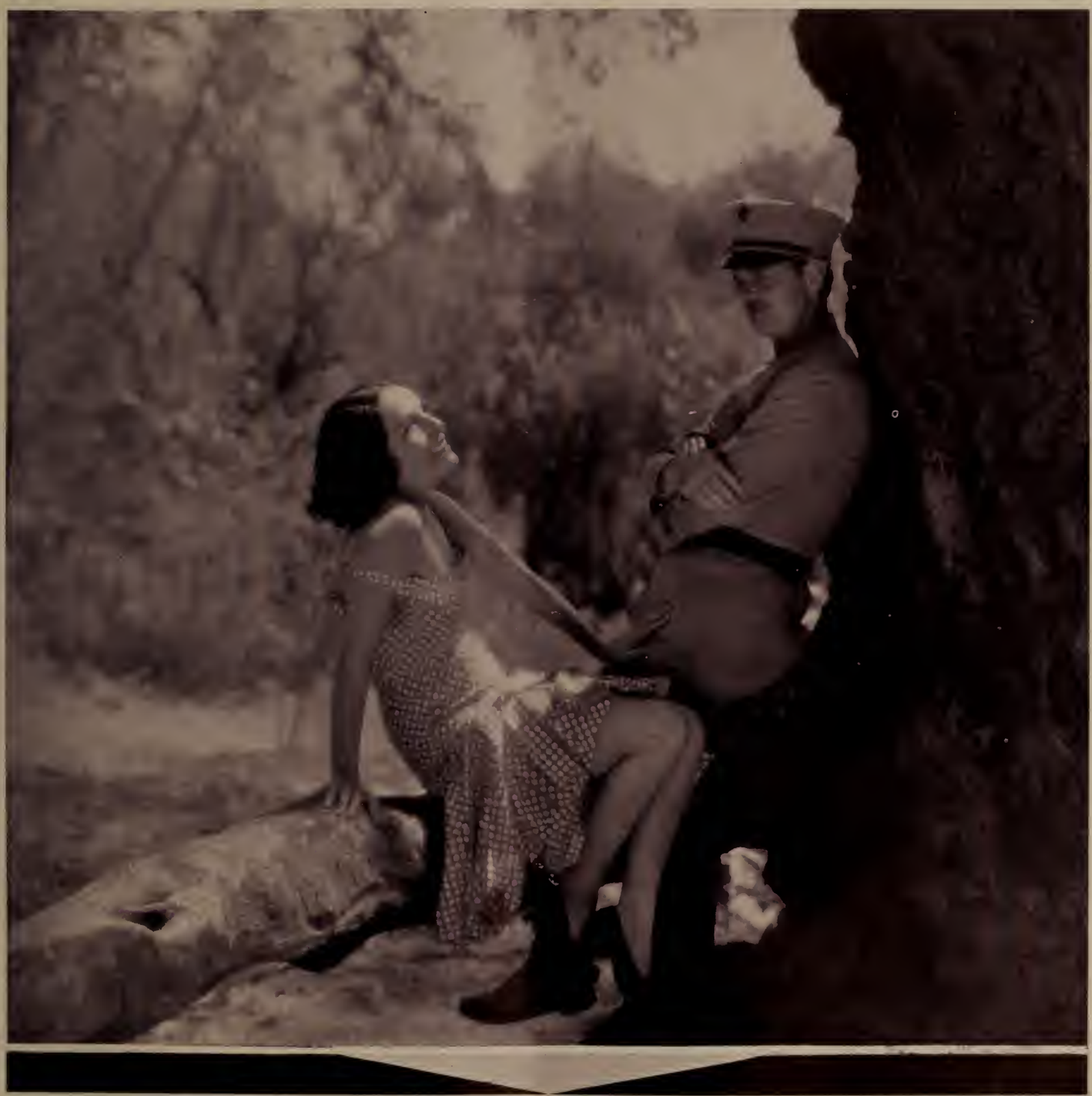
"Over The Hill"



NEW FOX PICTURE

Just arrived in this country is the new Fox film "Over The Hill," featuring Mae Marsh and James Dunn, with Sally Eilers, Claire Maynard, and James Kirkwood.

"Cuban Love Song"



FROM M-G-M

For trade show at the Prince Edward Theatre this (Wednesday) evening at 8.45 p.m., M-G-M have their new Lawrence Tibbett vehicle. Supporting players include Lupe Velez, Karen Morley, Ernest Torrence and Jimmie Durrant.

Ideal Winner—"Michael and Mary"



"REFRESHING BRITISH SCREEN ROMANCE"

One of the most impressive among the list of successful Gainsborough productions presented recently is "Michael and Mary," in which Herbert Marshall, Edna Best, Frank Lawton and Elizabeth Allan provide some of the finest acting in any British picture.

In the Production Field

British Studio Activities

Wilcox Signs Jack Buchanan — Hagen Cast Complete— Edgar Wallace For Hollywood—Paramount's "Ebb Tide"

Buchanan for "Good-Night, Vienna"

Herbert Wilcox, director of productions of British & Dominions, announced last (Tuesday) evening that Jack Buchanan has just been signed to play lead in the next B. & D. production, "Good-night, Vienna." The picture will go on to the floor next Monday (November 23rd), under the direction of Herbert Wilcox.

Buchanan recently completed "Man of Mayfair" at the Paramount Studio, Elstree, this being his first British talking film.

Niblo's Simple Picture Creed

I had not been speaking to Fred Niblo for five minutes before I detected a vital difference in his mental attitude to the broad question of motion pictures as compared with that of many other directors of both British and foreign origination. Niblo has faith in the masses; he prefers to sympathise with them and to give them heart interest pictures which will grip them by their very appeal to the simple understanding. Talk had started on the affected academic level, which is always a tendency at al fresco Press interviews. Niblo quickly brought down the conversation to practical issues. He believes in action, movement, spectacle (shades of "Ben-Hur") and rhythm, and he is agreed that too much dialogue has been used in the pictures of the recent past. But he has no elaborate formula; no individual technique to propound. He just pins his faith on making a straightforward appeal—with as much simplicity as possible—to the picture public—and hopes for the best. His first Hakim picture, on which he starts work at the A.S.F.I. Studios, Wembley, on the 23rd, is to be the Dearden play "Two White Arms"—not, as a wag suggested, as a sequel to his "Ben-Hur" of galley and chariot fleshliness. Margaret Bannerman will star and Claude Allister will fill the chief male role. I was glad to hear Niblo express his confidence in motion pictures of the type and technique of "Bad Girl." Directors should all realise that they make films, not for West End critics fresh from high school, but mainly for working people, to whom straight, clean entertainment makes an appeal. I hope Niblo will live up to his ideals and to the great hopes of Eric Hakim.



Renate Muller, the German star, with Owen Nares in Gainsborough's "Sunshine Susie," soon to be presented by Ideal Films

Hagen's Sherlock Holmes Cast

Julius Hagen announces his cast for his first P.D.C.-Twickenham picture, "The Case of the Missing Rembrandt," which stars Arthur Wontner as Sherlock Holmes. The supporting players will include Ian Fleming (as Doctor Watson), Jane Welsh, Minnie Raynor, Dino Galvani, Anthony Holles and Philip Hewland.

The production will take the floor at Twickenham this week, with Leslie Hiscott directing, as the final shots of "Frail Women" are disposed of by Maurice Elvey. The photography will be in charge of Basil Emmott.

Edgar Wallace Sails

Edgar Wallace, who recently signed a contract with R.K.O. of America to write film stories at a salary of £800 per week for three months, sails on Saturday on the *Empress of Britain*.

"I have never been to Hollywood," said Mr. Wallace, "and it is an experience I am looking forward to. I shall write entirely new stories while I am away, as, of course, the rights to all my published works are controlled throughout the world by British Lion."

"Beggar Student" Finishing

John Harvel, who is directing the Millocker operetta, "The Beggar Student," at the British Lion studios for Amalgamated Films Association, will complete shooting on Thursday.

Over 300 extras were utilised on the big ballroom and bazaar sequences and marquees had to be erected in the grounds to accommodate the crowds, who were provided with free transport and lunch. Others please copy!

"The Beggar Student" will be distributed by British Lion throughout the United Kingdom.

"Brother Alfred" Floored

The complete cast of "Brother Alfred," the B.I.P. film which Henry Edwards is directing, is as follows: Gene Gerrard, Molly Lamont, Bobbie Comber, James Carew, Tonie Bruce, Clifford Heatherly, Elsie Randolph, Henry Wenman, Harvey Braban, Blanche Odell and Hugh E. Wright.

Production has commenced at Elstree Studios this week.

B.I.P.'s New Star

Further to the B.I.P. policy of "bringing out" young artists showing special talent, Renee Gadd, a young artist whose forte is light comedy, has been signed up on a long-term contract by B.I.P.

She has had considerable stage experience, but has not hitherto been starred in films. She made her first "talkie" appearance in "Money for Nothing," not yet shown publicly. She recently completed a light comedy part in "Josser at Sea."



Mary Newcomb discussing the script of "Frail Women" with Maurice Elvey at Twickenham Studios. The film is nearing completion

"Ebb Tide's" Strong Cast

Arthur Rosson, who is directing the new Paramount British production, "Ebb Tide," which has just gone into production, has an exceptionally strong cast under his control. George Barraud, the English actor, is playing the masculine lead. He is one of the English actors who have made a great name for themselves in Hollywood, and he has played opposite many of Hollywood's greatest feminine stars. Barraud will take a part particularly suited to his fine physique as a sailor who is loved by two women of the dockside, played by Dorothy Bouchier and Joan Barry.

Alexander Field, who made a great hit as the cockney batman in "Journey's End," has a somewhat similar role in "Ebb Tide." Vanda Greville, whose performance in "Le Million" will recall her to exhibitors, plays the part of a dockside vamp.

Wembley "All Black"

For the past week Wembley has gone "All Black." At the A.S.F.I. studios, J. E. Wills is making fast progress with his feature-length burlesque on African travel films. The film opens and ends in the heart of the African jungle, where interested tribesmen have gathered to hear the black explorers recount their strange adventures among the white people! A huge kraal has been erected at Wembley, and there among the straw-roofed huts and shady palm trees a hundred of the stoutest and swarthiest negroes from London's coloured colony have "gone native" and, helped by a very live contingent of monkeys and parrots, have made black whoopee—in this weather!

Pure slapstick plays a considerable part in the adventures of the negroes when they come to "shoot" London with a home-made "talkie" camera. One of their merriest adventures takes place when they fall in with an East End Jewish trader and are escorted by him to a lively little party. Bernard Ansell, who made a distinctive appearance in one of the minor roles in "City of Song," is playing the Jew with, it is said, striking effect.

W.H.M.

A.R.P. STUDIOS



Modelled on the famous R.K.O. plant and constituting the most modern studios in Europe



THE HOME OF ASSOCIATED RADIO PICTURES AND ASSOCIATED P.D.C. PICTURES

OUTSTANDING FEATURES

R.C.A. Recording and Reproducing Equipments. Overhead control of lighting—all switchboards placed in the grid, and worked from the floor by remote control. Fully-equipped carpenters' shop—with very latest wood-working machines, all driven by self-contained motors. Cutting rooms—fully equipped with latest film-cutting apparatus and sound moviolas. Camera, scund, marking system, doors and silence signs centrally controlled. Elaborate microphone line system inter-connecting complete sound installation. Complete system for re-recording, scoring and post synchronisation. Artists' dressing rooms—equipped with baths and shower baths. Separate hair-dressing room and make-up department. Separate rehearsal hall for all production rehearsals. Fully-equipped restaurant—with quick-lunch counters. Electrical control of all doors on Studio floor. Complete ventilation and air-purifying system. A pit for all Dunning Process shots. 50 inter-departmental telephones. Still studio and still laboratory. 100 per cent. sound proofing. £25,000 generating plant. Two review theatres.

A.R.P. STUDIOS LTD., EALING GREEN, LONDON

Ealing Green's Wonder Studio

A.R.P. Production Centre——Efficiency Keynote



Basil Dean, who controls the destinies of the new A.R.P. Studios at Ealing Green, where Associated Radio and Associated P.D.C. films are to be made

The Ealing Team

Basil Dean is the chairman of the company owning the studios (A.R P. Studios, Ltd.) and managing director of the company which produces the films (Associated Talking Pictures, Ltd.). Mr. Dean will supervise all film production at Ealing Green.

A co-managing director of A.R.P. Studios, Ltd., is R. P. Baker, F.C.A., who is also a director of the other above-mentioned company.

The studio manager is John Harlow and Roger Ould is casting director and manager for Mr. Deau.

Stanley Double, S.M.A.E., holds the position of chief engineer and Marcus F. Cooper is the sound controller.

E. Marlow heads the carpenters' shop and Llewellyn Meredith the property department.

In charge of the camera units is Bob Martin, assisted by Bob de Grasse.

Mr. Otto Ludwig is in charge of the cutting and Mr. Clifford Pember is the art director.

The publicity is managed by Frederick F. Isaac.

Miss Elizabeth North is arriving to take charge of the scenario department, while John Carstairs will work with her on adaptations.

F. Giles is the purchasing agent and Miss Steel is the canteen manageress.

THE new A.R.P. studios at Ealing Green are, without doubt, the most modern the world, and are certainly a powerful contribution to the facilities for the production of British talk films.

T. E. Delehanty, of P.D.C., over from America, described them as studios which left " no excuse for producing anything but the best pictures." He was interested in the number of modern appliances he saw throughout the plant. Earl Kramer, a director of Radio Pictures, Ltd., said that, " having come from Hollywood only recently, it is interesting to see incorporated at Ealing many of the ideas from the Radio studio there."

The central stage where production will start within the course of the next few days is about 150 ft. by 78 ft. It stands 50 ft. high. It contains every modern contrivance yet introduced for talking picture production. The main centre doorway lifts horizontally on the pressing of a button, yet when it is shut the stage is entirely sound-proof.

In the inside of the solid brick walls independent partitions made of sound-proof material have been erected right round the studio. These internal walls are in their turn lined with rock wool, cabots, quilt and other suitable material.

High above the floor is the grid level, a series of wide gangways running lengthwise and across the studio. The main switchboard and four sub-distribution boards are fixed at intervals on these gangways. From these switchboards leads are taken to portable distribution boards which are suspended in the most convenient positions to light the sets below.

There will be no litter of electric cables on the floor as all lamps and gear will be suspended from the elevated level.

Central Control

One of the most interesting appliances in the studio is the control panel, which looks like a shiny modern writing desk. From this machine all the essentials of production are controlled : camera motors, warning hooters, silence signs are worked, telephone operators and assistant directors are warned and doors are automatically locked from this central point.

It was adapted from something similar in use at the R.K.O. studios in Hollywood by John Harlow and Marcus F. Cooper, the studio manager and the sound engineer respectively.

There are two projection theatres in the same building as the huge central stage. There is a special rehearsal theatre within a few yards of the main stage which will be utilised to save time. While sets are being built and prepared, players can rehearse scenes without taking up space in the actual studio.

The canteen is also close at hand. This is now in the course of its unofficial christening. It may be called " The Ark," one of the reasons being because it is built of wood, the other because it is the nearest approach to A.R.P.

The power house is especially interesting. All the studio light and power is being generated by two huge three hundred horsepower engines, and one of two hundred and forty. These fine machines are built on concrete laid on a cork base to lessen the vibration and deaden the sound. There is also an air space between the engine foundations and the central stage for the same purpose.

Dunning Pit

There are also at the A.R.P. Studios a pit for the Dunning process shots ; an elaborate microphone line system interconnecting the complete sound installation ; a " lung type " of air purifying and ventilation system ; a complete system for re-recording, scoring and post synchronisation ; cutting rooms fully equipped with all the latest apparatus including sound moviolas ; artists' dressing-rooms with private baths and showers, and hair-dressing and make-up departments.

The latest type of R.C.A. recording equipment has been installed in the studio, consisting of two R4 recorders, ribbon microphones and the new ground noise reduction gear. Power and recording trucks of the latest R.C.A. pattern are also included.

New Recording Studios

Big H.M.V. Enterprise

On Thursday last the H.M.V. Company opened what are admittedly the finest recording studios in the world. They have been erected at a cost of nearly £100,000, and embody the result of years of research by a specially trained staff from the company's vast factory at Hayes, Middlesex. For the official opening, Sir Edward Elgar, conducting the London Symphony Orchestra, supervised the recording of his *Falstaff* Suite.

The buildings are in Abbey Road, St. John's Wood—a site specially chosen to minimise interference and vibration from railways and heavy transport. The brick walls are thick, with special inter-treatment. Three studios have been built to meet day by day recording requirements. The largest studio is a building almost as large as the Queen's Hall, and will accommodate 250 musicians and 1,000 listeners. There has been a minimum of acoustic treatment in these studios, the upper parts of the brick walls being left unsurfaced.

Six Recordings Simultaneously

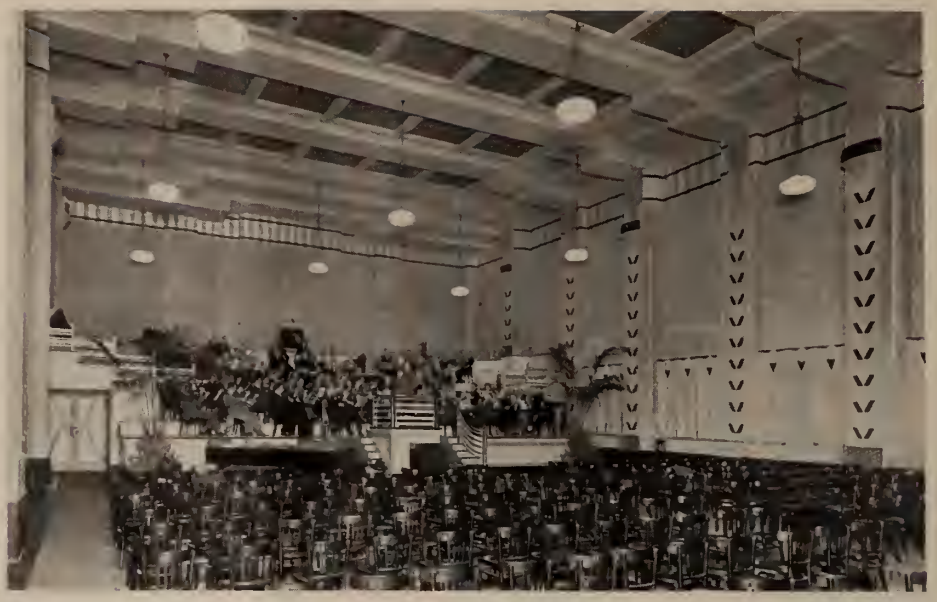
There are separate recording rooms, each with two recording outfits, attached to each studio, and a control room provides for the inter-switching of studios and machine rooms, so that, if desired, six different recordings can be made simultaneously of one performance. Alternatively, performances in three different studios can be co-ordinated on to one recording. Up to six of the standard type Western Electric microphones can be used at one time—each microphone having a separate control to suit the particular instruments in its vicinity.

The auxiliary arrangements are surprising in their completeness, and the whole factory has been planned with admirable taste and skill. There are large well-lit rooms for charging accumulators, control purposes and experimental work, as well as a transference room where composite records can be made from a variety of recording. In the basement

is a very complete air conditioning and ventilating system by Carrier which ensures spring conditions in the studios and works at all periods.

An interesting feature was the company's new portable recording outfit. This is by far the most complete and compact travelling assembly of its kind that we have seen, either for recording or reproducing, and is a model of compactness and accessibility.

The reverberation periods of the various studios are adjustable, but, in conversation with the chief recording engineer, he expressed strong preference for rooms in which the natural acoustic properties are satisfactory without artificial adjustment. The difference between two recordings—one in a room with certain natural reverberations and resonances, and the other in a room naturally different, but artificially built up to give the same measurements as the first, are very striking. Theoretically, one would expect precisely similar results; in practice they are poles apart as regards brilliance and tone colouration. He had recently completed a tour of foreign countries to study recording conditions and was emphatic that neither in America nor elsewhere was there any recording studio comparable in size, efficiency or luxury to these now opened by the Gramophone Company.



The largest of the new recording studios is larger than the Kingsway Hall, and will accommodate 1,000 listeners and an orchestra of 250. The studio is, of course, dark, for silence; but a feature is the daylight lighting effect secured by a number of the Holophane Co.'s new "Hedralite" fittings

On the Mechanics of Production

A Manufacturing Oddity

It is surprising to note how often, even in the most highly mechanised industries, one or two processes refuse to submit to the machine. The point was brought home to me sharply at the opening of the new H.M.V. studios this week. Here was a factory in which every conceivable operation was being carried out mechanically and electrically with microscopic accuracy by the aid of intricate plant. All, that is, save one. In one room I came across a solitary specialist whose sole equipment appeared to be a microscope and a polishing wheel. I learned that his job was to manufacture every sapphire stylus used in recording. He takes a slab of sapphire, the size of a small finger nail, and patiently grinds and burnishes it down to its finished dimensions. The work is all done by hand, the abrasive being diamond dust on a copper disc. Fortunately, not many of these needles are required, since each is virtually indestructible, but it was amazing to find hand labour requisite for what is, superficially, a relatively simple precision job. Each stylus, by the way, is cemented to its arm and not fixed by screws or clamps.

Another instance I met of the same breakdown of mechanism was in a well-known carbon works, where, after watching hundreds of thousands of carbons being made, cored, plated and polished by machinery with micrometrical accuracy, I found that the ultimate process of putting the trade mark on the carbon was being carried out by hand one at a time!



A recording machine at the new H.M.V. studios, St. John's Wood. There are three main studios, each with six Western Electric mikes, and if necessary all can be switched over on to one recording. Each studio has two recording machines in adjacent chambers

Motors Beaten by Weight

Incidentally, a good many visitors to the H.M.V. studio were surprised to find that the recording machines, which are the heart of the entire studio, were not electrically driven. We so often regard electrical mechanism as superior to any other driving power available that it comes as a surprise to learn that nothing is quite equal to the old-fashioned weight and pulley which used to drive our Grandfather clocks. A precisely similar arrangement is used for driving each recording turntable because nothing gives quite so steady and unchanging torque free from all outside interference. Incidentally again, the record is moved across the stylus and not *vice versa* as you might expect, the wax master travelling on machined steel sledges so true that they offer an inappreciable resistance to movement.

High Speed Photography

The other day the R.K.O. chief of production effects was trying to photograph a series of wave-forms in a pool of mercury, the waves being produced by a high-frequency electric vibrator. None of the cameras available was able to work at the high speeds necessary, so a Moreno Snyder was secured. Beginning at a speed of 500 feet per minute the camera was progressively raced up to 1,000 feet per minute. At this speed the photographs were satisfactory, but the vibrations were not slowed down sufficiently. Finally, by means of two coupled high speed gears a speed of 1,440 feet per minute, or 400 frames per second, was secured. At this speed the pictures were photographically perfect and rock steady, and although the rotary optical shutter had been driven at something like 3,000 revs, per minute for over 6,000 feet, none of the lenses in this unit had been displaced on test by as much as .001 of an inch. The camera uses a non-intermittent principle, and at this high speed, using only 3.5 lenses, an exposure was sufficient to permit the use of *positive* film!

Debrie on the Warpath

Debrie, pioneering French manufacturing company, is planning to carry its products into the American market in the face of such competitive concerns as Bell and Howell and the Mitchell Camera Corporation. The French company has, for many years, had an enviable reputation in the European market for cameras and printers, and there was a time when its products easily surpassed everything in sight. In recent years competition has been more severe, and rather more aggressive selling methods have become desirable. Sales forces are to be established in New York, Hollywood and Chicago, and a direct attack made on the American strongholds. Numerous novelties are to be used in the first line. A film printer at £600 is said to be the first simultaneously to print sound and image, and will have interesting new devices in connection with focussing and the elimination of a separate title negative. The machine therefore prints sound, image and title in one operation at a rate of 3,000 ft. per hour. Several special cameras are in production, including an automatic bacteriological model which will take one frame every seven minutes, or 240 per second, for a wide range of scientific and industrial studies. The high light of the list is the new Parvo sound camera with 1,000 ft. magazines and a collection of gadgets impressive even in a modern cine camera.

F.

THE SHOW : : : :

Theatre Running, Equipment & Construction

Revolutionising Stage Technique

It was mentioned in these pages a week or two ago how the Western Electric public address system was being used in the new Earl Carroll Theatre so that the girls in their dressing rooms could be called for their cues by the stage prompter, thus eliminating the call boy's nightly rounds. But later information shows much wider application. By means of a number of loud speakers in the auditorium itself there is a general reinforcement of musical voice from the stage. Again, the orchestra, after its star turn, disappears. The stage is extended over the orchestra pit, but the orchestra's music still remains fully audible to the public. By the use of special microphones, which can be brought up through the floor, beside the footlights, individual features in the programme can be brought into prominence. By having a number of these in operation at the same time various combinations of "on-and-off-stage" music are possible. Special records are employed as a new way of producing sound effects "off." Speakers in the dressing rooms enable the cast to hear a continuous reproduction of the performance on the stage. Finally, all these arrangements enable every syllable on the stage to be clearly audible to every individual in the mammoth theatre. These are the beginnings of innovations that promise to revolutionise legitimate stage production.

Screen Dope

Technicians in the sound department of the Warner theatre circuit are said to have perfected a preparation for giving porous screens the same effectiveness regarding light that was possessed by the old silver screen. The value of the system is said to have been demonstrated on test. No further details are at the moment available, and it is not easy to see how any treatment of the screen can improve its light reflecting quality without equally reducing its sound porosity. Even if any method of fine crystallisation across the perforations could be devised—which at first glance seems the only available method—there would still be a substantial sound loss.

Cost of Dirty Screens

Mention of screens reminds me that, according to calculations based on investigations of the Society of Motion Picture Engineers, over £200,000 is wasted annually by exhibitors due to their continued use of dirty or deteriorated screens. Independent investigation made by one of the big screen companies shows that the effects of dirt and age cannot entirely be eliminated, but frequent brushing of the surface will prolong the efficient life of a screen by keeping dirt at a minimum. The fact that a sound screen is perforated results in tiny currents of air constantly going through the holes, a process usually aided by numerous draughts and a more or less efficient ventilating system. The result is a serious accumulation of dirt on the screen and fluff in the perforations. Resurfacing has not proved very successful and no one seems as yet to have devised a perfect cleaning agent. The loss mentioned above is said to be the result of current wasted in an effort to compensate for the lowered reflecting capacity of the screen.

Three-alarm Change-over

An American concern announces a new three-alarm change-over warning to work with the Standard Release Print. The device is installed in the upper magazine of all projectors and gives warnings at three predetermined points for (1) General Warnings, (2) Start Motor and (3) Change-over. Positions may be set according to each projector's pick-up speed and the micrometers, once set, need never be varied. The sponsors say that with the use of this device marking, cutting, punching or scratching of the films is "done away with," but I doubt if any device ever will be invented that will deter the punch-mark fiend from indulging his vice. The fact that punching wasn't necessary would only give the habit an extra thrill, and, for the matter of that, punch marks aren't necessary to-day. Incidentally, a snag in the scheme seems to be its incorporation in the upper magazine. Authorities frown on any cutting of the magazine, a fact which rendered impracticable a similar British invention submitted to us some weeks ago.

A Million British Lamps a Day

It is rather startling to hear that the General Electric Company have now equipped their factories on such a scale that they can handle a continuous output of *one million Osram electric lamps per day!* This output has naturally not been reached as yet, but the company is optimistic and is one of the concerns that would benefit materially from a practical application of the slogan to "Buy British." Huge numbers of foreign lamps are still imported of a quality so definitely below best British standards as substantially to offset any saving in first cost. A "cheap" lamp which has a high current consumption and a short life is not in any real sense "cheap." The company emphasises that not only are the factories manned by British labour, but all the material used is procured within the Empire. Few people realise how many lamps are required for a modern liner; the order for the *Monarch of Bermuda*, now nearing completion, is in excess of 20,000, which is nearly as large as the order from all the British railway companies. Cinemas order 10,000 Osrams; but this figure is misleading, because their requirements probably make a large hole in the quarter-million supplied to the electrical industries. Government departments have just ordered 50,000 Osrams, and a pleasing feature of all these orders is that they tend to increase steadily in size.

Those Passes

The head of one of the biggest circuits has been issuing warnings on the lavish issue of passes. Every tie-up, he says, which involves special passes should be carefully studied to insure proper box-office returns and prevent lowering the standing of the theatre in the community. You cannot keep up the value of anything you give away for nothing, he points out, and a too liberal policy with passes in connection with merchant and newspaper tie-ups may react unfavourably. Passes should be reserved for the "weak sisters" on the schedule, and the returns should be carefully watched to make sure that patronage is not merely being shifted from one part of the week to another, instead of being increased. It is very easy to give the theatre a reputation for cheapness unless the type of shop with which the tie-up is effected is watched very carefully. Finally, in this method of selling the house it is necessary to play fair with one's opposition, or a mutually destructive campaign of rivalry may easily be started.

Decorative Lamps

Christmas trees will soon be appearing in theatre lobbies, and the tricky job of fitting lights on them will have to be faced again. G.E.C. have neat sets of Christmas tree decoration lamps and candle lamps which can be fixed upright on the boughs of the tree by means of securing beads. To place them, merely open up the flex under the lamp and thread it over the bough, then slip the securing bead up tight under the bough and the lamp will remain vertically in position. Little gadgets like this are frequently useful and are worth noting.

A Well-Soaked Sound Set

Western Electric equipment *will* stand rough treatment, as this paragraph shows, though unnecessary experiments along these lines are frowned on by the Bush House experts. But J. Garrick Eisenberg recently carried out unwillingly this convincing demonstration. He says: "I arrived in Shanghai in time to welcome in the season's worst typhoon. Three feet of water in town and our portable equipment all lying in the Custom's godown. . . . Water in sound cameras, every moving part rusted in, cables and magazine soaked, several batteries spoiled, and all of my test material equipment shot. To say nothing of the cases themselves. I have had every screw in the equipment out, lenses all apart, motors being baked out, derusting and cleaning. Strangely enough, when reassembled, the equipment was little the worse for its experience and started up at first test." F.F.

Novel Test in Manchester Cinema

Substantial improvements have been made with the sound reproduction at the Kingsway Super Cinema, Manchester, where B.T.-H., after carrying out extensive tests, have installed their new horn type of loud speaker.

The management of the theatre in a determined effort to convince 10,000 people that the Kingsway reproduction is now amongst the best in Manchester, is allowing during the first three days of this week free admission to each lady accompanied by a gentleman. The gentleman, of course, pays for himself.

By way of contrast, sound is reproduced on the old equipment (with the speakers at the side of the screen) for a few minutes and then the improved apparatus is put into commission. The installation certainly does credit to the B.T.-H. organisation.

Mutilation——*de Luxe !*

by
David Robson

Another onslaught on the renters' camp seems imminent. Guns loaded with hard facts will shortly be directed once again toward Wardour Street from all parts of the cinematic country. The renters have failed to keep to their bargain regarding the suppression of film mutilators, and now the truth WILL out. Though most of the complaints this time come from provincial regions, London is by no means immune.

I have before me a pile of film cuttings and correspondence. I lift one from the Dovedale Cinema Co., of Coventry, dated October 3rd. It refers to a British film. There is no doubt that the flash marking in this copy constitutes a world record for what is possibly a second run feature. Only five reels in length, there are no less than one hundred and thirteen different types of markings in all, not to mention (as the letter goes on to say) all kinds of different coloured paint marks which make the ends of parts rival even the most glorious rainbow.

Wanton "Work" on New Copy

I have carefully examined these cuttings, and would support the contention that the copy is fairly new, and but slightly scratched. Who was guilty of this wanton damage is not altogether the concern of Coventry, their complaint is properly against the renter for distributing such a copy, and they say they are repeatedly getting copies in similar condition. If this does not point to the inefficiency of dispatch departments, I do not know what will. It is this ca'-canny system of utter indifference to film condition that leads us to this stage. I will only be induced to part with this conclusive evidence by personally handing same to the managing director of the firm concerned, as I fear that they can know little of the real seriousness of the position.

Return Films To Renter

As I have pointed out in these columns before, there is only one effective manner in which to beat the renter at his own game, and that is to return all such mutilated films, and refuse to show them unless another copy is forthcoming. "It can't be done," I hear you saying. Well, let me tell you it can.

Though I cannot for obvious reasons indulge in names, I will tell you of one particular instance. The story, whilst perfectly true, is disguised in minor ways, but the facts regarding myself in the role of "hero" are correct.

A number of features had been booked from a certain London renter, and the exhibitor who had booked them called me in to advise and report on the condition. My advice was to return the film and all subsequent copies until he got a good one, the complaint being one of doubtful condition, and reel-end mutilation in particular. In that way the whole batch with the exception of one feature was returned unshown through the same complaint. Each time the renter repudiated the charges and billed the theatre for hire charges.

I advised refusal of payment, whereupon legal proceedings were threatened. I truly glorified in the prospects of such an exposure in a Court of Law. I had not only made a minute examination of all these films, but had secretly marked the copies in a particular manner for future identification, and was ready to pile on the floor of any Court the biggest pile of mutilated film ever seen before.

The Renter Repents

However, at the last moment, wiser reason prevailed, the renter thought better of it, and tried to straighten the matter out by squaring the deal by "free replacements," an offer, by the way, which was not accepted.

You will notice I have so far passed no comments on the punch-hole merchants themselves. Why waste further space. It is entirely up to the renter to put a stop to it. He can do it, and will do it before long, and the exhibitor must also do his part by refusing to show such copies. That is the only way to worry the renter into doing *his* part.

Finally, Mr. Manager, *be a manager*, watch that screen carefully, and as an example to others, sack the first man you can prove to have damaged a reel-end by as much as a pin hole. Thank you.

Running Discs Vertically

A new model of the Victor Animatophone 16-mm. sound projector has appeared. The projector itself is enclosed in a form of blimp case, which serves to reduce the noise of the machine running. Access to the machine for focussing, threading and adjusting speeds is gained by opening the right-hand side of the case, which is hinged at the bottom.

Provision is made for using either 16-in. or 12-in. records, hence the need for speed changes. The method by which the discs are used is decidedly interesting. A spindle on which the discs are fitted projects from the left-hand side of the blimp case and the records run *vertically*.

Pendulum Principle in Pick-Up

The pick-up is fitted to a balance arm, which is attached by means of a swivel joint to a rocker arm. The movement of the rocker arm permits the pickup and the balance arm to travel in a straight line across the face of the record. The balance arm acts on the pendulum principle and keeps the needle of the pick-up constantly in accurate tangential relation to the groove.

Thus the needle is always kept parallel to the record groove and follows perfectly in the original recording track. It is claimed that this results in more natural reproduction and at the same time considerably reduces the wear on the record groove.

A push-pull pilot light is provided to aid in setting the needle and the record correctly. Several pounds have been knocked off the weight of the equipment as compared with the earlier model, and the size has also been slightly reduced.

As yet no models of this machine have reached this country, but Dallmeyer, who are the agents for Victor product, will be able to furnish further particulars in this direction shortly.



The new Victor machine introduces vertical disc reproduction. The Pendulum Pick-Up is on a rocker base, and is held against the disc face by gravity

THAWPIT for Cleaning Electrical Contacts
ABSOLUTELY NON-INFLAMMABLE
SPECIAL PRODUCT
Gallon Tins, 19/6 ; Quart Tins, 7/-
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THAWPIT, LTD., Astor House, Aldwych, W.C.2

Measuring Hearing

Putting Ears on the Test Bench

Western Electric, with their 50 years of experience in sound transmission, beside producing talking picture equipment have also manufactured a comprehensive range of other types of instruments, directly and indirectly connected with the entertainment of the public. All sorts of measurements as to the individual reaction of patrons to sound have to be made before standards of quality, of loudness and of pitch can be established for use in the cinema.

There is, therefore, a wide field of research in associated directions which the Western Electric Company have been exploring for many years past. From every direction has come some experiment, some result which has contributed its quota to the high standard of sound quality for which Western Electric is now world-famous. One of these instruments is the Audiometer, of which the company makes several models.

The Audiometer is already fairly well known to the trade, for one was demonstrated on the Western Electric stand at last year's C.E.A. Exhibition and a number are already in use in hospitals and similar institutions in this country. These Western Electric Audiometers fall into two distinct types; one is for the measurement of the hearing sensitivity of a single individual, and the other, which employs gramophone discs, enables as many as 40 people to be tested simultaneously under identical conditions.



The working parts of the W.E. Audiometer Type 2B, which works on the principle of logging the vanishing point of decreasing sounds

Testing Revolutionised by Valves

The importance of accurately determining the acuity and quality of hearing in delicate diagnostic examinations has long been recognised. Prior to the advent of the amplification valve such tests were necessarily of a very crude type. The modern Audiometer, however, is a very precise and exact measuring instrument, and the 2B type, which was the one shown in the Exhibition and is, with slight modifications, illustrated here, has several important advantages and conveniences.

It permits accurate hearing tests to be made, not only by trained otologists, but by relatively untrained office assistants. The data obtained may be recorded by means of graphs which are very easily interpreted. These graphs, incidentally, are a very precise indication of the physical reactions of the individual patient and enable a trained physician to visualise the defects in hearing and to obtain accurate hints as to the type of disease or interference causing deafness where deafness exists.

The Audiometer consists of three essential parts, first an eight frequency Oscillator, second an Attenuation Potentiometer, which is a device for regulating the volume of sound, and, third, a receiver. Broadly speaking, the Audiometer is a generator of approximately pure tones, which may be varied both in pitch and intensity at the will of the operator.

The Oscillator has a frequency range which is divided into eight steps, operated by the small keyboard shown, the available frequencies being 64, 128, 256, 512, 1,024, 2,048, 4,096 and 8,192 cycles per second. The circuits are so arranged that if by mistake two switches are pressed at one time no oscillation is produced, thus preventing incorrect results.

It is interesting to note that the source of power for both filament and plate of the valve is dry batteries, which can be purchased at any radio shop. If the batteries are replaced at intervals, in accordance with the printed instructions, both the pitch and intensity of each emitted tone can be kept constant.

Signalling a Fading Sound

The method of measurement is to determine, at each pitch, the faintest sound the person being tested can hear. The usual procedure is to begin with a clearly audible intensity, and on hearing this the patient presses a push-button, which lights a silent glowing lamp. The Potentiometer is then slowly turned toward zero until the patient no longer hears the tone. He then signals this fact by releasing the button, extinguishing the lamp. Thus the exact measurement of the patient's hearing at a particular pitch is obtained.

A tone interrupter, which shuts off all sound in the receiver, is provided and in this way checks can be made to determine the accuracy and good faith of the person undergoing the test.

The other type of Audiometer is intended for mass tests. This is, essentially, a gramophone, to which has been added telephonic apparatus, so that the gramophone sounds are transmitted to the ears of those undergoing the test. It enables each ear of each listener to be tested separately, and in this way deafness in one ear is often discovered which was entirely unsuspected by the listener himself.

Records Used in Group Testing

The records are made specially for use with this instrument. They are so arranged that the intensity of the sounds, which consist of spoken numbers transmitted to the listener's ear, decreases in small steps to a minimum, returns abruptly to the maximum, and then decreases again. This process occurs four times in the playing of each side of the double-faced record.

These tests, beside being useful for Western Electric in commercial purposes, have proved invaluable for hospital diagnostic work and are now employed in industrial institutions of various kinds. Many mistakes and accidents in transportation, for instance, or in machinery operation in factories which were formerly credited to dullness or slow thinking, are now known to have been due to impaired hearing.

Many large factories now make a test of the acuity of hearing of present and prospective employees, who are or are to be in positions where quick action and prompt response is necessary. In our own trade, Audiometers have, among other things, been useful in testing the suitability of service and inspection engineers to judge the quality of sound reproduction.

When you show "BUY BRITISH" say it with SHIP CARBONS

New Leeds Suburban Cinema

Handsome House in Hunslet

The new Strand Cinema, in Jack Lane, Hunslet, near the top of Glasshouse Street—the latest addition to the suburban picture houses of Leeds, opened to the public last Thursday afternoon—is a really handsome building for this industrial area of Leeds. With a broad frontage of Continental style, of white marmo, set back about 20 ft. from the road in Jack Lane, the cinema is indeed a bright spot in a drab neighbourhood.

Over the roomy, plainly but very effectively decorated entrance and main box office is a spacious and well-ventilated operating box, with rewind rooms, etc., on each side, while on the ground floor down each side of the hall is a queue room, each to shelter over 500 people. Patrons in the queue for the cheaper seats enter the hall at the screen end and people for the better seats enter by the main entrance. There are three entrances and four emergency exits.

The theatre seats 1,160, all on one floor, with a fine rake, there being 38 rows of seats divided by two aisles into three blocks, about 12 seats to a row in the centre and nine to a row on each side. Thompson & Dean, of Birmingham, were the seating contractors.

The hall, which accommodates a projector throw of 107 ft. and is about 86 ft. wide, is mahogany stain panelled, surmounted by pink panels on a base of orange and gold on the walls, with a ceiling the colour of a fine summer's day sky. The curtains for the spacious proscenium match the panels on the walls, and six pink shaded roof lights set off very prettily the whole scheme, which includes plum colour upholstered tip-up seats throughout.

The theatre has a Western Electric set, with two Kalee No. 8 machines, Kalee high-power mirror arc lamps, spotlight and all switch gear—the projectors, etc., being supplied by the Kershaw Projector Co., of Leeds, and fixed by their representative, Fred Steele. The latest Westone rubber screen is installed.

The theatre was built by W. Thompson & Sons, of Sheepscar, Leeds.

Improvements at Hayes

Originally opened in 1926, the Regent, Hayes, has just been the subject of a complete reconstruction scheme, and reopened last week under the control of Broadmead Cinemas, Ltd. Drastic structural alterations have been carried out to the designs of Frank C. Spiller.

The whole of the main elevation has been refashioned in white Portland stone, and a two-colour Ionlite system has been placed round the frontage and about the title of the house. Inside the theatre the main alterations include the provision of a balcony, lounge and café.

New Kalee machines with Western Electric sound heads have been installed in the projection room, which stands at the back of the stage.

Southend Theatre Turns Cinema

Ambassadors Becomes the Regent

The old Ambassadors Repertory Theatre in Tylers Road, Southend-on-Sea, which was recently acquired by L. H. Jackson, reopened as the Regent Cinema last week, after being completely modernised. Its seating capacity is 900.

The whole of the exterior has been redecorated and a new steel and glass canopy erected. A two-colour Neon lighting system has been fitted to brighten up the facade.

A picturesque semi-atmospheric scheme of interior decoration has been carried out. Spreading forward from the rear of the auditorium is a gorgeous Eastern vista of mosques and minarets, silhouetted against a sky of turquoise blue, even the projection ports being ingeniously masked as windows of an Eastern minaret.

This vista continues nearly up to the enlarged proscenium arch, where it merges into a striking sun ray effect carried out in orange, red and gold. New stage drapes, carpeting and seats have also been installed. These are carried out mainly in tones of red and gold.

The projection room is now located directly over the vestibule, there being no circle, and is equipped with two latest type Simplex machines with R.C.A. sound heads. A Bulman Jupiter screen is used.

THEATRE ROYAL
DRURY LANE

The Electrically Operated Colour Changing

Spotlights

and other

STAGE LIGHTING EQUIPMENT for the production of "Cavalcade"

manufactured and installed by

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& ENGINEERING CO., LTD.
19-24, Floral Street, London, W.C.2

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Telegrams: "Spotlite, Rand London."

NOTICE

Taylor-Hobson lenses photograph most of the pictures at Hollywood and at Elstree, and Taylor-Hobson lenses project most of the pictures at the Super Cinemas in this country.





Console of the Compton Organ at the Pavilion, Shepherd's Bush, W.

COMPTON
THEATRE ORGANS

This beautiful and impressive installation at the Pavilion, Shepherd's Bush, W., is recognised by experts to be one of the finest examples of organ-building in the Kingdom. It was designed and built by the all-British firm of Comptons, entirely by British labour. It is a triumph of British enterprise.

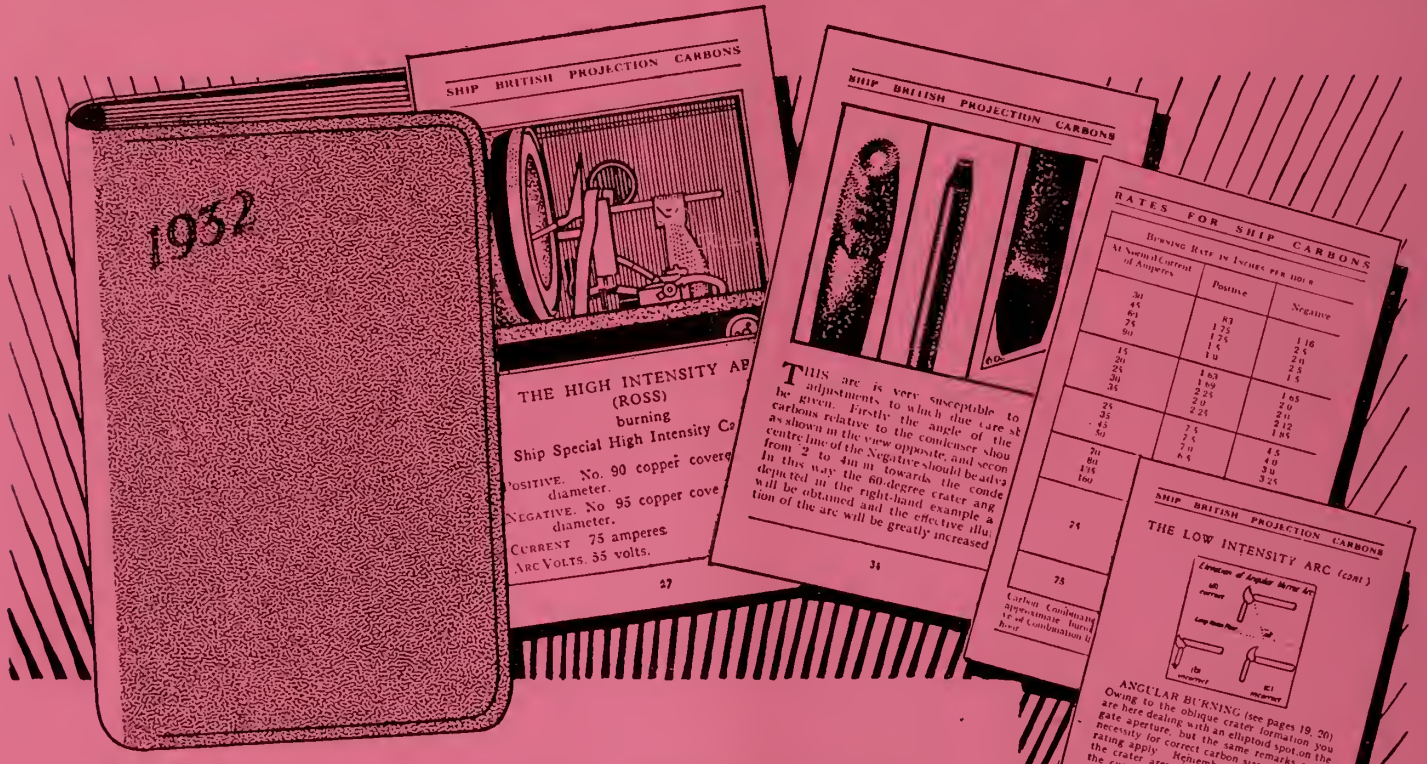
COMPTON
THEATRE ORGANS
ARE THE BEST IN THE WORLD

The services of expert designers are available to all Theatre owners and architects interested in organ installation. Every Compton organ is planned specially for the building in which it is erected.

THE JOHN COMPTON ORGAN CO., LTD., CHASE RD., WILLESDEN, N.W.10

Telegrams and Telephone: Willesden 6666 (four lines).

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Owing to the cost of compiling this work we are compelled to restrict supplies to one copy per individual. This advertisement will not be repeated and copies can only be forwarded against coupon—fill yours in NOW.

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Gentlemen, — Please forward me free and post free a copy of your Projectionists' Diary for 1932. I undertake that I have not made application previous to this.

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Chinese Richness at Redditch

Features of the Latest Gaumont Palace

On the site of the Public Hall, Redditch, and some additional property, Gaumont-British have erected an entirely new motion picture theatre, which joins the rapidly growing chain of Gaumont Palaces. The site has for many years been the principal one in Redditch for all purposes of entertainment, and the importance of tradition in this respect in a community with such a definite identity as Redditch has been fully appreciated by the promoters.

The Gaumont Palace is to open next Monday

Although seating accommodation is slightly under 1,000, the theatre is in no way inferior to the most up-to-date and largest cinemas in the country. It may well be described as a bijou theatre, absolutely modern and efficient in every way. The comfort of the patrons has been as carefully studied as in the most up-to-date West End theatre.

Built in Seven Months

Furthermore, the whole scheme has been specially designed for the site and specially detailed in every respect by the architect, William T. Benslyn, F.R.I.B.A., who has given his personal attention to the whole of the interior fittings, interior fibrous plaster decoration and colour scheme, which has been carried out to his designs by Bryan's Adamanta, Ltd. This scheme is greatly enhanced by the cordial co-operation which has, as usual, taken place between the architect and the chief engineer of Gaumont-British, E. C. C. Nichols.

The whole work has been carried out by McLaughlin & Harvey, Ltd., in a remarkably short time, taking into consideration the confined nature of the site and the fact that the old building had to be pulled down. Work on the site was commenced on Monday, April 13, 1931, which means that the actual building has occupied considerably less than seven months.

Skilfully Designed Inlets

The site, which has its main frontage to Church Road, has also access to a side road. The main entrance is placed at the extreme end of the site and two pairs of double doors lead through a vestibule to a charming crush hall, which also serves as a small queueing space, and in which the pay box is situated. From the crush hall access to the theatre is obtained by means of a vomitory staircase, which lands on a cross gangway separating the stepped balcony from the remainder of the auditorium.

At either end of this gangway exits lead directly to the streets. From this main cross gangway both the balcony and stalls are served from subsidiary gangways; from the space between the front seats and screen two large exits open directly into the street. Nothing could be simpler than the exiting arrangements, and nothing more adequate.

A great feature has been made of the heating and ventilation scheme, which is of the most up-to-date character. Cold air is pulled in to the building by a large intake fan through a specially designed heater. This warmed air is then taken through ducts to all parts of the building.

Special notice should be taken of the skilful way in which inlets for fresh air have been treated in the auditorium. Specially designed splay-sided features occur on the walls, which, apart from their artistic merit, have the advantage of distributing the air more evenly through the building than if they were straight-sided. Foul air is extracted through grids, which occur in the ceiling and at the back of the balcony.

The whole of the rooms connected with the projection occur over the rear of the balcony, and an interesting feature has been made by the manner in which these are supported by two columns on either side of the balcony gangways.

Externally the building is a direct expression of the plan and is, therefore, a considerable contribution to the best type of modern architecture. It is unmistakably a cinema. The main entrance is emphasized by surrounding it with black marble, on the lintel of which the name "Gaumont Palace" appears in bronze and green enamel letters.

A specially designed lighting feature occurs above this, which not only lights downwards, but also serves to house the projectors which flood-light the wall over the entrance. In the centre of this there is a specially designed Neon sign, which is well seen from Church Green. The space surrounding this sign on both sides is treated with a design of blue and green tiles, held in by bands of cream-coloured Portland cement.

Order in Advertisements

The remainder of the frontage to Church Road is built of Whitwick bricks, and at the base poster spaces are designed as part of the scheme, and the whole tied together by bands of cream-coloured Portland cement, which not only run round the poster frames, but also around the various exits. This is a notable advance on a still far too general practice of designing far too elaborate features at great cost and then obliterating them with what always appear to be the worst advertisements that the cinema advertising department are capable of.

> This insistence of order in advertisements is one of the most outstanding qualities of Mr. Benslyn's work. Adequate poster spaces are always designed as an integral part of the scheme, and woe betide the advertisement-monger who endeavours to then add further to them!

Hospital's Suggestion

The fact that the blank walls of the cinema are in full view of the Smallwood Hospital has not been forgotten, and these walls in particular have been treated with interesting brickwork patterns. This suggestion, it may be added, came from the hospital authorities themselves, who were anxious that the outlook of the patients from their own balconies should be as pleasing as possible.

On entering the building one is immediately struck by the charming effect of the small crush hall. This has a modelled plaster ceiling and a simply designed grille for ventilation purposes running the whole length of the room. The pay-box is housed in a niche which occupies the greater portion of the end of the crush hall, and the shape of which harmonises with that of the crush hall. The treatment of the plaster mould round this niche is noteworthy.

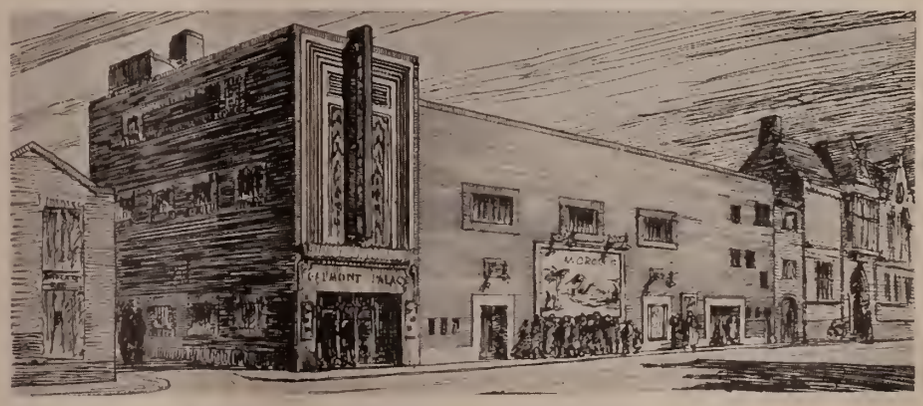
A striking feature is the way in which the Korkoid dado, which is a conventional design reminiscent of Convent Sienna marble, has been introduced because of its wearing qualities. Above these walls are treated in plastic paint and gilded. The ceiling is harmoniously coloured and lighted by two hexagonal lighting features, specially designed by the architect and executed by F. H. Pride.

Great Unity of Design

Internally, the thing which strikes one most is the colour scheme, which has an almost Chinese richness, caused, no doubt, by the fact that, although the general wall and ceiling tone is a rich ivory, all important structural members are either gilded or treated in Chinese orange and gold. The application of colour to the modelled plaster work gives a most extraordinary effect, and the colour of the main features is carried through harmoniously into all the minor details.

Owing to the tightness of the site a proscenium lighting cove was not possible, and it is quite obvious that this difficulty has had the effect of producing a most original and interesting proscenium effect, and, furthermore, the design of the curtains throughout, including the main screen curtains, is such that the colour scheme of the plaster work is carried through harmoniously into that of the curtains, and the whole thus welded into one complete artistic conception. In fact, owing to the relative simplicity of the building and the absence of a projecting balcony, there is perhaps a greater unity of design in this building than in any of Mr. Benslyn's previous efforts, and it compares very favourably with very much larger and more expensive places of entertainment.

It is perhaps not always appreciated how largely the success of a building of this type depends on the cordial co-operation of the local authorities. The Redditch Licensing Justices and their Clerk have all along, whilst safeguarding the interests of the public, endeavoured to help the proprietors in every possible way. Mr. Benslyn also wishes to record the great assistance he has received from his assistant, H. Pittaway, A.R.I.B.A.



"Externally the building is unmistakably a cinema," though, judging by the perspective shown here, the main entrance group appears unduly slender in comparison with the long horizontal brick surface

Andrews Picture House Reopens

as

Gaumont Palace, PLYMOUTH

Much interest has been caused by the building of the new Gaumont Palace, Plymouth, erected on the site of the old Andrews Picture House and adjoining buildings, in Union Street and Flora Street. Sponsored by Gaumont-British, it is, indeed, an architectural feature of the city, and has been built to the plans of W. H. Watkins, F.R.I.B.A., of Bristol, who has been prominently associated with the design and construction of some of the finest super-cinemas in the country. The Gaumont Palace opened on Monday.

The seating capacity is over 2,300, the stalls providing accommodation for over 1,500 and the balcony 800. Ample crush hall accommodation and covered queue spaces are provided, and there are numerous exits from all parts of the auditorium. The cinema is a steel-framed fire-resisting structure, designed and equipped in accordance with the most modern practice.

XXth Century Decorations

The main elevation to Union Street is over 100 feet wide, and is essentially modern in conception, executed in stone and warm toned sand-faced bricks. The central feature is the main entrance, above which are three windows with massive stone surrounds, forming a suitable base for the pylon treatment over. The brick pylons have strikingly carved stone cappings, and the whole is surmounted by a reeded and fluted octagonal stone tower. The entrance is flanked by two dignified brick bays on a deep stone base and topped with a carved stone coping. The windows in these panels have stone surrounds.

Decorative treatment of the interior is, like the elevations, definitely modern in style and fully in keeping with the twentieth century. Much time and thought has been given to the interior treatment and lighting, and the use of rich and daring colours has given very pleasing results. The walls of the spacious main vestibule are panelled in pine in an unusual manner and polished green and, with the modelled plaster ceiling and the rich colourings of the marble floor, immediately create considerable interest. The stalls entrance is approached by a broad flight of marble steps, and wide easy staircases give access to the foyer and balcony. The secondary entrance and waiting hall for the front stalls is situated in Flora Street, near the stage.

Dignified Proscenium Frame

Upon entering the auditorium the observer's attention is immediately claimed by the massive, though dignified, proportions of the proscenium frame. Tones of primrose, jade green and tangerine form surfaces eminently suitable for the play of coloured lighting, the source of which is skilfully concealed.

Next in point of interest comes the massive dome, 65 feet in diameter, blended in tones of coral pink to vieux rose with a contrasting note of jade green and gold. Crowning this feature will be seen a magnificent and heavily modelled grille, through which vitiated air is extracted. The surface of the dome has been specially textured to make the auditorium acoustically correct, and the walls have been lined with a special fabric to assist in this most important feature.

The richly modelled grille features at the sides, whilst adding interest to the interior with the subtle tones of jade green, primrose and rose, together with the concealed lighting in harmony with the proscenium, do not detract from the function of the building but, together with the beautiful colourings of the tableaux curtains and rose coloured seating and carpets, assist in completing a luxurious environment.

On the mezzanine floor above the entrance vestibule is a very fine balcony lounge, 80 ft. long and 40ft. wide. Access is given to the front of the balcony by a colonnade and wide corridors, and to the back of the balcony by means of staircases at each side. The polished green panelling of the entrance vestibule has been carried up as a balustrade around the main staircases, and the result is very effective.

Lounge and Corridors

The lounge and corridors have been treated "en suite" with the rest of the building. Here again a restrained scheme of modelled plaster has been enriched by the addition of subtle tones of tangerine, lilac and jade green, while the walls are textured in keeping with the present vogue, and coated with gold bronze. The warm subdued tones of the carpets and furnishings, together with the concealed lighting, add to the requisite finish to a magnificent but restful lounge.

Fully Equipped Stage

The stage, which has a floor area of over 1,200 square ft., is fitted up with all the latest equipment of every description, has several dressing-rooms adjacent, and is suitable for the production of all forms of entertainment.

Heating and ventilation is carried out on the plenum system, the plant occupying extensive basements. Purified and warmed air is delivered through a main duct to various points through grilles into the auditorium and crush hall in such a manner as to prevent any suggestion of draught, even to people sitting alongside the grilles.

The whole of the electrical installation and lighting schemes have been devised by E. C. C. Nichols, A.M.I.E.E., the company's engineer, and his arrangement of the lighting greatly enhances the rich colouring of the theatre interior.

The theatre has been fitted with British Acoustic sound system, and a specially large screen has been installed. The musical side of the entertainment will be catered for by a mighty Compton three manual unit organ, which contains all jazz band and the latest vibrophone effects. T. Wilkinson, who has entertained Plymouth picture-goers with his playing at the Palladium, has been appointed solo organist.

The company has entrusted the management of the theatre to R. E. Eady, who has so long enjoyed the confidence of the public at Plymouth during the many years he has been in charge of the Palladium, and his association with the public life of the city.

McLaughlin & Harvey, Ltd., were the builders, and other contractors included: H. Young & Co., Ltd., constructional steelwork; Clark & Fenn, Ltd., fibrous plaster and decorations; J. Jeffreys & Co., Ltd., heating and ventilation; Garton & Thorne, Ltd., canopies, balustrading, etc.; W. W. Turner & Co., Ltd., seating; Heaton Tabb & Co., Ltd., carpets and curtains.

St. Helier Estate Cinema

Plans of the new 2,000-seater which H. A. Yapp is to build on the L.C.C. St. Helier Estate, Morden, have been deposited with the L.C.C. and are waiting approval. Prepared by J. Stanley Beard, F.R.I.B.A., who was the architect of the Forum, Fulham, and other theatres for Mr. Yapp, the cinema will incorporate everything of the most modern in theatre construction.

The building will stand on a very prominent site, almost opposite to Morden Underground station, and will, in point of fact, be the only theatre actually on the housing estate.

Westminster Theatre

Strand Electric's Interesting Equipment

The new Westminster Theatre, formerly the St. James's Picture House, Palace Street, Westminster, S.W., has been transformed by Mr. Amner Hall into a luxurious repertory theatre. A special stage has been constructed, complete with modern plaster cyclorama and counterweight gearing to manipulate the scenery. The whole of the scheme of stage lighting has been devised by the Strand Electric & Engineering Co., Ltd., 24, Floral Street, London, W.C. It marks a new step in cyclorama lighting and is the first theatre in London to be equipped with this scheme.

Unlike various Continental systems of cyclorama lighting, which consists of the use of seven different shades of colour, this new method only employs three, namely, red, blue and green. By varying the intensity of these three colours upon the cyclorama plaster face it is possible to obtain any particular hue.

This is largely due to the dimming apparatus, the individual units of which are wound on a special formula devised by Messrs. C. Harold Ridge & F. S. Aldred, the well-known specialists in cyclorama lighting, and, incidentally, the consulting engineers for the Shakespeare Memorial Theatre. The equipment consists of a double bank of Strand Electric "Sunray" Battens at the top, whilst horizon lighting is obtained by means of a double bank of specially constructed "Sunray" Magazine ground rows. Under this lighting the structure of the cyclorama disappears and creates the illusion that one is looking into illimitable space.

The acting area is illuminated by four "Strand" 1,000-watt Spot Lanterns, concealed in the roof of the auditorium. Side lighting is obtained from two 1,000-watt spots concealed in the sides of the auditorium and within 15 ft. of the stage.

The switchboard is of the Strand Electric's latest design, with new pattern "Sunset" dimmers. Each dimmer is capable of individual control or of being locked to its colour shaft, and is provided with an engraved scale, so that the scheme of lighting may be definitely set as regards the mixture to obtain the cyclorama effects. In addition, a sub-board, which entirely operates the various spot lanterns, is arranged in the prompt corner, so that these may be under the direct control of the stage manager himself.

In addition to this unique stage equipment, the Strand Electric have also been responsible for the whole of the electric light installation of the building.

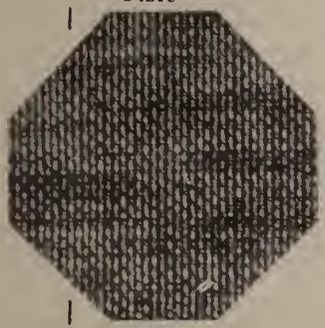
WHY MOHAIR VELVET wears longest



Serrated Wool Fibre



Smooth Mohair Fibre



"Stiffened" backing fabric, showing where "filling" has worked out.



Unstiffened Backing used in B M A Standard Mohair Velvet.

B.M.A. Standard Mohair Velvet wears longest because it can be cleaned more easily. Dirt is a destroyer. The Mohair fibre is smooth almost free from the serrations in which dirt clings. It therefore retains its lustre and cleanliness for a longer time and can be cleaned more easily than any other fibre.

The thousands of serrations on a wool fibre are harbourers of dirt, which causes wear and the destruction of the fibre through friction and grease. Mohair fibre eliminates this destruction.

THE IMPORTANCE OF SOLID BACKING

Backing which is stiffened, that is to say "filled" with size, clay, etc., very quickly loses its filling and becomes loose. Not only does this allow dust particles to penetrate the backing and enter the stuffing of the chair it is covering, but also causes the tufts of fibre comprising the surface of the fabric, to loosen and fall out, thus causing the bald patches so often seen on cheap velvet upholstery.

The backing used by B.M.A. Standard Mohair Velvet is guaranteed unstiffened and will remain tightly woven always. This ensures that the tufts of mohair fibre will never become loose, or drop out, and dust particles, being unable to penetrate the backing will lie on the surface and be easily removable with a vaccuum cleaner.

B.M.A. Standard Mohair Velvet is a clean long wearing luxurious fabric, ideal for Theatre and Cinema Upholstery. Its quality standard is definitely laid down by the British Mohair Association, which has evolved a minimum quality.

Every yard of B.M.A. Standard Velvet is definitely of suitable wearing quality if it bears this mark.



B.M.A. STANDARD

MADE BY A MEMBER OF THE BRITISH MOHAIR ASSOCIATION

Seven-eighths of the Manufacturers of Mohair Velvets conform to the B.M.A. Standard Grade; their productions can be obtained of all Theatre Furnishers, Upholsterers, etc. In case of difficulty write to the Secretary, B.M.A., King's Arcade, Market Street, Bradford.

B.M.A. STANDARD MOHAIR VELVETS FOR THEATRE AND CINEMA UPHOLSTERY

Epoch Have Moved

The success of the Epoch moving coil speakers has been such that the company has recently had to move into new and very much larger premises. They are now installed at Exmouth House, Exmouth Street, in a new and handsome building with over 12,000 square feet of floor space. The extent of the premises will be somewhat of a revelation to those who knew the company in its old home, but the old premises were deceptive, for they contained a tremendous number of rooms on different floors, where a staff of between 80 and 100 were constantly at work. In their new premises Epoch can house a still larger staff and are better fitted to cope with the steadily expanding business.

The Epoch people are mainly known to our trade because of their efficient Super Cinema Speaker, which has really held the field relatively unchallenged for the past two years. Over 3,000 of these Super Cinema Speakers have now been installed for "talkie" work, and the proportion of breakdowns and trouble is negligible.

Permanent Magnet Pioneers

But cinema work covers only a very small portion of the company's activities. There is a tremendous range of Epoch speakers for domestic use, and although we are not at liberty to mention names, Epoch loud-speakers are being used by the thousand for built-in mass-production radio sets. The reason is not difficult to find. Epoch quickly realised that there was room for a British speaker competitive in price and quality with the American product, and they therefore concentrated on models for this purpose, which were marketed at list prices of 27s. 6d. upwards. The quality of these small speakers is really amazing, and in this field American competition has very definitely been routed.

Naturally, it is not these models which are the chief pride of the Epoch Company, for Epoch specialises in speakers for the discriminating user, and has, during the past three years, brought out a series of models each surpassing its predecessor. The company was the first to announce its complete confidence in the moving coil principle as being superior to anything else available and the first also to get away, on a really practical scale, from the principle of separately energised fields.

Epoch owns several strong patents in this latter connection, and they now make permanent magnet models, with guaranteed permanence, entirely equal to the performance of any separately energised moving coil speaker. The magnets contain the highest known proportion, 35 per cent., of Cobalt steel, and the magnetic field is so permanent that after five years' use no measurable diminution in field intensity has been discovered.

Particularly we would mention the 99K de luxe model at £6 12s., a model designed solely for quality and one which, given a fair amplifier, provides reproduction as perfect as is possible under present conditions. A model subsequent to the 99K in point of performance is the "101 Domino," which is a reversion to the energised type of field, and which has quite extraordinary sensitivity power and quality.

The Epoch people are really specialists in tone reproduction. A conversation with their chief, Mr. Lasserson, quickly convinces one that he has new and extremely critical views on what sound reproduction could and can be and, alas! rarely is. He does not use such well-worn *cliches* as "round tones" and the other facile phrases of the speaker salesman. He discusses tone reproduction in terms that really convey a visual as well as an oral impression to his listeners. He is opposed to the present tendency to an overweighted bass, and urges speaker-users to listen for themselves to a good Symphony concert and study the proportionate loudness of the bass to the rest of the music.

That Question of Bass

They will find, when they return to their own average loud-speaker, that its bass represents nearly 25 per cent. of the total volume, that the pitch of reproduction is lower than natural and that instead of instruments having individual timbre and distinctness they largely blend together, and that particular instruments only stand out by reason of their relative loudness. He talks of this kind of reproduction as being generally masked by a banjo-like colouration which pleases the ear at first, but is quickly resented after more brilliant and purer reproduction has been studied. He insists that an Epoch speaker working under correct conditions will give reproduction practically indistinguishable at any point of the scale from the actual performance. So high do the Epoch speakers stand in the estimation of critical listeners that there are some Radio Societies, even in the London district, whose every member, without exception, is an Epoch user! Mr. Lasserson resents reference to Epochs in superlatives, but he is justly proud of facts like these.

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SHOWMANSHIP ACTIVITIES

Armistice Day at the Cinemas : Exploitation of Current Releases

"MEMORIES" AT MARBLE ARCH

An impressive Armistice prologue was "Memories" at the Regal, Marble Arch, W., directed and produced by General Manager W. Pepper, with the assistance of Emmanuel Starkey, musical director. The screen appeared as a Union Jack. Following one or two old war-time tunes on the organ by Reginald Foort, shots of the great crowds of citizens waiting to enlist at Whitehall in the early days of 1914 were projected, followed by actual war shots, culminating in a great mine explosion.

An instantaneous black-out followed, and then a composite picture appeared of the Menin Gate, through which were just discernible a marching army of those who died. Slowly this picture dissolved and gave place to an outline of the Cenotaph, bathed in a red glow, which slowly changed into a blue-white. Faintly were heard the strains of the "Last Post," then a silence, and a verse of "Land of Hope and Glory" by a hidden singer as an impressive finale.

IN LINCOLN GREEN

At the Nottingham Hippodrome, for Armistice Day, F. N. Burbury had the orchestra banked with evergreens, against this background the Wings of Peace being picked out in silver, together with the words "Lest We Forget" in red, white and blue electric bulbs, while from the stage backcloth hung a wreath. The regimental band of the Robin Hood Rifles, in their full dress of Lincoln green, and the battalion buglers, appeared on the stage, the band playing a selection of war-time songs and the buglers sounding the Last Post and the Reveille.

ARMISTICE EFFORT

A special Armistice prologue was arranged by A. S. Miles, manager of the Villa Cross Picture House. Members of the local branch of the British Legion and the Old Contemptibles were in attendance on November 11th, when between the first and second houses the Last Post was sounded, following which the house lights were dimmed and a spot light played upon a large cross of Flanders poppies, lowered in front of the screen. Two minutes silence followed, and finally, with the recital of the well-known lines "At the going down of the sun and in the morning we will remember them" by Mr. Miles, the lights were put up and the prologue concluded with a verse of "Land of Hope and Glory."

LEYTON'S CEREMONY

At the Savoy, Leyton, Geoff Cohen won the goodwill of his patrons by his special Armistice night prologue. A selection of old songs on the organ was interrupted by the appearance of newsboys rushing through the theatre, displaying placards and raucously shouting "War Declared." Pandemonium broke loose as the organ and the non-sync got busy with battle effects. Silence followed, and then the 11 o'clock syren was heard, with the "Last Post" and "Reveille." Then, in a black-out, the tabs slowly opened to present a tableau of Britannia seated on a flag-bedecked rostrum with representatives of the Dominions grouped around. The prologue closed with the crowded house joining in with the organ in "Land of Hope and Glory."



Springboks on the floor—the whole of the South African Rugby team being escorted over the B.I.P. studios at Elstree last week by Molly Lamont

LIVERPOOL CINEMA'S CENOTAPH

H. Gent, manager of the Hippodrome, Liverpool (a Gaumont-British house), had the support of the British Legion and the assistance of two church choirs for his Armistice interlude. The stage was covered by imitation grass sprinkled with poppies, and a model cenotaph was erected by the theatre staff.

FINE EFFORT SPOILT

Manager Frank Hough, of the Mechanics' Hall, Nottingham, erected a model jungle on a terrace that runs along one side of his house as part of his exploitation of "Trader Horn." Real foliage was used, and in this were placed cut-outs of various denizens of the wild—apes, deer, lions, rhinos, and the like. Two property palm trees were placed at the rear of the tableau.

Unfortunately for Manager Hough, a first-class gale intervened and spoilt the whole effort. A man of such showmanship calibre would not, however, unduly bewail his wasted energy; and we will hope with him that next time he breaks loose circumstances may prove more propitious.

WHAT'S ON?

To serve the interests of the four Gaumont-British houses in Nottingham, a small folded throwaway is issued from them under the title of "Nottingham Amusement Guide—Talking Picture Programmes at a Glance." There follow, each on a separate page, the month's programmes for the Hippodrome, Grand, Mechanics' Hall and Electra. The throwaway is useful publicity, as it is the sort of reminder that patrons will keep as an index of the month's attractions about the town.

WOOLWORTH'S LIGHTS

G. Forgham, manager of The Gaiety, Coleshill Street, and W. Hudson, manager of the Bordesley Palace, Birmingham, combined in an attractive window display at Woolworth's for the screening of "City Lights." "City Lights are Woolworth's Lights" was the caption above a cut-out of Charlie around the lamp post as the centre, with a back cloth of buildings.

WHERE THE IDEAS COME FROM

A. Scott Buccleuch, manager of the Hippodrome, Nuneaton, for the showing of "Charley's Aunt" presented his rewind boy and doorman in new roles. The former was dressed to represent "Charley's Aunt," complete with small bonnet and curls, while the latter accompanied him around the town attired in a frock coat and silk hat. On the back of the coat was the announcement "Charley's Aunt from the Hippodrome—where the big films come."

A LETTER FROM CHARLIE

Vernon Hill, manager of the Windsor Theatre, Bearwood, prepared a one-leaf throwaway after the style of a personal letter on toned paper, bearing a silhouette of Charlie Chaplin on the left-hand side, with a facsimile hand-written invitation: "My dear Picturegoer, I shall be at the Windsor Theatre, Bearwood, during the week commencing November 9th, in my latest and

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HERE is a statement of fact—not an isolated achievement but just one of the many examples of the way in which the F.I. Sound Equipment is living up to reputation. In Paris, at the Marigny Theatre, F.I. equipment gave 1,008 performances, in three weeks, of "City Lights" and cost the exhibitor only £5 7s. 6d. for replacements—just the ordinary wear and tear of use. Never a break-down—never a halt. Such is the amazing conquest made by this thoroughly BRITISH equipment.

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greatest comedy " City Lights." Come and see me any evening or on Monday or Thursday afternoon. Yours sincerely, Charlie."

" FRONT PAGE " STUFF !

Big publicity is the rule at the Regent, Sheffield, this week, where a bumper programme features de Groot and the American newspaper film " The Front Page." Front pages cut from issues of the local evening newspaper are liberally displayed about the foyer and the staircases, with the title of the film boldly inscribed over the sheet.

C. E. Windsor, manager of the Regent, has also effected a tie-up with a local typewriter firm, as typewriters are extensively featured in the film. The firm's premises display a representative collection of machines, together with stills from the film.

THE MOSQUE PAY-BOX

Manager Mutton, of the Queen's Hall, Palmer's Green, has only a small vestibule, but he proved that a lively display does not require a large setting. The pay-box, which faces the entrance, was disguised as a mosque, and sand and palms were placed at either side. The only other move was to attire one of the attendants as a member of the Foreign Legion. All very neat and simple, it cost little but attracted a lot of attention.

A MANAGER WHO TALKS

After reading " Char's " article, " When the Manager Talks," in last week's BIOSCOPE, Harry Hargreaves, who has run the Palladium, Morecambe, for 36 years, sends a number of copies of his neat house organ, " What's On at the Palladium." Mr. Hargreaves wishes us to note that he is a disciple of the " controversial " school of gossip writers, for in his October chat he has a whole-hearted slam at the Corporation, pointing out their shortcomings with regard to treatment of the promenade. As a result his editorial pages are very readable.

From some of the older copies he sends we note that it was formerly his practice to have a reminder on the back cover, saying : " Read the Article by the Manager," but this, unfortunately, has now had to give place to an advertiser's announcement. . If you don't mind us saying so, Mr. Hargreaves, the old idea was the better.

For the rest, this house organ is an attractive little monthly, though perhaps typographically a trifle out of date.



The lobby of the Scala, Birkenhead, dressed for its Armistice Day matinee for ex-service men and members of the British Legion. Manager Baker (standing) is seen shaking hands with one of the guests

SMARTNESS AT WALTHAMSTOW

Manager Coombe, of the Dominion, Walthamstow, opened his week's showing of " Tell England " by arranging with the Legion of Frontiersmen for the reception at the local station and then a march to his theatre of 50 survivors of the landing at Gallipoli. Following their reception inside the theatre, Manager Coombe made a short speech regarding the film, and the tabs opened to a fanfare by the massed trumpeters of the Legion in full regalia drawn up across the stage. Then followed the " Last Post " by Trumpeter Major Hillard, and at the word of command the ranks smartly opened out on the credit titles of " Tell England," which were accompanied by another fanfare.

GREYHOUND IN PYJAMAS

" Going to the dogs " is not always a remarkably profitable pastime, but Manager Dudley Browne's recent experience in that sphere undoubtedly proved particularly successful in boosting " Romeo In Pyjamas " at the Apollo, Stoke Newington. Local inhabitants, many of them faithful adherents of the sport of " gracing," were treated to the highly diverting spectacle of a perfectly respectable member of the canine flying squad disporting itself in the streets in a pair of extremely modish, but totally inadequate, pyjamas. On its back was the message—" Romeo in Pyjamas—Running next week at the Apollo."

A PRESENTATION IDEA

An attractive means of presentation has lately been adopted by Manager W. B. Seal, of the Stoll, Kingsway, W.C., to play his features on to the screen. With " City Lights " last week he had his screen extended to its maximum size and on it threw a coloured portrait of Chaplin, by means of the effects machine. The portrait showed Chaplin as the man, and it was alternated by a similar portrait of Chaplin in character ; this alternating background persisting until all the introductory and credit titles had been run off. With " The Millionaire " a portrait of Arliss did duty.

The screen then reduced to normal dimensions and the show proceeded.

NOT A LADY

Manager F. M. Goodwin, of the Arcade Cinema, Darlington, had an obvious man in feminine attire parading the streets with a perambulator to advertise " No Lady." Tied to the front of the " pram," and to the back of the " lady " were bills reading : " I'm No Lady. But See Lupino Lane in ' No Lady ' at the Arcade, To-day."

SPOILS OF THE JUNGLE

Lion skins, crocodiles, monkeys, antelopes, tigers, and other spoils of the jungle were displayed in the foyer of the Rialto, Hall Green, Birmingham, each exhibit carrying a ticket stating : " See me alive in the film ' Trader Horn ' inside." Credit to Manager J. H. Harrison for this one.



A bonny bunch to exploit " Jailbirds," or how Manager Harry Sanders, of the Lido, Islington, put across the first M.-G.-M. full-length Laurel and Hardy comedy

COMING TRADE SHOWS

LONDON

WEDNESDAY, NOVEMBER 18, 1931
The Cuban Love Song.....M.-G.-M.....Prince Edward, 8.45 p.m.
Thirteen Shorts.....First National.....Warner Theatre (Newman St.), 11 a.m. & 3 p.m.
Gay Diplomat.....Radio.....Leicester Square Theatre, 10.30 a.m.

THURSDAY, NOVEMBER 19, 1931
We Three.....First National.....Prince Edward, 8.45 p.m.
Montana Kid.....Wardour.....London Pavilion, 10.45 a.m.

FRIDAY, NOVEMBER 20, 1931
The Rise of Helga.....M.-G.-M.....Prince Edward, 8.45 p.m.
Freighters of Destiny.....P.D.C.....Leicester Square Theatre, 10.30 a.m.
Six Shorts.....P.D.C.....Own Theatre, 3 p.m.

WEDNESDAY, NOVEMBER 25, 1931
Stage Whispers.....Butchers.....Phoenix, 3 p.m.

BELFAST

TUESDAY, NOVEMBER 24, 1931
Stamboul.....Paramount.....Royal, 10.45 a.m.

BIRMINGHAM

FRIDAY, NOVEMBER 20, 1931
My Sin.....Paramount.....Futurist, 10.45 a.m.

SATURDAY, NOVEMBER 21, 1931
Alice in Wonderland.....Wardour.....Forum, 10.45 a.m.

TUESDAY, NOVEMBER 24, 1931
We Three.....First National.....Forum, 10.45 a.m.
Secrets of a Secretary.....Paramount.....Futurist, 10.45 a.m.

WEDNESDAY, NOVEMBER 25, 1931
Ubangi.....Filmophone.....Futurist, 11.15 a.m.
Men Like These.....Wardour.....Forum, 10.30 a.m.
The Speed Reporter.....Butchers.....Scala, 11 a.m.

THURSDAY, NOVEMBER 26, 1931
Lost Men.....Universal.....Forum, 10.30 a.m.

CARDIFF

FRIDAY, NOVEMBER 20, 1931
Heartbreak.....Fox.....Park Hall, 11 a.m.
Personal Maid.....Paramount.....Capitol, 11 a.m.

SATURDAY, NOVEMBER 21, 1931
Alice in Wonderland.....Wardour.....Queen's, 11 a.m.

TUESDAY, NOVEMBER 24, 1931
Secrets of a Secretary.....Paramount.....Capitol, 10.45 a.m.

WEDNESDAY, NOVEMBER 25, 1931
Men Like These.....Wardour.....Queen's, 11 a.m.

GLASGOW

THURSDAY, NOVEMBER 19, 1931
Honour of the Family.....First National.....Coliseum, 11 a.m.

FRIDAY, NOVEMBER 20, 1931
Splinters in the Navy.....W. & F.....Picture House, 11 a.m.
Huckleberry Finn.....Paramount.....Green's, 11 a.m.

SATURDAY, NOVEMBER 21, 1931
Alice in Wonderland.....Wardour.....Regal, 11 a.m.

TUESDAY, NOVEMBER 24, 1931
Lost Men.....Universal.....Coliseum, 11 a.m.
The Perfect Lady.....Wardour.....Regal, 11 a.m.

WEDNESDAY, NOVEMBER 25, 1931
Daughter of the Dragon.....Paramount.....Green's, 11 a.m.

THURSDAY, NOVEMBER 26, 1931
We Three.....First National.....Coliseum, 11 a.m.

LEEDS

THURSDAY, NOVEMBER 19, 1931
The Cisco Kid.....Fox.....Scala, 11 a.m.

FRIDAY, NOVEMBER 20, 1931
Heartbreak.....Fox.....Rialto, 11 a.m.
Caught.....Paramount.....Scala, 10.45 a.m.
Michael and Mary.....Ideal.....Majestic, 11 a.m.

SATURDAY, NOVEMBER 21, 1931
Alice in Wonderland.....Wardour.....Scala, 11 a.m.

LEEDS—*continued*

TUESDAY, NOVEMBER 24, 1931
The Speed Reporter.....Butchers.....Scala, 11 a.m.
The Perfect Lady.....Wardour.....Majestic, 11 a.m.
Secrets of a Secretary.....Paramount.....Rialto, 10.45 a.m.

WEDNESDAY, NOVEMBER 25, 1931
Lost Men.....Universal.....Rialto, 10.45 a.m.

LIVERPOOL

THURSDAY, NOVEMBER 19, 1931
Lost Men.....Universal.....Forum, 10.45 a.m.
The Speed Reporter.....Butchers.....Palais-de-Luxe, 10.45 a.m.

FRIDAY, NOVEMBER 20, 1931
Honour of the Family.....First National.....Forum, 10.45 a.m.
Michael and Mary.....Ideal.....Scala, 11 a.m.
Personal Maid.....Paramount.....Futurist, 10.45 a.m.

SATURDAY, NOVEMBER 21, 1931
Alice in Wonderland.....Wardour.....Forum, 11 a.m.

TUESDAY, NOVEMBER 24, 1931
Dugan of the Bad Lands.....Wardour.....Forum, 11 a.m.
Heartbreak.....Fox.....Trocadero, 11 a.m.
Caught.....Paramount.....Futurist, 10.45 a.m.

WEDNESDAY, NOVEMBER 25, 1931
Partners of the Trail.....Wardour.....Forum, 11 a.m.

MANCHESTER

THURSDAY, NOVEMBER 19, 1931
Splinters in the Navy.....W. & F.....Piccadilly, 10.45 a.m.

FRIDAY, NOVEMBER 20, 1931
Lost Men.....Universal.....New Oxford, 11 a.m.
Secrets of a Secretary.....Paramount.....Paramount Theatre, 10.45 a.m.
Sob Sister.....Fox.....Piccadilly, 11 a.m.

SATURDAY, NOVEMBER 21, 1931
Alice in Wonderland.....Wardour.....Theatre Royal, 11 a.m.

TUESDAY, NOVEMBER 24, 1931
We Three.....First National.....Theatre Royal, 11 a.m.
Ubangi.....Filmophone.....Piccadilly, 11 a.m.
Eight Shorts.....Paramount.....Paramount Theatre, 10.45 a.m.

WEDNESDAY, NOVEMBER 25, 1931
The Perfect Lady.....Wardour.....Theatre Royal, 11 a.m.

NEWCASTLE

THURSDAY, NOVEMBER 19, 1931
The Cisco Kid.....Fox.....Queen's, 10.30 a.m.
Splinters in the Navy.....W. & F.....Pavilion, 10.45 a.m.

FRIDAY, NOVEMBER 20, 1931
Palmy Days.....United Artists.....Queen's, 10.30 a.m.
Eight Shorts.....Paramount.....Paramount Theatre, 10.30 a.m.

SATURDAY, NOVEMBER 21, 1931
Alice in Wonderland.....Wardour.....Grainger, 10.45 a.m.

TUESDAY, NOVEMBER 24, 1931
The Spirit of Notre Dame.....Universal.....Grainger, 10.45 a.m.
Personal Maid.....Paramount.....Paramount Theatre, 10.30 a.m.

WEDNESDAY, NOVEMBER 25, 1931
Heartbreak.....Fox.....Queen's, 10.30 a.m.
Men Like These.....Wardour.....Grainger, 10.30 a.m.

NOTTINGHAM

FRIDAY, NOVEMBER 20, 1931
Daughter of the Dragon.....Paramount.....Elite, 10.45 a.m.

SATURDAY, NOVEMBER 21, 1931
Alice in Wonderland.....Wardour.....Scala, 10.45 a.m.

TUESDAY, NOVEMBER 24, 1931
Personal Maid.....Paramount.....Elite, 10.45 a.m.

SHEFFIELD

FRIDAY, NOVEMBER 20, 1931
Huckleberry Finn.....Paramount.....Central, 10.45 a.m.

SATURDAY, NOVEMBER 21, 1931
Alice in Wonderland.....Wardour.....Hippodrome, 11 a.m.

TUESDAY, NOVEMBER 24, 1931
Daughter of the Dragon.....Paramount.....Cinema House, 10.45 a.m.

WEDNESDAY, NOVEMBER 25, 1931
Dugan of the Bad Lands.....Wardour.....Hippodrome, 11 a.m.

THURSDAY, NOVEMBER 26, 1931
Honour of the Family.....First National.....Central, 10.45 a.m.



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TO LET Theatre in very prominent position in popular seaside resort on the North Wales Coast; seating 1,200; large Stage and Dressing Rooms; will be let on lease at £600 per annum. Has always been, and still is, run as a Theatre; and is not equipped for Cinematograph, but could be converted at no considerable cost, and would then be the Super Cinema of the town and large district round about. CLEMENT BLAKE & DAY.

£6,000 Show seating pretty well 700; about 10 minutes from Piccadilly Circus, in the busiest position in London; the sort of position that is keenly sought after by the chain-store people; a position in which any Show, any business, is almost bound to do trade under any circumstances; proved profit for past twelve months easily £60 a week. CLEMENT BLAKE & DAY.

TO LET A show that was very prosperous in a Buckinghamshire town of about 15,000 population, was acquired by rival Exhibitor, and closed down to eliminate the competition; the lease has now expired; but we can negotiate a new lease at £350 per annum rental; there is seating accommodation for about 600; Operating Box would have to be equipped; but our Client, the Landlord, would undertake the decoration. CLEMENT BLAKE & DAY.

£2,000 The largest, most popular, and best situated Cinema in good town not far from Manchester; seating over 1,100; "Western Electric"; good Stage and Dressing Rooms; long lease; profit quite £45 a week. CLEMENT BLAKE & DAY.

£1,500 Small show in one of the most thickly populated London suburbs; a show that throughout the whole of its record has *never* been anything but a profit-making concern; the "overheads" are probably the lowest of any of the 400 London Cinemas; the rent, for instance, is only £2 a week; and everything else is in line. CLEMENT BLAKE & DAY.

£1,600 The only Cinema in a very pleasant Middlesex town; showing a certified profit of £700 a year. A unique feature of this concern is that the Landlord is prepared to rebuild the Show to seat about 1,500. CLEMENT BLAKE & DAY.

£6,500 Uniquely situated Cinema in high-class W. London suburb; catering for the very best class of audience; prices of admission, 2s. 4d., 1s. 10d., 1s. 3d. and 9d.; no competition; Stage; "Western Electric" set fully paid for. CLEMENT BLAKE & DAY.

£7,000 The most successful Cinema in large town in the Birmingham area; situated in the best position in its town; and seating 1,400; net profit about £80 a week; "Western Electric" fully paid for; long lease. CLEMENT BLAKE & DAY.

£5,500 freehold. Only Cinema in large and very pleasant Gloucestershire town; was specially built by our Client some years ago; and has been successfully and very profitably run by him all the time. "Talkies." Licensed for Stage Plays; has a Stage. Price also includes Dwelling House, and two-floor factory used as a store room. CLEMENT BLAKE & DAY.

£2,520 freehold. The only Cinema in a Norfolk town, the nearest one being 12 miles away. Specially built, and in present hands for the past 10 years; seating 494. "Talkies." Ridiculously low running expenses. Touring outfit for running one-night shows in adjoining villages can also be purchased from vendor at quite a low price. CLEMENT BLAKE & DAY.

£3,500 A Cinema that occupies the best business position in a large and prosperous town about 16 miles from Piccadilly; has recently been redecorated throughout and re-equipped; and is a show good enough for anyone. Is doing fine, large business under manager; "R.C.A." talkies; a good show for a man who is about to make a start in the business. CLEMENT BLAKE & DAY.

CINEMAS WANTED

WELL-KNOWN Member of Parliament is desirous of acquiring a large show: built in the last few years, in the Home Counties; not more than, say, 15 or 20 miles out of London. The house must be up to date in every respect; and must have a seating capacity for well over 1,000. CLEMENT BLAKE & DAY.

AN important Circuit (capital £300,000) wishes to obtain the principal shows in towns having a population of 20,000 to 50,000. If all the Shows of such a town are in the hands of one proprietary they would like to acquire the whole circuit rather than one of the shows. CLEMENT BLAKE & DAY.

A SMALL private syndicate, with exceptionally strong financial backing, tell us that they wish to obtain shows in Lancashire or Cheshire. They already have one important, prosperous show, and at the moment are negotiating with us for 4 or 5 other substantial properties. CLEMENT BLAKE & DAY.

LADY winner of large prize in Sweepstake is wishful to obtain a "good" Cinema in the County of London, Kent, Surrey, Sussex, or Hampshire. Despite our advice, she says she would prefer a large show seating over 1,000. But we are prepared to offer her *any* proposition, big or little, which we think likely to be suitable for her and with which she is likely to be satisfied. CLEMENT BLAKE & DAY.

A VERY live business man has recently got busy with a view to forming a chain of shows in Scotland. He has, already, quickly acquired 3 or 4 concerns, and still wants others. We shall therefore be pleased to hear from showmen north of the Border who are prepared to discuss disposing of their concerns. CLEMENT BLAKE & DAY.

A CIRCUIT is in course of formation in Ireland; and the promoters have asked us to obtain for them a number of shows with which they ultimately intend to "go to the public." They wish to obtain shows in the large towns, of course; but they are prepared to consider any reasonable proposal in any town sufficiently populated to support a show. They wish to have the majority of their shows in the Free State, but they also wish to have a sprinkling, at any rate, in Northern Ireland. CLEMENT BLAKE & DAY.

A WELL-KNOWN firm making one of the most successful "talkie" sets wishes to obtain several shows up and down the Kingdom. They want to instal their own set, and naturally will favour "silent" houses or Cinemas in which the present set is unsatisfactory. They are at present negotiating for several halls from us, and we wish to be able to put up to them quite a number more. CLEMENT BLAKE & DAY.

Clement Blake & Day

THE CINEMA AGENTS.

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NOVEMBER 25, 1931
No. 1312
Vol. LXXXIX
Founded 1908

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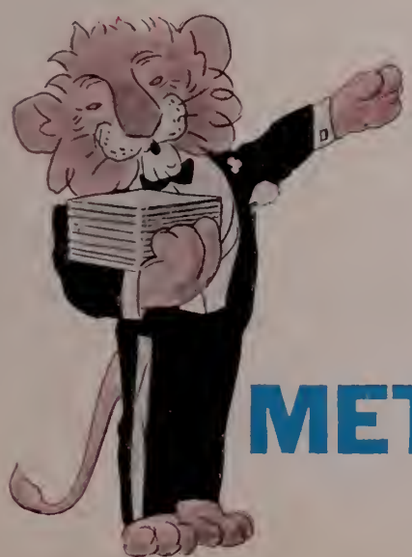
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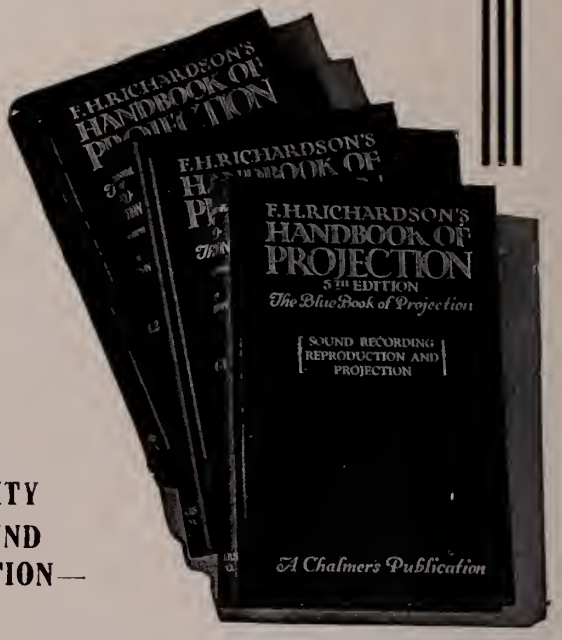
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No. 1312. Vol. LXXXIX. NOVEMBER 25, 1931 PRICE 6d.

As We See It——

E-xit T-heatres?

The truth of our description of the Crisis Budget as "a body blow to the cinema business" has dawned with full force upon exhibitors catering for working-class audiences.

From the pinched areas where every penny is counted out and weighed in the scale of human necessity, theatre owners send us figures to prove that their business has been knocked sideways by the operation of the new Entertainments Tax. Unless there is speedy and widespread industrial recovery—which is rather like expecting the Moon to come down for the Chelsea Arts Ball—the Chancellor of the Exchequer is going to suffer a shock.

One exhibitor in a semi-agricultural district gives Saturday matinees, now at 3d. (children and adults). His takings on the first Saturday (under new tax) dropped to 40 per cent., of which tax absorbed 33⅓ per cent. The next Saturday his receipts were down to 27 per cent., with tax still 33⅓%. There are hundreds of other cases: the small theatre owners with little or no moving population and a patronage almost entirely of low-paying picture-goers, to whom a cinema represents "somewhere to go," as apart from "somewhere to be entertained."

That public cannot be induced to pay the extra tax, and already in desperation many exhibitors are breaking away from C.E.A. resolutions to "pass on the extra to the public."

Percy Broadhead, with a circuit of nearly 20 theatres in industrial Britain, describes the new Entertainments Tax as "indefensible on humanitarian, educational and economic grounds." He is right: Viscount Snowden, sphinx that he was, could not have been unimpressed by the bold efforts the industry has made to pay up cheerfully. Exhibitors having tried in vain, the C.E.A. should at once take a few enlightening figures along to Mr. Neville Chamberlain.

General Council and Co-op.

The General Council of the C.E.A. meets to-day to consider the Co-operative Booking situation. Various expressions of opinion, some hostile to the Co-op., others more favourable, have emanated from C.E.A. Branches during the past week. In most instances a well-placed insistence upon the principle of programme selection to be adopted by the Co-op. has been the most prominent feature. We can suggest no sound commercial principle upon which the Co-op. can function without the exercise of autocratic powers in regard to bookings. Clearly a system of "heads or tails" would reduce the movement to the level of farce. Perhaps the General Council can bring forward a practical suggestion.

"Writers Like These . . .!"

H. G. Wells, speaking with Terry Ramsaye, says the motion picture could be greater if it were not so important.

Ben P. Schulberg, Paramount executive, says the motion picture industry has listened too often to "the articulate minority and too often has overlooked the inarticulate majority."

Fred Niblo says much the same: that the ultra-smart stage play is voted out of favour at the cinema box-office—human interest plays are not too plentiful to meet public demand.

We wonder.

That the British public is nauseated with swaggering gangster stuff and tinselled ladies with much leg and latitude, country exhibitors know to their sorrow.

Let producers give a chance to the working writer who builds stories of his own hard experience: sets them as to his own heart-beats and owns up without shame to having shared a small corner among the 'inarticulate majority' from which he won—by human experience and understanding — the right to join the "articulate minority."

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R.K.O. Admit Inferior Product

Losses in the English Market

(Special by "Bioscope" New York Representative)

Further details of the financial situation affecting Radio-Keith-Orpheum—referred to in THE BIOSCOPE last week—confirms earlier reports that unless two-thirds of the stockholders vote in favour of an $11,600,000 refinancing plan at a meeting in New York on December 10th, the company will be forced into receivership.

A minority group already has filed a protest against the plan, charging that it represents an effort to force control of the combined R.K.O. picture companies into the hands of Radio Corporation of America, which now owns 25 per cent. of R.K.O. and subsidiaries.

B. B. Kahane, general counsel, in an interview, drew a picture of the situation, in which the following were highlights :—

Up to May, 1931, the company had an average daily bank balance of $800,000, which now has dwindled to practically nothing, a condition which he ascribed to general economic conditions, inferiority of product and loss on account of England's waiving of the gold standard.

It is stated that, unless the refinancing plan is received favourably by stockholders, the company's condition after December 10th will be in such a precarious state as to make it difficult even to pay rents.

In Britain reactions, in well-informed financial circles, to such surprising candour as characterises Kahane's statement, are not such as to destroy faith in the possibility of a remarkable recovery in share values—some time in the near future.

Tinker Heads Fox

Banking Group in Control

Edward R. Tinker is the new president of Fox Film Corporation and Harley L. Clarke chairman of the board of directors.

Clarke, president of the Utilities concern, steps out of the presidency because he has not the time to give the necessary attention to both Fox Films and other interests.

The Chase banking interests, which already had had financial control, now add operating control, with Chase men expected to succeed representatives of the Fox group on the board.

The new president of Fox Films recently was elected a member of the directorate. He is president of Interstate Equities Corporation. Winfield Sheehan is the only film man in the present directorate of Fox: he has charge of studios.

Emptying Exhibitors' Pockets

Effects of Increased E.T.

E. Sims, on behalf of Percy Broadhead (who is principal of a circuit of seventeen theatres), said at the meeting of the West Lancashire C.E.A., at Preston :—

"Two weeks before the increased Entertainments Tax came into being we felt the beginning of a slump, as the wide publicity given to increased prices for amusements through taxation had frightened many patrons away.

"We find now the 6d. patrons go a price grade lower rather than pay the tax; also, the same applies to the 5d. and 4d. seat patrons, and the 1d. on children's prices has put an end to many juveniles having a first house at the pictures; thus, it's the old, old story, the tax comes out of the proprietors' revenue again and the public have a less comfortable seat, and in due course will have a less efficient theatre and cheaper programme.

"The schedule hardly touches the middle and wealthier classes, and falls heavily on the working-class. If £5,000,000 increase tax yield is gained by this new schedule, which I think will be its result of twelve months' trade, then the Customs actuaries will find that £4,500,000 extra is out of the 6d. and below seats and only £500,000 extra out of the middle and first-class patrons' amusements.

"It's a 33 per cent. tax on the turnover of the box offices for the recreation of the poorest, whilst the tax on the middle and upper class seats averages 16 per cent. A 33 per cent. turnover tax on the lowest priced seats is indefensible on humanitarian, educational and economic grounds."

Who the Guest of Honour?

London C.E.A. Dinner Plans

Arrangements are now completed for the eighth annual dinner and dance of the London and Home Counties Branch C.E.A., to be held at the Savoy Hotel on Tuesday, December 8th, at 6.30 for 7 p.m.

The name of the chief guest is not yet disclosed, but the following have already accepted invitations: The Rt. Hon. J. R. Clynes and Mrs. Clynes, Lord Eustace Percy, M.P., Sir Cooper Rawson, M.P., the Mayor and Mayoress of Croydon, the Mayor and Mayoress of Southend, Clyde T. Wilson, M.P., L.C.C., and Bertram W. Mills, L.C.C. (chairman and vice-chairman respectively of the Entertainments Licensing Committee of the L.C.C.), G. W. F. Bates, S.C.C., and M. J. Cogswell, S.C.C. (chairman and vice-chairman respectively of the Licensing of Places of Public Entertainments Committee of the S.C.C.).

Speeches are due to conclude at 10 p.m., and dancing to Emilio Colombo's band will continue until 2 a.m.

At midnight a cabaret will be presented, by kind permission of George Black, of the London Palladium.

Tickets are selling well, and early application is advised by Arthur Taylor, the Branch Secretary.

Eligible as Veterans

After 25 Years

On the agenda for the Annual General Meeting of the Cinema Veterans, at the Holborn Restaurant, on Monday, December 7th, at 6 p.m., are the following interesting items :—

(1) To consider the venue of next year's reunion.

(2) To consider what steps could be taken for the greater recognition of the Veterans' Association.

(3) To consider whether all men who have been engaged in the picture industry for 25 years should be eligible for membership of the Association, and whether all original members should be known as "Founder Veterans."

Captain Jack Smith will be in the chair. Veteran George Black, of the Palladium and the Holborn Empire, has kindly promised to provide entertainment after dinner, which follows the meeting. Early application for tickets (from approved Veterans) addressed to W. N. Blake, Hon. Secretary, The Empire, Bedford, is essential.

Sol Newman Joins R.K.O. Theatres

"Consolidating the Position"

The following statement was issued yesterday (Tuesday) afternoon from the Leicester Square Theatre :—

"Basil Dean remains chairman and managing director of R.K.O. Theatres, Ltd., and R. P. Baker remains on the board, but is resigning the secretaryship of the company, which office will be taken over by G. W. Dawson, of Radio Pictures, Ltd. The publicity and advertising of the company is being undertaken by Frank Tilley, and S. G. Newman, managing director of Radio Pictures, Ltd., has, as already stated, joined the board of R.K.O. Theatres, Ltd.

"These arrangements have been made for the purpose of consolidating the position between the distributing and theatre end."

Ebbw Vale House Burnt

H. Victor Davis' Theatre

Damage amounting to several thousands of pounds was caused by a fire at the White House Cinema, Ebbw Vale, on Sunday, a house controlled by Ebbw Vale Cinemas, Ltd., of which H. Victor Davis is managing director.

Ebbw Vale Fire Brigade was on the scene within a few minutes and was able to confine the fire to the stage end. The screen, stage, roof and sides were damaged.

Sunday Opening : L.C.C. Stringency

Stern Conditions to Obviate Abuses

C.E.A. Branch Applauds "Bioscope" Reviews

West Lancs Appreciates Fairness and Honesty

As briefly reported in last week's Bioscope, the West Lancashire Branch of the C.E.A. at its meeting at Preston, on November 17th, passed a resolution of thanks to The Bioscope. James Atroy presided.

Arising from the minutes, the Secretary said the report of the last meeting which appeared in The Bioscope was one of the best he had ever read.

He had noticed that "The Bioscope" had introduced a new system of marking films, which he thought was a very fair and unbiased method. The paper had lost a lot of renters' advertisements recently because it had been outspoken.

The Chairman said it sounded as if the renters were not at the back of that paper. Some people were under the impression that all the trade papers were subsidised by the renters; in fact, exhibitors were sometimes led to believe that because they hesitated to put in anything against the renters.

The Secretary: "Those who have seen the change in The Bioscope must appreciate what the editor is doing at the present time. I admire the paper for trying to tell the truth."

Will Onda asked how many papers connected with the trade belonged to the renters. It had been said that most of them were subsidised by them.

The Chairman: They have to depend upon advertisements, but there is one paper which is freely stating what it thinks.

F. Foster remarked that he considered The Bioscope method of marking films a very fair one.

Harry Hargreaves, the Secretary, said he would like the Branch to send a message of thanks to The Bioscope in commendation of the attitude it had taken up.

This was moved by J. Howson, seconded by F. Foster, and carried unanimously.

Trade in Parliament

Lessened?

In the House of Commons Mr. Remer asked the President of the Board of Trade if his attention had been drawn to the growing control of the British film industry by American interests, and if he would state what action he proposed to take to preserve this industry for British enterprise.

Mr. Colville: "My information is that the striking development which has taken place in British film production during the past few years has lessened the dependence of the British film industry upon American interests, and I see no present occasion for action on my part."

A special meeting of the L.C.C. held yesterday (Tuesday) considered the recommendations of the Entertainments (Licensing) Committees concerning the proportions of Sunday cinema takings which are to be paid to London charities under the new temporary Sunday Opening Act.

There are indications that the Council will supervise stringently the system under which Sunday opening is to be countenanced as a means of assisting charities.

The conditions adopted by the full Council are as follows:—

(1) That the main objects of the charity shall be the prevention or alleviation of human suffering or destitution.

(2) That a large proportion of the cases so treated or helped shall be persons resident in the administrative County of London.

(3) That the ratio of administrative cost to total expenditure shall be low.

(4) That an undertaking in the approved form relating to the prescribed method of keeping accounts and other matters affecting the internal administration of the charity shall be signed by a responsible officer on behalf of the charity concerned and shall be observed by such charity.

At the same sitting the Council decided that Film Society shows held on Sundays will be permitted under conditions prevailing before the recent Sunday Opening controversy.

Sunday Opening: Early Decision

In the House of Commons on Monday, Mr. Remer asked the Secretary of State for the Home Department whether it was his intention to set up an inquiry into the whole question of Sunday performances, with a view to arriving at some agreed basis on which permanent and agreed legislation could be introduced before the Sunday Performances (Temporary Regulation) Act lapsed in October next.

Sir Herbert Samuel said the subject was receiving close consideration with a view to an early decision. The facts were fully discussed in connection with the recent Bill, and doubted whether an inquiry would elicit any fresh information.

Cost of Punishing Quota Defaulters

In the House of Commons yesterday (Tuesday) Mr. Potter asked the President of the Board of Trade if he could state the total number of persons prosecuted to date for non-compliance with the Quota, how many convictions had been secured, and whether the total amount of costs and fines recovered had been sufficient to discharge the total costs and expenses of the legal proceedings.

Mr. Runciman, replying, said: "The answer to the first and second parts of the question is 56 and 46 respectively. In addition to the 46 convictions, 5 cases were dealt with in the probation of offenders. The total costs recovered and fines imposed in all the cases were £485 and £439 respectively. The total costs incurred by the department were, approximately, £550.

Sussex Supports Co-op.

"If Programme Safeguarded"

As we go to press we learn that a meeting of Sussex Independent Exhibitors, held at Brighton yesterday (Tuesday), unanimously adopted a resolution in support of the Film Industries Co-operative Society, providing some system is incorporated in its scheme to give exhibitor-members a choice of programme.

J. Van Koert presided over a good attendance, there being 17 present. Major Gale, who addressed the meeting, said that on the previous day those connected were approached by the Press as to a statement that was being put out by the opposition that the Society was being financed by very powerful interests which in the past had been closely connected with the industry. "We gave the lie direct to that statement, and I want to repeat it," said Major Gale.

The Bioscope understands his denial to refer to a report freely circulated to the effect that Lord Beaverbrook is behind the Co-operative Scheme: this report has been denied by members of the Co-operative Executive. In the first place the report, as it reached The Bioscope, was not traceable to anyone within the trade, but emanated from Fleet Street.

Other reports of exhibitor discussions on the Co-op.—some favourable and others against—are on pages 21-27.

P.D.C. as British Independent

Reginald Smith Corners Shares

Reginald Smith has signed a contract for the acquisition of the entire shareholding of P.D.C., Ltd., which ensures that the company will be conducted as before, with the exception that from Midsummer, 1932, the product handled will consist of British-made pictures.

This week, it is announced, contracts are to be signed for the acquisition of studios in this country, and a further announcement of the production policy of P.D.C. will then be made.

The Bioscope understands that a new British production company is in course of formation, on which P.D.C. will draw; and it is stated that the output will be between twelve and twenty films a year.

No staff changes are expected to be involved.

Egyptian Market for British Films

Government Official's Call to English Producers

That with few exceptions British films appeal only to the English public and that British producers do not consider the vast audiences abroad whose tastes differ materially from that of the home market is suggested in a report on Economic Conditions in Egypt, prepared by R. M. A. E. Turner, O.B.E., Commercial Secretary in Cairo, and issued by the Department of Overseas Trade.

"It was anticipated," runs the report, "that in view of the fact that British producers would be starting on a par with other competitors so far as 'talkies' were concerned, that the Egyptian market might expect to receive a large quota of British films than ever before. Such, however, was not the case, and the United Kingdom still remains fourth on the list of film exporters to Egypt, with America still holding the lead and France and Germany in second and third positions."

The reason is stated to be "British producers do not seem disposed, for some reason or other, to compete on similar lines to those of other countries."

The report suggests that films in chief demand in Egypt, Palestine and Syria are fast-moving subjects based on well-known novels and films of sex appeal, in which the spoken lines should be reduced to a minimum so that they may be appreciated by the highly cosmopolitan audiences there. Certainly more of the best British "talkies" would be welcomed by all nationalities in this territory, the report continues, and on terms assuring 60 per cent. to the producer and 40 per cent. to the agent, after deducting printing and advertising costs, and shipping expenses, would yield a considerable return.

In view of the fact that Egypt has not yet seen any of the newest British output, and having in mind the activities now being embarked upon by the Empire and Colonial film bureau, controlled by Simon Rowson. it is probable that the next report issued by Mr. Turner will have a different story to relate.



What does the crystal say? Rene Gadd, new B.I.P. player, in Monty Banks' "Money for Nothing," wonders whether the fame of world stardom is awaiting her

Hays Plan to Clean the Screen

Will Industry Support Story Censorship

(By Our American Representative, Ernest A. Rovelstad)

A matter before the Motion Picture Producers and Distributors of America, Inc., which may bring some fireworks, concerns a possible self-inflicted system of censorship of story material. The thought is that instead of shutting off a picture after a considerable expenditure of time and money on production, each member of the Hays organisation individually will submit stories for censorship by the M.P.P.D.A. collectively before production starts.

A plan is being considered for the formation of a story department of the Hays office, to which manuscripts would be submitted. Under the present arrangement all titles are registered with the Hays office. A second suggestion is that the title be accompanied by a synopsis of the story, which in turn would be subject to censorship within the organisation.

This thought of self-imposed censorship is closely identified with the entire subject of the Production Code. What the producing companies will decide individually is still a matter for conjecture.

The De-centralisation Spirit

Individual theatre management methods will be applied to exchange operations of Warner Brothers, the policy adopted by Edward L. Alperson, new general sales manager, calling for the vesting of complete local authority and responsibility in the managers of the branches. The plan also provides for non-interference with assistant sales managers and district sales heads.

Television Cinema Development

Though the consensus of theatre people and others is that television as an actual competitor with the exhibitor is only a very remote possibility, if at all, any new development continues to be of very much interest to the theatre man.

The latest news from that field is that television in the theatre with small "home" receiving sets and special transmitters, as a separate part of regular screen entertainment and staged in addition to it, may be the first wholesale application to the industry.

A. G. Heller, chief engineer of the Insuline Corporation of America, says that his company already has launched negotiations with two important theatre circuits who plan to use the sets in lobbies, possibly equipping a television "room" at some advantageous place in the theatre.

Electrical Combine Breaking?

Movements in Germany

(By Our Berlin Representative, Fritz Mann)

In Berlin film technical circles it is believed that the termination of the agreement between the Klangfilm-Tobis and the Kinoton which runs till December 31, 1931, will create a completely new situation concerning talker patents. A series of important regenerating patents will then be at the disposal of the Kinoton. And by combining with Kinoton other apparatus constructing firms can then exploit the regenerating patents in question. Thus a free market for talker apparatuses would be opened in Germany and the monopoly of the Klangfilm-Tobis ended.

New Aafa Personnel

Erich Engel, a director of the Berlin Reinhardt stages, has been appointed as supervisor of the entire production of the Aafa. It is the first time a man coming from the legitimate stage has been honoured with such a responsible position in German film work.

Cinema Calamity Threatened

In consequence of exchange difficulties the film situation in Austria has become so acute that the closing of all cinemas is reckoned a possibility from day to day. Film imports are becoming smaller and smaller as the foreign firms will not supply the Austrian renting firms on account of uncertain exchanges. The Government is being urged to take immediate steps.

* * *

According to latest statistics Germany has 5,057 cinemas, with altogether 1,986,813 seats—30 seats per 1,000 of the total population.

More British For France

Gaumont Outfit for Paris

(From Our French Correspondent, Georges Clarriere)

Anthony Graham-Maingot, managing director of Victoria-Cinéma, S.A., announces that the French version of "The Blue Danube" will be presented in Paris in a few days' time. This is entitled "Le Danube Bleu—Symphonie Tzigane," and is described as a British European Films production, featuring Brigitte Helm. The German version, featuring Valery Boothby, may also be shown. M. Graham-Maingot also states that British European Films and Victoria-Cinéma, S.A., are now preparing French and German versions of "Carnival" and the B. & D. production, "Good-night, Vienna," in which Jack Buchanan will play English lead.

'Percentage of Gross' Lowered

New W.E. Concession to Exhibitors

Western Electric announce an important amendment to their "Percentage of Gross" plan, under which exhibitors pay for equipment according to their weekly turnover—a scheme which was amended by R. M. Hatfield last August. Exhibitors will now pay only 30 per cent. of any amount over the predeterminated gross.

Under the original plan, in the case of an exhibitor whose average weekly turnover had been, say, £70, would pay to Western Electric 10 per cent. of this amount towards the cost of equipment, and 50 per cent. of all amounts in excess of this weekly average.

TALK OF THE TRADE

S.O. Back—Why Not Fight?—K.R.S. Free State "Concession"—Exhibitor's Reply to John Maxwell—Bernstein Curious Again—R.K.O.—B.E.A.R.

FARADAY HOUSE,
November 25, 1931

S. O.
Back In Topics

Even the crescendo of "Co-operative" talk has failed to stifle the return of the evergreen topics—Sunday Opening and Entertainments Tax. Everywhere up and down the country feeling is rising against the Tax and on the face of things exhibitors will have to get some relief or scores of them may go out. In some respects the problems of Sunday Opening and E.T. are twins: there is no reason why exhibitors preferring a "dark" Sabbath should be coerced into a 7-day week; but what of the hundreds of theatres for whom a seventh day licence might make just the difference between profit and loss?

Croydon Bishop
Gives a Sign

Happily there are signs in many directions of a more tolerable official attitude to Sunday Shows: the fact that Croydon Town Council on Monday turned down the idea by one vote—28-29—in no way lessens the significance of the support for Sunday Opening advanced by the Bishop of Croydon, and by Free Church leaders. In the House of Commons this week the Home Secretary has promised that an early decision will be reached on the general issue. Meantime, exhibitors here and there are either making the best of opportunities or are fuming under the restraint imposed by local reactionaries. Harry C. Thorburn, general business manager of the Lyric, Lymington, provides an instance of how even the most bitter opposition can be broken by spirited effort and by direct appeal to the public's inherent love of fair play. Although religious agitators carried out a house-to-house canvass, Mr. Thorburn convinced his licensing authorities and police that the public interest could be better served by Sunday Opening: the Lyric opened to big business on Sunday, the 15th—the first Sunday show in its 19 years' existence.

Imports Tax
That IS Passed On

Only last week under BIOSCOPE Readers' Forum, Thomas J. Gogan, of the Pavilion, Dun Laoghaire, Co. Dublin, challenged John Maxwell's recent argument that "an Imports Duty on films represents a perfect example of a tax that could not be passed on to the consumer." Mr. Gogan instanced the fact that renting houses, including Mr. Maxwell's own concerns, had, following an Import Duty of 3d. per foot imposed on positive films by the Irish Free State, immediately added a clause to film contracts requiring an extra 15 per cent. on their share or hire fee. Curiously enough, on Tuesday last the K.R.S. Council agreed to modify this surcharge of 15 per cent. by reducing it to 10 per cent. in respect of British films only, imported into the Irish Free State. But this is due only to the fact that a preferential duty on British film imports is in operation. Mr. Maxwell should find it better for his renting business, but Mr. Gogan's points are still unanswered. He suggests that the extra charge by the renters not only represents a perfect example of a tax that has been passed on to the consumer, but one which has been contrived distinctly as a lever to greater profits for the renter additional to the recovery of the mere tax. First-run Dublin *alone* is said to exceed the extra duty, aud the extra percentage goes on all round. What, I wonder, would be Mr. Maxwell's reply to Mr. Gogan?

Sin and
Censorship

Interesting news from Ernest Rovelstad, my New York colleague, concerning a Hays plan to secure the more radical censorship of film stories before they ever start by the camera lens. The idea should achieve a measure of success, for it is manifestly sane, as well as obviously economical, to be reasonably sure of the general acceptance of a story before converting it laboriously and expensively to celluloid. The mechanical difficulties of censorship are less to be feared in dealing with the elastic medium of a story than in cutting and slicing finished film. An instance of the value of the Hays story censorship system is provided by the latest Greta Garbo picture described by Leo Meehan in *Motion Picture Herald* as oue of the M.-G.-M. "sin and succeed series." The picture has undergone a change of title in this country, from "Susan Lenox (Her Fall and Rise)" to "The Rise of Helga." It appears also to have undergone considerable trimming at the instigation of the British Censor, but is still unlikely to charm exhibitors with family audiences. Such difficulties could be minimised almost to vanishing point if only there existed a really effective system for the cleaning up of all such doubtful stories before the film had been shot. Afterwards it is merely a question of being there either to be shot at or shot out.

Bernstein
Again

Sidney Bernstein is starting off another of his famous questionnaires: the first since the "talkies" began. Thousands of copies of his questions—more audacious than ever—will be distributed throughout the worlds of commerce and art, as well as to patrons of his theatres. The idea is to gauge the feelings of English people concerning the film entertainment now offered them. And Mr. Bernstein's questions suggest that he is not concerned with the feelings of those who provide the films. "Name any stars who have ceased to be your favourites since you heard them talk?" is typical of the ruthlessness of Bernstein's questions. I only hope everybody will enter into the spirit of the game and reply with the same careless disregard of their skins and tarnished reputations.

"Congress
Dances"

There is a big trade interest in the new Ufa spectacular picture, "Congress Dances," which Gaumont are putting into the Tivoli on Mouday. I believe even so it will prove a sensational surprise in many respects, for it is characteristic Charell stuff and is likely to do for the British screen what his "White Horse Inu" has done for the Coliseum. Pictures and details are given in another page, so I need say no more except don't miss it: if you do you'll have cause to remember that I warned you.

The Two
Eckmans

"Cogs" Martin, of *Everyones*, best known of the Australian film trade journals, sends me over a picture of one Henry Eckman, New York travelling auditor for M.-G.-M., who is just now unravelling figures at the Sydney (N.S.W.) office of Metro. One look at that picture is enough to identify the subject as a brother of the K.R.S. President, Sam Eckman, Junior. Henry gives perhaps fewer signs of heavy responsibilities than his brother, but I wouldn't mind gambling that his present task in Australia will be almost as ticklish in a way as the high politics of a hectic year's presidency in the British K.R.S. Australia is a hot place for figures nowadays!

Trade Centre To Look
After Trade's "Centre"

Those who have accepted Jeffrey Bernerd's hospitality at W. & F.'s Kit-Cat nights well know his art as a host: according to latest news they are to be allowed to test his art as a restaurateur, for he is in future to direct the policy of the Kit-Cat. What to expect by way of "showmanship" I am uncertain: things like that will follow as inevitably as a bad head after an all-night party. But Bernerd's first idea—a cheap lunch with food, etc., at its usual high quality—appeals to me as just the thing for an impoverished Wardour Street. More certain than ever that half the good business started in Wardour Street will be finished in Haymarket! And how much more pleasant a location: even parting with cheques and talking high percentages seems relatively painless in that Tzigan atmosphere.

New Publicity
Device

Talking of display, let me mention an ingenious window device called "the scintillating wheel," which gives apparent movement to stationary objects, such as designs or pictures. The device is worked by projecting light from a hidden source through a coloured revolving wheel on to the subject. As the colour wheel revolves, the projecting light brings the different colours into life and extinguishes others. The result is that a cut-out flag will appear to wave, the sails of a windmill revolve, a motor car move and show card lettering dance. All kinds of stunts can be worked out and provide a constant succession of attention-pullers. The old still sign or picture has nearly outlived its effectiveness.

Money In
The Future

I wonder how soon the Research Departments within the British film industry will turn their attention seriously to the question of Educational films. Already very definite plans are in operation in America, and the major recording companies, led by Western Electric, have staffs engaged on secret work in connection with "educational" developments. I cannot help feeling that there is a lucrative source of profit, perhaps not immediately, but in the early future, awaiting someone in the trade with vision and courage to undertake, in collaboration with the equipment companies, the production of specialised educational subjects not only for high schools and secondaries, but for elementary institutions as well.

The Week's
Great Poser

How to make R.K.O. spell B.E.A.R.! I give it up. It doesn't matter to me who may be wanting to buy up shares. I've none to sell.

OBSERVER

"Bioscope" Readers' Forum

"LOYALTY IS NOT UNDERSTOOD"

THE EDITOR,
THE BIOSCOPE.

DEAR SIR,

The slump in business in the last five or six weeks has caused grave alarm amongst cinema owners, and from now until Christmas everyone will be "scared stiff" about the anticipated double slump that tendencies point to.

Declining returns affect all classes of patronage for a variety of reasons; most important of all the Income Tax demands.

As an accountant (as well as one having cinema interests), I am stopped in the street, 'phoned to and written to by scores of people almost daily who have been roped into the new and enormous tax liability. Young clerks and travellers, agents and small business proprietors, who previously have not been liable for tax (or very little), are now facing Income Tax demands *based on their last year's income, which has all or most of it been spent.*

There are dark days ahead for cinemas, and what with a Government that takes 16⅔ per cent. of all takings (and even 25 per cent. of the 4d. seats), renters who regularly take up to almost 40 per cent. of what takings are left, "talkie" apparatus renters who bleed the exhibitors for the machines for the "talkie" ramp, local corporations who soak the cinemas in their rating assessments, and the Government, who come in again and take 25 per cent. of any profits that are left, is it any wonder that many exhibitors are looking to the future with anxious hearts and grave misgivings?

Unfortunately, one cannot offer any advice or remedy. Economy of advertising may be a false one; but, apart from that being done judiciously, one can only suggest that cinema proprietors examine every other item of expense and see if any economy can be effected without impairing efficiency.

And THOSE FILM RENTALS WILL HAVE TO COME DOWN—this is the only other hope for the business until the Entertainments Tax is withdrawn and Income Tax becomes normal and local rates are reduced. The three last-mentioned items are a long way off, I am afraid, and outside the influence of cinema proprietors, but FILM RENTAL charges *could be reduced* if owners of cinemas were not such unbusinesslike men and fools to themselves.

Jealousy between owners keeps prices up, and there is no code of honour that they will subscribe and keep to. Loyalty to each other (and to competitors) is all that would be necessary to beat down the renters, who don't leave us with an economical margin; but, alas, the meaning of the word "Loyalty" is not understood. Exhibitors haven't even been loyal to each other over the increased Entertainments Tax! What a joke the English cinema owners must appear to Hollywood, where it is believed that an Englishman's word is his bond, when they cannot keep faith with each other!

When a child is spoilt, a fond mother's excuse is that it is only young. That is the excuse frequently put forward for the cinema business. They say, "It is only a young industry," and cynics will add: "And there's only kids in it." Kids and fools! In a suicide club—unless they decide to grow up to common sense and save themselves before it is too late.

Yours faithfully,
A MANCHESTER ACCOUNTANT.

Manchester,
November 17th

SPEAKING PERSONALLY

Claude Withers, incorrigible showman, of the Hippodrome, Camden Town, has been absent from his citadel for the past few weeks consequent upon a severe chill and complications. He hopes to return to business in about a fortnight's time, and we join with his many trade friends in wishing him a speedy recovery.

Ivor Smith has been appointed acting manager at the New Victoria, S.W., to succeed Geoff Cohen, who has taken up the managerial post at the Savoy, Leyton. Prior to taking up his present position Ivor Smith was for a considerable time at the New Gallery, Oxford Street, W.

J. Miller, who is in charge at the Hippodrome, Greenwich, which reopened on Monday last, continues his long association with that theatre, where for the past fourteen years he has been manager under the late proprietor, H. P. Selwyn. For many years he was in variety, and, amongst other important posts, managed the Holborn Empire for Sir Walter Gibbons, and with the Gulliver Circuit opened the Kilburn Empire. He was also for some time at the Empire, Grays, Essex—A. E. Abraham's first cinema venture.

Mrs. P. F. J. Bosisto, wife of P. F. J. Bosisto, lessee and manager of the Palace Cinema, Ammanford, West Wales, drew Shining Jewel in the Irish sweepstake.

Keith Ayling, News Editor of British Movietone News, who was formerly film critic, aviation correspondent and special writer to the *Daily Sketch, Sunday Chronicle, Sunday Graphic* and Allied Newspapers, was married in London last Thursday to Mrs. Evelyn Hunt, the youngest daughter of Frank Holland, the well-known cartoonist. Mr. Ayling was Editor of Gaumont Sound News until the autumn of 1930. He left to join the Fox Movietone News staff on the Continent, and when an expansion of the staff of British Movietone News took place he returned to London to take up the position of News Editor of that news-reel. Congratulations and best wishes to a very cheery and charming personality.

Edward Chapman, the British film and stage actor, and his wife, Miss Connie Sparks—familiar in acting and studio circles as "Connie," the casting agent—ask to express through THE BIOSCOPE their thanks to the many members of the trade who have sent them messages of congratulation and best wishes on their recent marriage.



Prince and Princess Arthur of Connaught (seated right) at the B.I.P. Studios, Elstree. On the Prince's right are Arthur Dent, G. de Salas and Major Ulrick Alexander, while standing are Monty Banks, Leslie Fuller and Joe Grossman (studio manager)

H. Annis has succeeded "Tommy" Gribble as manager of the Palace, Wednesbury. He has been associated with the Chas. Orr Circuit, first at the Plaza, and later at the Carlton, Coventry. Wednesbury is Mr. Annis's native town.

B. Vale, who has been associated with the Birmingham sales staff of F.B.O., has joined the staff of Universal in the same town.

J. Mervyn Wood, founder of the Stone Cinema Co., Staffs, has died, at the age of 76. Mr. Wood had been prominently associated with the business of the district for over half a century; he was a member of the staff of W. H. & J. Joule, brewers, and was managing director of the Stone Cinema Co. at the time of his death. He was a prominent Freemason.

C. S. Collett, who relinquished the management of the Adelphi, Hay Mills, at the beginning of the month, joined the Mihaly Tonefilm Co., with whom he will act as supervisor in the London area.

A. Giles, who has been managing the Harborne Picture House for some time, has been appointed manager of the New Gaumont Palace, Redditch, which has been erected on the site formerly occupied by the Public Hall. Mr. Giles was for a considerable period associated with the old hall, where he had a wide circle of friends.

Harry Compson, manager of the Olympia, Ladypool Road, Birmingham, has received many congratulations on being presented by his wife with a daughter.

A. Gibbons, who will be remembered by a large circle of Midland exhibitors as the general manager for T. Leech's circuit of halls in West Bromwich, and who later joined A.B.C. as manager of their hall at Dover, has now returned to Birmingham and has joined the Devey Circuit as manager of the Empress, Witton, Birmingham.

F. Foster, at last week's meeting of the West Lancs Branch, C.E.A., told members that for health reasons he is leaving Preston for four months for Montana, Switzerland. The members wished Mr. Foster a speedy return to health.

Garry Allighan, the well-known film and radio publicist, has removed to larger offices at 310, Regent Street, W.1, from which address he will continue to conduct the publicity for Eric Hakim, as well as the propaganda activities of the Radio Manufacturers' Association.

T. Thistle, formerly manager of the Scala, Gateshead, has been appointed manager of the Grand Theatre, Byker, Newcastle-on-Tyne.

J. Watson, late of the Empire Cinema, Whitley Bay, has taken over the management of the Scala, Gateshead.

Chas. Pindar, who recently became advertising manager of the Hippodrome, Wednesbury, has relinquished his appointment. At the moment, it is understood, Mr. Pindar has not fixed any new appointment, but his popularity and experience in the trade should ensure that his services are soon appropriated.

F. R. Dace, who for several years has been cashier and assistant manager of Universal's Birmingham branch, has been transferred to their London headquarters. Mr. Dace was for several years secretary of the Birmingham Cinema Trade Benevolent Fund.

"Billy" Ashton, popular manager of the Royal, Fenton, died during the past week, whilst about to undergo an operation in the local hospital.

In the Production Field

British Studio Activities

Mon Dieu Menjou!—Hagen's Perfect Sherlock—P.D.C. British Plans—Paramount's Elstree Push—Sinclair Hill for Sterling

Menjou and the "Clean" Story

Some one sent me a new calendar. It contained a picture of Adolph Menjou—my constant rival for wifely affection—and beneath it the following story by the rakish, roguish Franco-American star: "I want a collar for my father," said the small boy. "One like mine, sonny?" asked the shop assistant. "No, I want a clean one." I can only hope that Menjou's film reputation—a perfectly clean one—will remain so, following his sudden decision to play in British pictures. I see no reason why it should not, for he has been signed by Eric Hakim, making films for M.-G.-M. release, and his first starring part will be in the successful Dearden play, "Two White Arms." That surely sounds clean enough. Menjou has nearly played in British films before, because British producers have on occasion offered him nearly enough to induce him. Menjou is like that. Fortunate. He might have been one of those played-out Hollywood favourites over to do an honest-to-goodness English player out of a contract. As it is he is something better. I am beginning to wonder, however, whether "Two White Arms" will qualify for quota, for it is to be directed by Niblo—American—with Claude Allister also in the cast. Margaret Bannerman is playing the lead, and it is fairly safe to assume that the lion's part of the salary list will go to buy imported talent.

Hagen's Standard of Success

At Twickenham Studios a few days ago I saw Arthur Wontner completely disguised as Sherlock Holmes, playing under the direction of Leslie Hiscott an early scene of crime detection in the first P.D.C. Twickenham picture, "The Case of the Missing Rembrandt" (new title wanted badly). Complete with his Doctor Watson (Ian Fleming), gruesome wall exhibits, dressing gown and pipe, he struck me as being out to beat his characterisation of the famous fictional sleuth in the earlier Twickenham production, "The Silent Cardinal." Little doubt in my mind that the Twickenham production unit with Julius Hagen—experienced in film renting as well as production—is making about the most business-like attack on this question of turning consistently good screen entertainment for popular film fans. I certainly could not name any other "independent" British concern which has kept going so constantly and with such a high percentage of sound money-makers. Twickenham Studios are never idle; the staff is organised and harmonious—more, unfortunately, than can be said of some others—and the company is obviously marked out for still greater success in the future.

P.D.C New Production Company

Talking of P.D.C. British pictures brings me to the impending studio activities of this company now it has come under the personal control of Reginald Smith, who is going to concentrate upon the production and distribution of British films. Good for exhibitors this, because it gives them still another house to go to for their British features, and if I'm not mistaken, Reginald Smith will make serious attempts to strike a standard high above the mere quota level. Obviously, the British pictures produced by and for P.D.C. during its American regime canno be regarded as any criterion, for they were intended merely to support the company's major output, which was foreign, whereas I understand the new P.D.C. will make its major business in British pictures.

Cricklewood?

In his new undertaking Reginald Smith will have the wholehearted and practical support of a large number of exhibitors by whom he is widely respected: he has also a loyal and competent staff, tried in various departments of motion picture business. I shall not now be surprised to find Clive McManus, former story writer and film critic and lately P.D.C. publicity manager, honoured with a big place in the new P.D.C. studio organisation. Where will that be located? There are two studios vacant—Blattner's at Elstree and Stoll's at Cricklewood. Mr. Smith has previously used Cricklewood; I shall not be surprised to find him there again.

Five New Paramount Pictures

Walter Morosco, production chief at Paramount's Elstree Studios, announces that the company has acquired the rights of "Spring Cleaning" by Frederick Lonsdale, which will go into production at Elstree immediately following the completion of "Ebb Tide," which is at present occupying the sound stages—probably December 7th.

Additional subjects which are scheduled for early production by Paramount British include: "The Man in Evening Clothes," the world-famous farce by Lucien Guitry; "The Dressmaker of Luneville," by Alfred Savoir; and "Lily Christine," by Michael Arlen.

Contracts are at present being negotiated with five leading stage and screen stars to appear in these productions. Clearly the Paramount unit is to quicken pace at Elstree, which, in view of the need for more and more good British films, is a good sign. Two complete units will operate as from December 7th.

Sinclair Hill for Sterling

Sinclair Hill has been signed to direct for Sterling Films the talk film version of St. John Ervine's play, "The First Mrs. Fraser." It will be remembered that this play met with great success at the Haymarket Theatre, and was equally successful in America and other countries abroad.

Teddington Generosity

Warner Bros. First National's current production at Teddington studios is now titled "Help Yourself." [Wish I could!] An adaptation by Roland Pertwee and John Hastings Turner of a novel by Jerome Kingston, which deals with an attempt to steal a famous necklace of rubies from a fifteenth century castle. It is a bilingual, and is being directed by J. Y. Daumery.

Thorpe's Next—"Bulldog Drummond"

"The Return of Bulldog Drummond" will be the next film for production by Associated Metropolitan Productions under the management of John Thorpe, at the B.I.P. studios, Elstree. This will be based on one of the thrilling stories concerning this attractive personality by "Sapper," and the screen adaptation is now being prepared. Milton Rosmer, responsible for this unit's first film "Many Waters," will again direct. Casting is in progress.



Here Arthur Wontner, complete with dressing gown, pipe and Dr. Watson, makes a perfect Sherlock Holmes for the P.D.C.-Twickenham film "The Missing Rembrandt"

F.A.G.—But Not Fagged!

Mary Pitcairn, of the Film Artists' Guild, tells me that at the Guild's new headquarters, 43-44, Windmill Street, Shaftesbury Avenue, a new dance floor and snack bar, where hot and cold snacks are obtainable daily from noon to 2.30 and from 6.30 to 9.30 p.m., are now attracting big crowds. Next Monday (November 30th) a special Fancy Dress Dance is being held to celebrate St. Andrew's Night, and informal club sing-songs are running once a week. Like Queen Anne, St. Andrew seems to be dead enough, but I'll say the F.A.G. is alive!

Short Shots

Carlyle Blackwell, who has, during the past few years, made his home in England, leaves London to-morrow (Thursday) for Hollywood under a contract to star in a new American "talkie." His first film part was as that of leading man to Mary Pickford.

* * *

Production on the third of the British Lion-Gainsborough joint productions, "The Case of the Frightened Lady," adapted from the Edgar Wallace thriller, commences on Monday next at the British Lion studios, Beaconsfield. T. Hayes Hunter who will direct, hopes to complete the film before Christmas.

* * *

Machine guns, sawn-off shot guns, revolvers, silencers and bombs are arriving at Elstree studios in preparation for a "gangster" film, "The Milky Way," which Lupino Lane will direct for B.I.P.

W.H.M.

London Trade Show Diary

THURSDAY

"Stage Whispers".....**Butcher**
Phoenix, 3

This piquantly named thriller (originally announced for trade show to-day, Wednesday) has pretty Barbara Kent as star, supported by John Holland, Lillian Rich, Creighton Hale and Crauford Kent.

"Five Star Final".....**First National**
Prince Edward, 8.45

The adaptation of the stage play "Late Night Final" stars Edward G. Robinson. In support are H. B. Warner, Marion Marsh, Anthony Bushell, George E. Stone, Ona Munson and Baris Karloff.

FRIDAY

"Ladies Man".....**Paramount**
Plaza

This is the story of a very believable type of character. William Powell plays the lead, supported by Kay Francis and Carole Lombard. Lothar Mendes directed.

"Heaven on Earth".....**Universal**
New Gallery, 11

Hundreds of artists are included in the cast of this production, which features Lew Ayres and Anita Louise.

MONDAY

"Congress Dances".....**Gaumont**
Tivoli, 8.45

Vienna of 1815 is the background of this spectacular film. Magnificence and spendthrift hospitality has been marvellously reconstructed and brought to life. Erik Charell, of "White Horse Inn" fame, and Erich Pommer were responsible for its production. Lillian Harvey is the star and she is supported by Henry Garat, the French musical comedy actor, Conrad Veidt, Lil Dagover Reginald Purdell and Humberston Wright.



Nora Swinburne in the new Paramount British film, "Man of Mayfair," starring Jack Buchanan, which is to be presented at the Carlton for a season beginning Monday next

TUESDAY

"Alias the Bad Man".....**Gaumont**
New Gallery, 11

This is another characteristic Ken Maynard thriller. The story is that of the early days of the West, when rustlers flourished and the law was expressed in "six-gun" sentences. The picture bristles with suspense, thrills and remarkable riding stunts. Feminine interest is maintained by Virginia Brown Faire.

"Strictly Dishonourable".....**Universal**
Prince Edward, 8.45

Paul Lukas is here co-starred with Sydney Fox. Lewis Stone is a prominent member of the cast.

WEDNESDAY

"The Gay Buckaroo".....**Universal**
Rialto, 11

This is another Hoot Gibson Western. His leading lady is Myrna Kennedy.

"Neck and Neck".....**Gaumont**
New Gallery, 11

Glen Tryon, with Vera Reynolds as chief in support, are the stars here. Glen Tryon is said to give a highly amusing characterisation as the over-confident hero in a film which reproduces all the thrills of the turf without subordinating a highly diverting story.

Board of Trade Evidence

Clause 32 of the Films Act provides that trade shows of films to be registered must be announced to exhibitors or their agents at least seven days before showing.

On form "D" applicants for registration must give the names, dates of issue, and pages of the Trade Papers in which such notification has been given.

Will renters please note that in order to comply with this regulation, details of all trade shows should be sent to THE BIOSCOPE *to allow not less than seven full days from date of the next issue.*

WEDNESDAY, DECEMBER 2

Neck and Neck (Gaumont), New Gallery.
The Gay Buckaroo (Universal), Rialto.

THURSDAY, DECEMBER 3

Arizona Terror (Gaumont), New Gallery.
The Yellow Passport (Fox), Prince Edward.

FRIDAY, DECEMBER 4

A Gentleman of Paris (Gaumont), Astoria.
His Wife's Lover (G. & L.), Windmill Theatre.

MONDAY, DECEMBER 7

Sing Sing Song, The Great Pie Mystery, Up Pops the Duke, Quack Quack, Taxi Troubles, and Barnyard Broadcast (Ideal), Gaumont Private Theatre.
Sunshine Susie (Ideal), Capitol.

SCOTTISH NOTES

By Councillor James McBride

Theft From Cinema

Thirty days' imprisonment was imposed on a young man who pleaded guilty at the Central Police Court, Glasgow, to a charge of having stolen from a city cinema a string of pearls and £3, the property of the manageress.

In Big Demand

The Joint Cinema Club and Lodge Anima dance, which is to be held in Norwood House, Glasgow, on Friday, December 4th, has caught on with the trade. The demand for tickets is such that only a limited number remain to be sold.

Kilmarnock Distress Fund

Kilmarnock's Provost's Distress Fund got a splendid lift from a concert and "talkie" show organised by the Empire Picture House on Sunday of last week. Provost Smith, at an interval, expressed appreciation of the directors' and Manager Best's assistance.

Takings Slump Badly

Serious slumps in the drawings of cinemas in working class districts continue to be reported. The Entertainments Tax, cuts in dole and public assistance are all contributory causes to this state of affairs.

CONGRATULATIONS INDEED !

Councillor McBride continues to add to his responsibilities. His good lady presented him with a baby daughter last Sunday. Mother and the new arrival are both well.

About Turn ?

The Glasgow Magistrates' decision to ban cinema Sundays is receiving widespread condemnation by the Press and the public. It is rumoured that the Magistrates are already desirous of reversing their decision, but the Trade may possibly save the Civic Fathers' faces by putting forward a formal request for reconsideration.

A Night Out

Staffs of Scottish Cinema & Variety Theatres, Ltd., the Scottish subsidiary of A.B.C., forgathered for their annual dance in Norwood House, Glasgow, last Thursday evening. Dancing and a fine cabaret show both combined to make the proceedings go with a swing. David Stewart, J.P., George Urie Scott and others of the headquarters staff were present with their wives and participated in the frolics.

Sanction Granted

Permission for canopies to be erected at the Orient and Riddrie Picture Houses have been granted by Glasgow Corporation.

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BOOKINGS. ———

Gaumont-Ufa Super



"CONGRESS DANCES," featuring Lilian Harvey, Conrad Veidt, and Henry Garat, an Erich Pommer production for Ufa, directed by Erik Charell, will have its premiere presentation at the Tivoli Theatre, The Strand, on Monday next, November 30, at 8.45 p.m. Gaumont, who are handling this big picture, predict its sensational success, and advance reports from the Continent support fully their most optimistic anticipations.

Gainsborough Musical Romance——



RENATE MULLER
JACK HULBERT
OWEN NARES



Directed by
VICTOR SAVILLE

HERE are advance glimpses of the new Gainsborough picture, "Sunshine Susie," which will be presented by Ideal Films at the Capitol Theatre on Monday, December 7, at 8.30 p.m. Described as a captivating musical comedy romance, "Sunshine Susie" stars——

——"Sunshine Susie" From Ideal

FOR PRESENTATION
DECEMBER 7.



——Renate Muller, popular German musical comedy queen, with the effervescent Jack Hulbert and Owen Nares in chief support.

Victor Saville, responsible for Hulbert's first great film success, "The Ghost Train," again directs him in "Sunshine Susie."

Wallace Beery and Jackie Cooper



IN "THE CHAMP"

TRADE shown by M-G-M yesterday (Tuesday), "The Champ," starring Wallace Beery with Jackie Cooper, is reviewed in this issue. Other well-known players are Irene Rich and Rosco Ates.

British Lion's New Edgar Wallace Picture



BRITISH LION will shortly trade show their screen adaptation of the successful Edgar Wallace story "The Old Man," recently played at Wyndham's Theatre. Heading the cast are Maisie Gay and Anne Grey, with Cecil Humphries, D. A. Clarke Smith, Gerald Rawlinson, Lester Matthews, Finlay Currie, and Frank Stanmore. This story is described as "a Wallace thriller with a difference."

With A.S.F.I. In "Darkest Wembley"



A BURLESQUE on recent African travel pictures has just been produced by A.S.F.I. at their Wembley Studio under the direction of J. Elder Wills. These pictures suggest all the primitive realism of darkest Africa, but were "shot" at Wembley, the "natives" being drawn from the black colony in London.

The only white player, Bernard Ansell, is a clever Jewish comedian, who is said to give an amazing character performance.

Stamping Paramount Picture Quality



1, Sylvia Sidney; 2, Claudette Colbert; 3, Nancy Carroll; 4, Jack Buchanan; 5, Clive Brook; 6, Peggy Shannon; 7, Joan Barry; 8, Richard Arlen; 9, Ruth Chatterton; 10, June Collyer; 11, Jack Coogan; 12, Lilyan Tashman; 13, Anna May Wong; 14, Warwick Ward; 15, Elizabeth Allan; 16, Rosita Moreno

Two New Gaumont Pictures



1



2



3



4

"ALIAS THE BAD MAN"

"Alias The Bad Man," a Ken Maynard vehicle (3 and 4), Gaumont-Tiffany production, will be shown to trade viewers at the New Gallery on Tuesday, December 1, at 11 a.m.

"NECK AND NECK"

"Neck and Neck," a Gaumont Sono-Art production, featuring Glen Tryon (1 and 2), will be screened at the same theatre on Wednesday, December 2, at 11 a.m.

Financial News and Views

Varied British Company Reports

British Instructional Planning Reorganisation

P.C.T. Construction Big Profit Increase

(BIOSCOPE CITY EDITOR)

Since last week sterling exchange has weakened considerably. To some extent this movement may be looked upon as seasonal, for this country has to pay for heavy imports at this time of year. The position has also, no doubt, been aggravated by the imminence of anti-dumping measures.

British Government securities have fallen steadily as a result of the exchange weakness. As we suggested last week, the course of the industrial market has been irregular, such demand as has been apparent has been for the shares of concerns mainly affected by the measures of protection already announced. From the list of quotations appended it will be seen that the majority of changes have been small, but towards lower levels. The exceptions are to be found among the prior charges which, as we mentioned in our last article, are still in some demand by speculative investors for their high yield.

P.C.T. Construction Profits

For instance, GENERAL THEATRES 6½% Debentures have risen three points to 74, and UNITED PICTURE THEATRES 7% Debentures from 67½ to 76. P.C.T. CONSTRUCTION COMPANY, which is controlled by P.C.T., has issued a satisfactory report showing a profit of £90,473 for the year ended September 30th last, against £82,776 for the preceding year. The 7% Preference Shares are guaranteed principal and dividends by Provincial Cinemas Theatres, but as the dividend on the Preference Shares of P.C.T. Construction only required £77,175 for the year, and 4% is being paid on the Ordinary, this guarantee does not come into force. As the guarantee ranks before P.C.T.'s own Preference Shares, the Construction Company's Preference Shares deserve to be added to the list we gave last week. At the present price of 19s. the yield is £7 7s. per cent.

British Instructional Reorganisation Overdue

The report of BRITISH INSTRUCTIONAL FILMS —PROPRIETORS—LTD., also emerges this week. This report is for a period of fourteen months to May 31, 1931.

The accounts for the period reveal a provision for losses incurred by the previous company, British Instructional Films, Ltd., of £70,983 6s. 8d. The old company was taken over by the new company in February last, together with "Pro Patria," its former distributing agents, and a working agreement was entered into with British International Pictures, Ltd. The directors report that mainly because of the altered conditions arising from the establishment of sound films it has been necessary to face substantial depreciation in values of the production and stocks in hand and to provide in the accounts for the loss arising from this cause. Consequently they have written off £73,325 2s. in respect of film productions which have depreciated. For the same reason, the directors have revalued at lower figures the fixed assets originally acquired by the company. In the view of the directors it will be necessary "at an appropriate time" to undertake a reconstruction of the company's capital. That time should not be long deferred.

John Maxwell, of British International, is one of the directors, and is principally in charge of the company's present activities.

Radio to Underwrite R.K.O. Issue?

With regard to our comments last week on the position of RADIO CORPORATION and RADIO-KEITH, we hear that the proposed plan for refinancing RADIO-KEITH may take the form of a Debenture Issue, underwritten by Radio Corporation. Underwriting terms will be offered to shareholders of Radio-Keith, and those who do not subscribe will have their present holdings cut down by 75%. On the same scale Radio Corporation's holding of 500,000 Class "B" shares will be reduced to 125,000. It is calculated that this operation, if carried through, will provide Radio-Keith with $11,600,000 new money. The bear situation in the American market cannot, however, be lost sight of.

Following the trend of American securities generally, EASTMAN KODAK have fallen to 98¼. The others in our list have also mainly shown a weaker tendency.

The trouble in the U.S.A. appears to be chiefly financial, as reports tend to show that since the end of August business has been fairly well maintained and strenuous efforts are being made to reduce expenses. The effects of economies may possibly be shown when we receive the earnings statements for the last quarter of the year, but, of course, the full year's results are bound to reflect the heavy fall in income for the first nine months.

Judging by published results LOEWS INCORPORATED have suffered less than the other leaders in the industry, and probably the shares at the present price have discounted unfavourable factors. The financial position is sound and capitalisation comparatively moderate.

LONDON PRICES	Value (par)	Close Tues. Nov. 17	Close Tues. Nov. 24
A.P.P.H.			
Ordinary	£1	16/9	17/-
ASSOCIATED TALKING			
Ordinary	5/-	1/6	1/3
A.B.C. CINEMAS			
Ordinary	5/-	4/9	5/-
7½% Preference ...	£1	15/6	15/6
BRITISH INT. PICTURES			
Ordinary	5/-	5/3	5/3
8% Preference ...	£1	18/9	19/-
BRITISH INSTR. PIC.			
Ordinary	10/-	2/9	2/-
BRITISH LION			
Deferred	1/-	-/3¾	-/3½
Preference	10/-	3/6	3/9
BRITISH & DOMINIONS			
Deferred	1/-	-/6	-/4½
Ordinary	£1	4/9	5/-
BAIRD TELEVISION			
Pref. Ordinary ...	5/-	3/10½	3/4½
Deferred Ordinary	5/-	2/9	2/4½
DENMAN PICT. HOUSES			
7% Debentures ...	£100 7%	95	94½
Convt. Debentures...	,,	89	90
GAUMONT			
Ordinary	10/-	11/6	11/3
7½% Preference ...	£1	16/10½	17/-
GAINSBOROUGH			
Ordinary	£1	9/1½	8/6
Deferred	1/-	-/7½	-/6
GENERAL THEATRES			
Preference	£1	8/6	8/¼
6½% Debentures ...	£100	71	73
LONDON PAVILION			
Ordinary	£5	£3	£3
MOSS EMPIRES			
Ordinary	£1	18/-	18/-
Pref. 5%	£1	15/-	15/-
P.C.T.			
Prefd. Ordinary ...	£1	15/6	15/9
Cons. Pref. 7% ...	£1	19/-	19/-
STOLL THEATRES			
Ordinary	£1	5/-	4/6
TUSSAUDS			
Preference	£1	26/-	25/7½
Deferred	1/-	5/-	3/9
UNITED P.T. ...	£1	2/-	2/-
7% Debentures ...	£100	67½	76
UNION CINEMAS			
10% Preference ...	5/-	1/6	1/3

NEW YORK PRICES	Close Tues. Nov. 17	11 a.m. N.Y. Tues. Nov. 24
EASTMAN KODAK no par value	$106	99
FOX FILMS "A" ,,	$6½	6½
GEN. THE. EQUIP. ,,	$1½	1⅝
LOEWS INC. ,,	$39	39⅞
PARAMOUNT PUB. ,,	$14¼	12¾
RADIO CORPN. ,,	$9⅛	9¼
RADIO-KEITH-ORPHEUM ,,	$2⅞	2⅞
WARNER BROS. ,,	$5	4⅝

CAN WE ASSIST YOU?

We invite readers to communicate with us regarding their interests in Stocks and Shares. We shall be pleased to give them the benefit of our statistical department, and our advice on their existing or contemplated investments.

Letters should be addressed to the City Editor, "The Bioscope," Faraday House, 8-10, Charing Cross Road, W.C.2.

Manchester Piccadilly Passes Dividend

According to the accounts of the Piccadilly Picture Theatre, Ltd., of Manchester, the trading profit for the year ended September 30th was £17,986, which with £5,763 brought forward made £23,749. From this must be deducted debenture interest, £8,988; property tax, £1,868; annual sinking fund, £2,500, and reserve for cafe loss, £325. From the balance it is proposed to transfer £2,000 to income tax reserve, and similar amounts to renewals reserve and depreciation of assets in the Regal Picture Theatre, Manchester, in which the Piccadilly Company is interested. This will leave a balance of £4,068, which it is proposed to carry forward. No dividends will be paid either on the ordinary or preference shares.

Audible Amalgamation

In the Chancery Division on Monday Mr. Justice Eve was asked to approve a scheme of arrangement entered into between Audible Filmcraft, Ltd., British Filmcraft Productions, Ltd., British Screen Productions, Ltd., and the International Talking Screens Productions, Ltd., by which an amalgamation was to be brought about on certain terms.

Mr. Lindon, for the applicants, stated that the consents of the different liquidators had been obtained, but dependent, of course, on what this Court decided. Except for one instance, all the English creditors had sanctioned the suggested scheme, and the whole of the assets had been taken over by the Audible Company, who would pay all the costs of the present petition.

Mr. Justice Eve sanctioned the scheme with some slight variations of the original one put forward.

Bristol Empire Failure

The statutory first meetings of the creditors and shareholders of the Bristol Empire Ltd., which in February last was adapted for the purpose of showing cinematograph films, were held on Tuesday at the Board of Trade Offices, Carey Street, W.C.

A draft statement of affairs was submitted, showing total liabilities £48,621 and assets estimated to produce £93,887.

A resolution was passed for Mr. J. H. Howard (Corpin & Howard), accountant, Bristol, to act as liquidator, with a committee of inspection.

DEBTOR'S DEATH REPORTED

A sitting of the London Bankruptcy Court was appointed to be held on November 18th before Mr. Registrar Warmington for the public examination of Frederick Alfred, late of 22A, Clarendon Court, Maida Vale, W., and carrying on business at 29A, Charing Cross Road, W.C., film importer and renter. The debtor, whose liabilities were returned at £5,000, with assets £5, died in July last, and no order was made.

WINDING-UP APPEAL DISMISSED

A petition for the compulsory winding up of Exchange (Blackburn), Ltd., was dismissed by Mr. Justice Eve in the Chancery Division on November 16th.

Counsel appearing for the petitioners and supporting creditors stated that the negotiations for which the matter had stood over on several occasions had reached a satisfactory conclusion.



One of the stately sets in Gaumont's new British film, "A Gentleman of Paris." Arthur Wontner as the philanderer, with Phyllis Konstam. The picture will be shown at the Astoria, Charing Cross Road, on Friday, December 4th, at 8.45 p.m.

Tivoli Season for 'Congress Dances'

Historic Background of Gaumont-Ufa Picture

Napoleon had been overthrown, and there remained the difficult task of reorganising the world. The obvious way to solution lay in a general conference. On geographical and political grounds, Vienna was the chosen venue; for a few months in 1815 it became Europe's chief city.

Twenty thousand Grenadiers were billeted in the town, the guards were reinforced, everything was redressed and redecorated, and the best Parisian dancers and German stage players were concentrated in the city. Festivity followed festivity . . .

This eventful time of magnificence and spendthrift hospitality has been reconstructed and brought to life in the Gaumont-Ufa film, "Congress Dances," by Erik Charell (of "White Horse Inn" fame) and Erich Pommer.

Briefly, the story, told with a wealth of spectacle and with songs and music by W. R. Heymann (who has adapted numbers of old Viennese melodies), is that of Christel, a little glove-seller, and her brief but happy romance with the Tsar Alexander, one of the many monarchs forgathered in Vienna for the famous Congress.

It is related over a vast canvas, in which spectacle is allied to music with amazing technical proficiency. The film has already enjoyed a tremendous success in its French and German versions on the Continent, where it has aptly been described as "a picture with 100 per cent. appeal to both eye and ear" and as "the perfect union of sight and sound."

Lilian Harvey is the little shopgirl, while Henry Garat, a well-known French musical comedy actor, plays the roguish Tsar Alexander. Conrad Veidt gives a polished and compelling performance as the arch schemer, Metternich, while Lil Dagover as his Countess's cat's-paw, Reginald Purdell as his confidential secretary, and Gibb McLaughlin as the Tsar's Adjutant, present character cameos. Humberston Wright, Helen Haye and Spencer Trevor are British artists in support.

It is hoped that Lilian Harvey will be able to come to London to make a personal appearance at the première performance.

"Congress Dances" marks the beginning of a "big push" of Gaumont offerings, with a special presentation on the night of Monday, November 30th, at 8.45 p.m. at the Tivoli, where the film will commence an exclusive West End run.

"Alias the Bad Man" will be trade shown on Tuesday, December 1st, "Neck and Neck" on December 2nd, and "Arizona Terror" on December 3rd, all at the New Gallery Kinema at 11 a.m. "Alias the Bad Man" and "Arizona Terror" are Ken Maynard subjects, while "Neck and Neck" features Glen Tryon.

On Friday night, at the Astoria, "A Gentleman of Paris" will be presented at 8.45 p.m. This is a new Gaumont-British production, directed by Sinclair Hill.

Jack Buchanan's First British "Talkie"

"Man of Mayfair" at the Carlton Next Week

Since Jack Buchanan, one of the most popular light comedians who has ever appeared in London, appeared in "Monte Carlo" his screen popularity has gained him a legion of new admirers. His first talking picture made in this country is the new Paramount British production, "Man of Mayfair" which, it is announced, will be presented at the Carlton Theatre for a special season commencing Monday next, November 30th.

"Man of Mayfair," which is taken from one of May Edgington's best-known novels, has an absorbing and original plot.

"Man of Mayfair" was directed by Louis Mercanton, who had a brilliant all-star cast, including Joan Barry, Warwick Ward, Nora Swinburne, Ellaline Terriss, Lilian Braithwaite, Cyril Raymond, Sebastian Smith and Charles Quartermaine.

"Happy Song" in Happy Film

"Sunshine Susie" to Shine December 7

The "Happy Song" has been a feature of wireless programmes for many weeks. Famous bands have played it, popular vocalists have sung it, and the man in the street, in spite of (or possibly because of) the preoccupations of taxation, has taken to humming it!

The "Happy Song" is indeed a tonic. More: it is the theme song, as it were, of "Sunshine Susie," the jolly and tuneful musical-comedy romance which Victor Saville produced for Gainsborough, and which Ideal is arranging to trade show on December 7th, at the Capitol Theatre.

"Sunshine Susie" is expected to introduce to the exhibitor one of the most tuneful and entrancing of films seen for many a day, with an engaging, clear-cut story which fairly scintillates with comedy situations. Ideal promise that its romantic interludes will enrapture the fair patron, whilst its music, from no less gifted a composer than Paul Abraham, of "Viktoria and Her Hussar" fame, is certain to enjoy a tremendous vogue.

Renate Muller, the lovely and accomplished Continental actress, sings and acts delightfully, and is supported by Owen Nares, Jack Hulbert (in one of the funniest characterisations in his career) and Morris Harvey.

Quickest on the Draw

Paramount's Clean "Sweep"

In view of the huge sum of money involved, and the desirability of making all the arrangements in connection with the draw as public as possible, the promoters of the Irish Hospitals' Sweepstake invited Paramount Sound News to make an official record of the entire proceedings.

Being the only organisation privileged to record the proceedings with official approval and co-operation, Paramount Sound News were enabled to secure the earliest and most complete pictures of the scenes inside the Plaza ballroom.

BOX OFFICE FILM REVIEWS

✱ Denotes Registered British Film.

"The Rise of Helga"

Offered by: *M.-G.-M.* **Produced by:** *M.-G.-M.* **Directed by:** *Robert Z. Leonard.* **Photographed by:** *William Daniels.* **Length:** 6,762 *feet.* **Release Date:** *Not fixed.* **Certificate:** *A.* **Recording:** *Western Electric on Film.*

THE CAST

Helga	Greta Garbo
Rodney	Clark Gable
Ohlin	Jean Hersholt
Burlingham	John Miljan
Mondstrum	Alan Hale
Mike Kelly	Hale Hamilton
Astrid	Hilda Vaughn
Doctor	Russell Simpson
Madam Panoramia	Cecil Cuningham
Robert Lane	Ian Keith

Suitability: For the more sophisticated audiences, with particular appeal to the Garbo fan.

This is an unpleasant story of a woman's seduction, and one that cannot be regarded as a happy choice for screen adaptation, if mass appeal to British picture-goers counts for anything in the judgment of the studio executives responsible.

It concerns the sordid life of a woman of illegitimate birth, and, apparently by way of justification of the production of such a film, she is presented in the light of a heroine. Few, however, who see the picture will accept her as such. "The Rise of Helga," shown in U.S.A. as "Susan Lenox (Her Fall and Rise)," certainly presents a fall, and a very rapid one, and though the director has, by blatant suggestion, laid blame on the men with whom she comes into contact, the circumstances of her birth and early environment are not such as to conduce to such a succession of illicit passions.

The mother of Helga (Greta Garbo) dies at her birth, and she is brought up by a cantankerous old grandfather (Jean Hersholt). Later on—a passage of time beautifully portrayed by clever camera work—he insists that she marry Mondstrum (Alan Hale).

Terrified by the man's advances, she escapes from the house and accepts shelter with Rodney (Clark Cahle), a wealthy young engineer. Her relations with him are not disguised, but when he leaves her temporarily with the promise of an early marriage she again has to fly from her grandparent.

Becoming involved with a travelling circus she is forced to seek protection from the proprietor, whose price is her surrender to him. On discovering this Rodney leaves her, without waiting for her explanation. This is the commencement of a dissolute life, which eventually sees her the "favoured" of society. By a trick she later humiliates Rodney in public, but, realising her real love for him, she follows him to Mexico.

This is the extent of her fall. We are to believe that from now she rises to sublime heights. But it lacks conviction. The scene is set in the vilest of saloons, where the girls fawn over degenerate specimens of manhood. From here she works out her own salvation and that of Rodney.

Continuity is not always good, a fact which arises, no doubt, from demands made by the British Board of Film Censors. A certain indefiniteness is also apparent as to the locale of the story. The tragic opening bears the stamp of Scandinavia, though subsequent development takes place in America.

Greta Garbo is admirably suited to the role of Helga, and undoubtedly invests the part with sympathy.

Clark Gable is excellent as the obstinate Rodney, and Jean Hersholt shows glimpses of his great ability in the small part of the grandparent. Others do well in minor roles, notably John Miljan and Alan Hale.

The technical qualities are, in the main, extremely fine.

ANALYSIS

Story and Dialogue	12%	*out of*	20%
Acting	18%	,,	20%
Direction	17%	,,	20%
Recording and Photography	18%	,,	20%
General Appeal	10%	,,	20%
	75%	,,	100%

H. M.

"We Three"

Offered by: *First National.* **Produced by:** *First National.* **Directed by:** *John Adolphi.* **Length:** 5,846 *feet.* **Release Date:** *April* 25, 1932. **Certificate:** *U.* **Recording:** *Vitaphone Sound on Film and Disc.*

THE CAST

Ann	Rose Hobart
Sidney Brock	Ben Lyon
Mr. Brock	Claude Gillingwater
Mrs. Squires	Emma Dunne
Connie	Juliette Compton
Tony	Bert Roach
Louise Brock	Florence Britton
Mrs. Munsey	Louise Mackintosh
Mrs. Bird	Adele Watson
Sandy	Delmar Watson
Tipton	Edgar Norton

Suitability: Slight entertainment based on over-exploited theme.

The plot unfolded in "We Three" supplies an instance of Hollywood's lack of interesting story material. Who has not met the "Prince and Beggar Maid" theme on occasions too numerous to mention?

This is just another version of this hackneyed theme, with variations so slight as to provide useless disguise. The course of the story is apparent before many feet have left the spool box.

Adolphi, the director, has treated his subject reasonably well, but is apt to over-sentimentalise, and so stress the incredibility of his far-fetched story.

Sidney Brock (Ben Lyon), the son of a millionaire, is jilted by his girl, Connie (Juliette Compton), and marries Ann (Rose Hobart), the servant in the apartment house where he is forced to live by a father who wishes him to rough it.

He is cut off with the proverbial shilling, but in a distant town makes good and lives happily with Ann and Sandy, his son, now five years old. The old father, anxious to share his grandson's company, prevails on the family to return home, hut, on arrival, immediately sets himself to belittle and humiliate Ann.

Poor Ann's mother had a murky past, and with this, and the reappearance of Connie, the arrogant and overhearing father-in-law convinces Ann that she is no longer wanted. She leaves, but immediately after Sidney turns up, tells his father just what he thinks of him, and follows his wife. We leave them happy in the old homestead, where Sidney has proved his worth and where he proposes to start from the bottom again.

With obvious intent to appeal primarily to popular taste, Adolphi has made much play of the child appeal, and this will probably go a long way to make this film a success among audiences of a certain type. Even these, however, will not believe that such a villainous old humbug as the grandparent could ever exist, nor will they bear up with the angelical Ann, from whom some spark of resistance would create audience sympathy. American society is pictured as being incredibly snobbish, and though this suggestion may contain an element of truth, one feels it is very much exaggerated in this film.

Rose Hobart plays with admirable restraint the demure, and at times irritatingly unselfish, Ann.

The role of the shallow Sidney, whose protestations of love seldom ring true, is very well played by Ben Lyon, and Claude Gillingwater makes the most of the very disagreeable part of the father-in-law. Emma Dunne supplies a clever study of a gossiping neighbour, and Juliette Compton rather overacts the small part of the disgruntled fiancee. Bert Roach adds a much-needed comedy touch.

ANALYSIS

Story and Dialogue	8%	*out of*	20%
Direction	12%	,,	20%
Acting	14%	,,	20%
Recording and Photography	15%	,,	20%
General Appeal	15%	,,	20%
	64%	,,	100%

H. M.

"Freighters of Destiny"

Offered by: *P.D.C.* **Directed by:** *Fred Allen.* **Story by:** *Adele Buffington.* **Length:** 5,171 *feet.* **Release Date:** *Not fixed.* **Certificate:** *U.* **Recording:** *R.C.A. Photophone System.*

THE CAST

Steve	Tom Keene
Ruth	Barbara Kent
Rough	Frank Rice
Ready	Billy Franey
Carter	Mitchell Harris
Sheriff	Fred Burns

Suitability: Sound appeal to industrial patrons.

This Western is a good specimen of its class. It is strenuously acted, has a fair amount of cowboy humour, a little love, splendid horsemanship and melodious singing.

Pioneers in a small Western settlement are short of supplies, and a freight train sent to their relief is threatened by raiders. Young Steve, son of the wagon master, believing the party to be in safe country, goes off to a broncho busting contest. He triumphs, but is distressed to hear that an attack has been made and his father killed.

The people consider Steve young and unreliable. His sweetheart lectures him and he attempts to borrow money to keep his men together. Carter, a prominent townsman, secretly directs the raiders. He is robbed by two of Steve's followers, and they pretend the money is their savings. It enables a new freight train of supplies to be equipped.

Ruffians attack the caravan. After a battle they are overcome. Steve confronts Carter and a fight of savage ferocity ensues. Villainy is worsted. Steve gains the townsmen's confidence and his sweetheart's hand.

Though making no pretence to originality, this story is sufficient to link the rapid action together, and is worked up to an excellent climax.

Tom Keene succeeds in making Steve an interesting figure, his chums, "Rough and Ready," are decidedly amusing, the horse "Flash" displays uncanny intelligence and the cowboys chorus cheerfully.

ANALYSIS

Story and Dialogue	10%	*out of*	20%
Direction	12%	,,	20%
Acting	15%	,,	20%
Recording and Photography	15%	,,	20%
General Appeal	10%	,,	20%
	62%	,,	100%

I. J.

"Gay Diplomat"

Offered by: *Radio.* **Produced by:** *R.K.O.* **Directed by:** *Richard Boleslavsky.* **Photographed by:** *Leo Tovey.* **Length:** 6,013 *feet.* **Release Date:** *April* 25, 1932. **Certificate:** *U.* **Recording:** *R.C.A. on Film.*

THE CAST

Captain Orloff	Ivan Lebedeff
Diana Dorchy	Genevieve Tobin
Baroness Corri	Betty Compson
Colonel Gorin	Purnell Pratt
Natalie	Rita la Roy
Gamble	Colin Campbell
Blinis	Ilka Chase
Ambassador	Edward Martindel
The Suave Man	Arthur Carew

Suitability: Will make an acceptable second feature to play with strong top liner.

This is a story of the type which under-age flappers follow with avidity, but it is unlikely to make an impression on the average cinema fan who has been educated up to much more worthwhile entertainment.

It deals with a very effeminate young Russian officer, whom the author would have us believe is an eminently successful espionage agent because of the fascination he wields over the opposite sex. The story, and for that matter, most of the dialogue, is trite, and the director has been hard put to it to get movement into it at all.

Amidst court splendour this gorgeously attired

puppet moves among a bevy of hysterically inclined females, and it is not until the closing stages that he bears any resemblance to an international spy.

During the World War, Captain Orloff (Ivan Lebedeff), without rival as a lady killer, is sent from Russia to unmask the activities of a woman spy. In his meeting with Diana (Genevieve Tobin) during the journey, the director has unsuccessfully endeavoured to create a suspicious atmosphere, though it is a foregone conclusion that she is really the girl with whom he is later to fall in love.

The rather hackneyed idea that women who use no scent are up to no good is the theme upon which our hero works, and he is soon at grips with Baroness Corri (Betty Compson), who is none other than the fiancee of Colonel Gorin (Purnell Pratt), head of the Russian Secret Service.

The development is here characteristic in that he falls foul of Diana, whom he is on the point of losing. By a surprising coup, however, his mission proves a success, and he returns to his superiors with both women—the one his lover and the other a prisoner.

The little excitement in the final scenes saves the picture from complete mediocrity, though by this time it has considerable leeway to make up.

Ivan Lebedeff, with an engaging accent and an exaggerated display of polished manners, is satisfactory; Betty Compson is sufficiently convincing in the role of the spy; and Genevieve Tobin charms in the very conventional part of Diana. Purnell Pratt appears in a very familiar role for him—of a bully who endeavours always to exceed his authority.

ANALYSIS

Story and Dialogue	10%	*out of*	20%
Direction	14%	,,	20%
Acting	15%	,,	20%
Recording and Photography	17%	,,	20%
General Appeal	11%	,,	20%
	67%	,,	100%

H. M.

"The Cuban Love Song"

Offered by: *Metro-Goldwyn-Mayer.* **Directed by**: *W. S. Van Dyke.* **Written by**: *C. Gardiner Sullivan and Bess Meredyth.* **Length**: 7,700 *feet.* **Release Date**: *Not fixed.* **Certificate**: *A.* **Recording**: *Western Electric Sound on Film.*

THE CAST

Terry	Lawrence Tibbett
Menita	Lupe Velez
O. O. Jones	Jimmy Durante
Romance	Ernest Torrence
Crystal	Karen Morley
Elvira	Louise Fazenda

and

The Palau Brothers' Cuban Orchestra.

Suitability: **Exhilarating picture for popular halls.**

Singing of remarkable intensity, rollicking adventures, spectacular scenes and the evergreen story of a sailor's infatuation provide vivid and tuneful entertainment.

Terry, a mercurial Marine, is reminded by Crystal, who loves him, that when he is absent she only receives an occasional postcard.

He departs for Havana, and with a party of carefree chums explores the town on a rickety car. They collide with the little cart of Nenita, a peanut seller, which is smashed up. Beside herself with rage, the girl appeals to the police. In court Terry cuts a sorry figure, and Nenita withdraws the charge.

A flirtation ensues, which develops to a serious passion. Bliss is interrupted by the war, and the lovers are obliged to separate.

Terry returns to the States wounded and ill. The faithful Crystal tends him and the couple marry. Years afterwards, accidentally hearing the song so often sung by the little Cuban girl, an irresistible desire comes over the man to visit the scene of his romance. He finds the girl he loved is no more, but discovers a child whom he recognises to be his own. His faithful wife welcomes the little one.

This is a film of the type which the majority of picture-goers find vastly entertaining, it being a skilful confection of approved ingredients. For this the director deserves warm commendation. Though not without poetic and imaginative touches, the story is artificial and meagre. This is camouflaged by the remarkable singing of Lawrence Tibbett, emotional acting by Lupe Velez, the touching melody of "The Peanut Vendor," heard throughout as a theme song, much care free fooling and lavish production. From this it will be gathered that the appeal is chiefly to eye and ear.

An early scene, when the faithful sweetheart complains, reveals Terry's character. Jolly, energetic and amiably disposed, he hardly wins sympathy, being anything but heroic, and obviously selfish and fickle. Tibbett makes a strong appeal as a passionate lover, and has, in Lupe Velez, a partner capable of rising to emotional heights.

There is much Spanish and broken English (requiring close attention) and boisterous merriment supplied by Jimmy Durante, Ernest Torrence and Louise Fazenda, the two former having prominent parts.

The camera work is pleasing with a wonderful variety of scenes introduced. Among them is a carnival, seascapes, street episodes (where Terry sings with Nenita) and brief glimpses of the war. Perhaps the most noteworthy is some illusionary photography when the ghost of the youthful Terry sings and merges into the figure of the middle-aged man.

ANALYSIS

Story and Dialogue	10%	*out of*	20%
Direction	15%	,,	20%
Acting	17%	,,	20%
Recording and Photography	17%	,,	20%
General Appeal	15%	,,	20%
	74%	,,	100%

I. J.

"The Montana Kid"

Offered by: *Wardour.* **Written and Directed by**: *Harry Fraser.* **Length**: 5,423 *feet.* **Release Date**: *Not fixed.* **Certificate**: *U.* **Recording**: *Western Electric Sound on Film.*

THE CAST

Bill Denton	Bill Cody
Andy Burke	Andy Shuford
Chuck Larsen	W. L. Thorne
Molly Moore	Doris Hill
John Burke	John Elliott

Suitability: **Melodramatic Western for audiences that are easily pleased.**

Though characterisation is conventional and theme familiar, capable acting and a little pathos sustain reasonable interest.

When young Andy reaches home he hears that his father has been shot, and soon afterwards finds that Larsen, the saloon proprietor, has the power of turning him out of the ranch. But a friend arises in Bill Denton, who knows the boy's father was murdered by Larsen and the document to be a fraud. Ultimately he not only unmasks the villain, but kills him.

In spite of many unconvincing happenings this picture will interest and amuse patrons of a distinctly popular type.

Bill Cody plays Denton with an air of efficiency and, of course, makes love to the pretty girl who arrives with the boy in the stage coach. The youngster is cleverly played by Andy Shuford. W. L. Thorne impersonates Larsen, the double-dyed villain, on melodramatic lines. Excellent staging and much impressive scenery add realism.

ANALYSIS

Story and Dialogue	8%	*out of*	20%
Direction	10%	,,	20%
Acting	15%	,,	20%
Recording and Photography	15%	,,	20%
General Appeal	10%	,,	20%
	58%	,,	100%

I. J.

"The Champ"

Offered by: *M.-G.-M.* **Produced by**: *M.-G.-M.* **Directed by**: *King Vidor.* **Photographed by**: *Gordon Avil.* **Length**: 7,770 *feet.* **Release Date**: *Not fixed.* **Certificate**: *A.* **Recording**: *Western Electric on Film.*

THE CAST

The Champ	Wallace Beery
Dink	Jackie Cooper
Linda	Irene Rich
Sponge	Roscoe Ates
Tim	Edward Brophy
Tony	Hale Hamilton
Jonah	Jesse Scott
Mary Lou	Marcia Mae Jones

Suitability: **Excellent popular house booking.**

Both author and director have set themselves out to bring tears to the eyes of the beholders of this film. Their efforts will meet with a big measure of success everywhere among female fans.

This is Jackie Cooper's film, for he has stolen the prime place from such a talented artist as Wallace Beery. Not until the advent of this film has the real genius of this child been revealed. Much of the success is no doubt due to the clever direction of King Vidor, but that the youngster has a wonderful natural gift there is no room for doubt.

He is the son of a dissolute waster and gambler (Wallace Beery), a former boxing champion, is brought up in squalid surroundings, but idolises his father.

His mother, now married to wealth, comes into his life, and eventually the father, much against his will, allows the boy to go to her.

Repenting of his past handling of the kid, the Champ trains seriously for a fight. After a bloody contest he wins, but dies as a result of his bad living.

The film is full of clever touches, and though the tone is in the main on lines of sentiment and pathos, humour has by no means been neglected.

Pathos has been applied with a tar brush in incidents connected with the purchase of a racehorse which the Champ buys for his boy, and more particularly in the closing scenes when Jackie realises that his idol his dead, and the mother takes him away.

The acting all round is good. Wallace Beery is superbly cast as a swaggering boozer, Roscoe Ates stutters his way through a pleasing part, and Irene Rich is most appealing as the mother, though her sudden interest in the boy, of whom she appears to have made no previous enquiries, hardly rings true.

The staging is splendid and Vidor's handling of the big fight in which Beery is a contestant is admirable.

ANALYSIS

Story and Dialogue	12%	*out of*	20%
Direction	18%	,,	20%
Acting	17%	,,	20%
Recording and Photography	15%	,,	20%
General Appeal	15%	,,	20%
	77%	,,	100%

H.M.

Short Product

"**SCRATCH AS CATCH CAN**" (*Radio*). 1,789 *feet.* Release date: April 25, 1932. Certificate: U. A couple of down-at-heel specimens (Clark and McCullough) take on the job of insurance men, and, after exploiting their wrestling powers, manage to sell insurance to the president of the company employing them and to one who has hitherto proved unapproachable. Some hearty knockabout and well-delivered quips will get this over among popular audiences.

"**ROAD KNIGHTS**" (*First National*). 758 feet. Release date: Not fixed. An amusing skit of America's hoboes, who hold a convention and deliver some clever, eccentric dances. Their methods of travelling to the seat of the convention will please most.

"**MICKEY'S WILDCATS**" (*Radio*). 1,669 feet. Release date: April 18, 1932. Certificate: U. Not up to the general standard of the McGuire series, but, nevertheless, fairly amusing. The gang discover a baby and endeavour to adopt it, despite the mother's protestations. Good for children.

"**STRONG AND WILLING**" (*First National*). 540 feet. Release date: Not fixed. Certificate: U. Trixie Friganza, a musical comedy star suffering from excessive avoirdupois, cuts a sorry figure when rendering variations of "Roses of Picardy." Limited appeal.

"**THE HARD GUY**" (*First National*). 575 *feet.* Release date: Not fixed. Certificate: U. Spencer Tracy is an out-of-work who leaves his wife and child to seek work with a revolver concealed on him. The result is mildly surprising. For the easily amused.

"**TAKING CHANCES**" (*First National*). 906 feet. Release date: Not fixed. Certificate: U. A man, to be near his girl, whose father takes exception to him, masquerades as a maid, but finishes up in hospital. Average comedy offering.

A number of short film reviews are held over owing to pressure on space.

At the C.E.A. Meetings

Scotland Goes Cautiously

Members Advised to Consider "Co-op." Carefully

The new co-operative scheme was the subject of a long discussion at last week's meeting of the Scottish Branch, at which Thomas Ormiston, M.P., presided. Opinion as to the merits or demerits of the scheme were fairly well balanced, but the meeting was noteworthy for a remarkable statement by Peter Pickard, in which he roundly condemned the scheme.

No resolution was taken on the matter, though various prominent members advised their colleagues to give it their very careful consideration.

AFTER a motion of congratulation to Mr. Ormiston on being elected to the House of Commons had been unanimously passed, Bailie JAMES WELSH, reporting on the last meeting of the General Council, observed that this was probably one of the most important meetings ever held in the history of the C.E.A. After briefly covering the smaller items, Mr. WELSH alluded to the report by the Committee dealing with the complaints regarding the activities of the Paramount company, and he next made allusion to the address given by Mr. Eckman. (Both these matters were reported in full in THE BIOSCOPE last week.)

He felt that Mr. Eckman's address received a very good reception. He thought there was a general feeling that if Mr. Eckman could really get control of the whole activities of the K.R.S., there would be a prospect of better relationship and more harmony in the industry than at present.

"Atmosphere of the Council In Favour"

Mr. WELSH next discussed the Film Industries Co-operative Society scheme, with particular reference to the address on this subject given by Mr. Comyns Carr. "As far as one could gather, the atmosphere of the Council was in favour of the scheme," he said. In his view, however, there was a tendency to exaggerate the economies which would be achieved in the way of distribution. Generally speaking, the strongest plea for such a collective booking arrangement was that, if exhibitors were bound together in this way they would be a stronger bargaining body to compete with the bigger circuits than they were at present.

On the invitation of the meeting, Mr. ORMISTON proceeded briefly to outline the main points of the scheme, and he, incidentally, pointed out that some four years ago they discussed a scheme on somewhat similar lines, but which did not become an accomplished fact.

Inviting members to express their views on this question, Mr. ORMISTON again emphasised the point that the Branch could not pass any resolution on the subject, and that the members could only express their views.

A. E. PICKARD asked if the members who attended the C.E.A. General Council meeting were in favour of this scheme of co-operative booking.

LOUIS DICKSON said that, as one of the delegates, he was just in the same position as Mr. Pickard. The delegates had listened to what had been said at the C.E.A. General Council meeting, and it was up to every individual member to decide their own attitude in the matter.

Mr. PICKARD: Would Bailie Welsh give us his view as to whether he is in favour of the scheme or not?

Bailie WELSH: I think this is a matter for each exhibitor to decide for himself, according to his own local circumstances. There are some areas where, as an independent exhibitor, I would join this scheme, but there are other areas where I would not. There is no doubt that the men at the head of the scheme are men of substance and great experience, and I do not think that they would lightly let down exhibitors who ranked themselves with the scheme.

Continuing, Bailie WELSH added that there was also the point as to whether booking of films from London was likely to be an advantage or a disadvantage to exhibitors. He was not prepared to advise any body of exhibitors concerning this scheme.

"Vultures"

Mr. PICKARD then read a statement on the subject, prepared by his son, Peter Pickard, in which the following points occurred:

"This co-operative scheme is the evil which one could naturally have expected to follow the general agitation against excessive film rentals and the animus displayed against film renters in certain particular quarters. There are in all departments of life vultures who hover restlessly and constantly over their associates.

"Have a care—for the cinematograph vultures are on the wing! Conscious of the independent exhibitors' lack of decisive leadership, profound instability and low financial resources, the vultures consider him fair carrion and are about to make the grand and final attack upon his body—he has already been bereft of his spirit, his soul—and most of his morals.

"The first harbinger of the new co-operation—that is, as far as we poor ignorant decentralised units are concerned—occurred at the monthly meeting of the General Council on Wednesday, October 14th. Major A. J. Gale rose to his feet to attack Paramount. He has read his mythology. 'If,' thought Gale, 'Ajax defied the lightning, A. J. shall defy the renters.' And the major Gale developed into a minor hurricane. Nor was his attack approved at subsequent branch meetings.



L. Dickson



T. Ormiston, M.P.

"The next move in this admirably prepared campaign appeared in the *Cinematograph Times* of October 31st. Mark this well. In the independent organ of our Association out went the next feeler—a large leader with a bold heading: 'Co-operation.' 'The various movements progressing towards co-operation in some form or the other,' it ran, 'are outward signs of another stage in the development of our history.' 'In some form or the other,' was right, but the rank and file member was only having his fortitude summoned to withstand the imminent shock.

"Cartelled and Combined Out of It"

"The renter states that under present bases of film rentals he makes a fair profit and nothing more. His own costs consume such a high percentage of his rentals. How does our co-operative theory deal with this fact? It insinuates that by bulk booking in a central office the renters' branches will be closed, area agents dismissed and so much subsidiary expense curtailed that the renter will be ready to accept lower rates and percentages.

"This new despotic circuit says in effect, 'At our behest the renter is sacking his traveller—if you resist our coercion there will be no available facilities in your area for film booking.' Poor independent exhibitor! Striving to retain the last shred of secrecy and independence in his business he finds himself cartelled and combined out of it by a bunch of benevolencers, who want to mind it for him.

"Perhaps the strongest argument against the policy of central bulk booking are the two major circuits themselves. I have not yet heard of excited buying of circuit shares on the Stock Exchange. What does combination mean? Central control, extinction of showmanship, orgy of area and district inspectors, liaison officers, snipers, spies, snakes and sycophants. I know! They all have to be paid and all paid out of the independent's pocket.

"The best co-operative booking scheme is a combination of district oppositions. The renters refuse to have this.

"Co-operative booking might thrive with a strong representation of interested exhibitors controlling the co-operative engine.

"I condemn the scheme roundly—but since the disapprobation of a Pickard is the most felicitous blessing a project can receive, I shall look to the 'executive officers' for recognition of services rendered."

"Two Hundred Weaklings"

BERT GREEN pointed out that there were a lot of physical difficulties in making a quick change in a programme. If a circuit had a poor picture on the Monday, they could afford to continue it for the remainder of the week; but, on the other hand, the independent exhibitor had to move heaven and earth to get a new picture for the Tuesday. He was afraid the independent exhibitor would not have much choice of making such a change of picture under this scheme if booking were only made through London.

Supposing a lot of halls joined this scheme, would it not be the case that the applications would mostly be from halls in difficulties with their bookings? If a minimum of 200 halls joined the scheme, he was inclined to think that these were not going to be a strong 200, but on the contrary that they would be 200 weaklings.

One outcome of the scheme would be two new circuits, and this would mean that exhibitors who still remained outside would have two more circuits against them. His counsel was that this scheme should be very carefully considered in all its bearings by exhibitors before taking definite action.

Mr. DICKSON thought the difficult part of the scheme was that exhibitors would have to take the particular programmes that were put forward, and they evidently had no choice in the matter.

Mr. ORMISTON said he did not propose to put any particular resolution to the meeting, because as an Association they could not express their opinion for or against the scheme. As this scheme was being put before all members of the Association, however, it was well that they should discuss it so that they might receive as much enlightenment as possible. In the end, however, they would have to make up their own minds as to whether or not they were in favour of the scheme.

Entertainments Tax

A letter was read from A. B. King, suggesting that a meeting of the Executive should be held the following week in connection with the Entertainments Tax question, to make representations of Members of Parliament and to take steps to carry out an immediate campaign.

Bailie WELSH expressed the view that this matter should be left over for another month, as he did not think that exhibitors could say that there had yet been adequate opportunity of determining what were the effects of the new taxation. Nothing could be done with regard to the Entertainments Tax until April next, except in the way of propaganda, and if they were going to have a deputation to the Government that would be better carried through within reasonable distance of the next Budget. He strongly felt that nothing they could do at the moment was going to help them in the month of April next, and he felt that they were going to gain far more by exercising restraint meantime.

Mr. ORMISTON'S feeling was that there would be plenty of time to hold a meeting at the beginning of the year, when they could commence to prepare their case to lay before the Chancellor of the Exchequer and Members of Parliament.

After some further discussion on this matter, it was agreed to take no definite action meantime.

Cinema Sunday

In the course of further business, reference was made to the decision by the Glasgow magistrates to withhold permission to the trade to organise the usual "Cinema Sunday" locally. A statement on this matter was made by Mr. ORMISTON, who moved that they should remit the matter to the Executive, so that they might consider the best methods of having the subject reopened.

Bailie WELSH, seconding this resolution, expressed the hope that, if this matter was judiciously handled, the present impasse would yet be overcome. An important point was the fact that there was nothing commercial in the "Cinema Sunday" movement.

Enthusiasm Lacking

Hull Apathy to Co-op. Scheme

T. FAWLEY JUDGE, chairman, presided at a meeting of the Hull and District Branch last Wednesday. The meeting opened by the members warmly applauding Alderman R. W. Wheeldon (vice-president) on his election as Lord Mayor of Hull.

Same As the Old One

On the subject of the new Co-operative Booking Scheme, the CHAIRMAN was of the opinion that the scheme in question was the same as the old one, except that it had a "head" to it. It also had more names and more available information and that it was registered under the Friendly Societies Act as the Film Industries Co-operative Society, Ltd.

After some discussion, T. FAWLEY JUDGE gave his personal views on the matter and it was then dropped.

Grimsby Exception

The matter of the new taxation was next raised, and it was stated that the Branch's agreement to pass on the new tax to the patron was not being enforced at Grimsby. Some of the exhibitors were advertising outside their halls "no alteration of prices."

The CHAIRMAN understood that one exhibitor had a threepenny seat. This would have been impossible if the tax had been passed on.

It was agreed, on the proposition of Ald. WHEELDON, to communicate with the owners, emphasising the fact that the meeting's resolution was not being carried out.

Insurance

At the October meeting the members asked the Chairman for particulars of the fire insurance. After making inquiries, Mr. JUDGE was able to inform them that Lloyd's would take on picked houses at the old rate on production of the old policy. Tariff offices were prepared to take exhibitors on, at a figure 20 per cent. below the tariff rate, and another 5 per cent. would be struck off for a five years' contract.

The members thanked the Chairman for his efforts in the matter.

"No Relation to the C.E.A."

Northern Branch Rules "Co-op." Out of Agenda

At the outset of the Northern Branch meeting at Newcastle-on-Tyne, on November 17th (J. C. Bell presiding), Councillor A. V. Adams drew attention to an item included on the Agenda regarding the Film Industries Co-operative Society, Ltd. He considered that this item should not have appeared, as the matter did not bear any relation to the Association at all.

"If the question is of sufficient importance I have no doubt the Society will, in its wisdom, arrange special area meetings for the enlightenment of exhibitors without the C.E.A. having to discuss it 'first,'" he declared, and accordingly moved that the item referred to be deleted from the Agenda.

The motion was seconded by J. S. Snell.

"As a branch of the C.E.A. I feel that we cannot accept any responsibility in reference to the item referred by to Councillor Adams," stated the chairman.

The Secretary (Alfred Smith) explained that he had included this item so that it might be referred to and passed over.

On being put to the meeting the motion was carried.

A LENGTHY discussion took place on the bad system of perforating tax tickets by the Customs authorities. The question arose out of a letter from J. S. Snell, in which he stated that a great deal of time was occupied and delay occasioned owing to the inadequate perforations in the tax tickets. The previous Saturday night at his hall he had been compelled to go through a roll of tax tickets and clip out a portion at the place where the necessary perforation ought to have been.

"This might appear a trivial matter to some members," observed J. S. SNELL, speaking in support of his letter, "but it is by no means so trivial, but a very serious matter which concerns us all." When dealing with the larger attendances of patrons at Saturday night performances, together with the added difficulty of giving change under the new tax arrangement, this system of ticket perforation was simply atrocious.

Mr. SNELL recalled that several years ago the same complaint had been placed before the tax authorities, but whilst promising to issue future supplies with a special perforation mark, this they did not do. He suggested that the complaint should be submitted to the Association Headquarters, with a view to action being taken by approaching the tax people with a request that these tickets might be issued to exhibitors in a more convenient and easier form for handling.

Indistinct Figures

Attention was also drawn by G. W. OLIVER to the very indistinct figure which appeared on the new 7d. tax tickets. The only figure, he said, which was at all clear was the 6d., and he had many cases where his patrons had returned to the pay box complaining that they had only been issued with a 6d. ticket instead of one for 7d.

F. W. MORRISON suggested that a notched ticket would be a great deal better than the other method.

E. GRANTHAM suggested that a request should also be made to the Customs and Excise people that tax tickets might be supplied which would be suitable for use in the automaticket machines.

Following some further discussion, it was agreed that the complaints concerning the bad perforation of the tickets and the issue of suitable tickets for the automaticket machines be submitted to the General Secretary for necessary action to be taken with the authorities concerned.

Electrical Change Over Scheme

T. H. SCOTT wrote drawing attention to the process which was taking place of a changing over from 40 to 50 cycles by the electricity undertakings. It was understood that the change over was likely to take place within a few months and would necessitate a large renewal of plant in the case of every member. The expense so incurred was to be borne by the electricity commission.

The letter proceeded to state that the purport of the writer was to point out for the members information that in the case of many super cinemas recently erected motor generators had been replaced by rectifiers, which afforded a great saving. The writer proceeded to suggest that the matter should be discussed at their meeting with a view to a small committee being appointed for the purpose of collecting all available data and matter on the subject for the purpose of giving advice to members in regard to rectifiers and motor generators for their projector arcs. He also suggested that the committee appointed could also deal with the various talking apparatus firms to ascertain what they intended doing with existing equipment.

Speaking in support of his letter, T. H. SCOTT said he thought that, if they obtained all the information on the subject they possibly could now, the members would be prepared when they had to deal with their respective supply companies when the change over took place. As far as the rectifiers were concerned, they were quite recent, and had only come to the front during the last year or two, and several members who had them installed had informed him that they had reduced their costs already.

It was decided to relegate this matter to the Executive Committee, with power to co-opt practical electrician members, and that C. Hartley Davies, the Association technical adviser, be asked to supply full particulars regarding this electrical change over.

Entertainments Tax

It was reported by the Secretary that following the last Branch meeting he had circularised every member embodying the resolutions adopted by the Branch that the increased amount of the tax be added to the present gross prices of admission, and advising members to make any necessary rearrangement of their prices to bring such prices into line with the Special Committee's recommendations. This item regarding Entertainments Tax, the Secretary explained, had been included on the Agenda for the purpose of giving members an opportunity of expressing their views on the working of the tax.

F. W. MORRISON said he had no doubt that exhibitors who had small halls in small areas were the greatest sufferers. As far as his own experience went, his takings during that week had been just about normal, with the tax included, but 27 per cent. of his gross receipts had been paid to the Exchequer in tax, with an addition of 40 per cent. for film hire fees.

S. C. MILLAR informed the members that at his hall he had a popular price of 3d., but, since the new taxation had taken effect, the previous week the attendance of patrons had dropped by 25 per cent. As far as British films were concerned, they would be aware that the price of these was steadily increasing. As a remedy to gain some kind of relief, he advocated members to use their screens for the purpose of advising patrons who were not satisfied with the increased prices to approach their Members of Parliament on the subject.

We Have All Suffered

E. J. HINGE was emphatically of opinion that the Chancellor of the Exchequer should be approached with a request that this additional heavy burden of taxation which had been placed on the industry should be removed as far as the cheaper priced seats were concerned. There was no doubt, he said, that they all had suffered during the previous week financially.

Even if no good came of it, he considered that the Association should, without delay, make a very determined effort with the Chancellor of the Exchequer to have the tax on the 6d. and cheaper seats removed altogether.

"I think the Association has already obtained all the concessions it is possible to get," observed the CHAIRMAN, "when the officials successfully negotiated the remission of the ½d. off the 6d. seats after a very hard fight."

Case of the Smaller Halls

Speaking for the smaller halls, E. J. HINGE stated that they all had their regular clientele, who invariably attended a cinema once or twice during each week, no matter what the programme was. Those were the patrons whom they were asking to pay 1d. more in tax, with the result that in the outlying districts those people who attended a cinema two, three or four times each week were beginning to cut out one or two of their visits.



E. J. Hinge



J. S. Snell

He was very strongly of the opinion that this extra tax should be taken off the cheaper seats altogether, and he moved :—

That the General Council be requested to approach the Chancellor of the Exchequer with a view to getting the additional tax removed entirely.

G. BOLAM, proprietor of a small hall in Gateshead, submitted his experience during the first week of the operation of the tax. He said his gross income for the week in takings amounted to £108 2s. 2d. Of that amount the sum of £24 12s. 6d. represented tax, and, after meeting all expenses, including hire of films, he was faced with a loss of £7 3s. 11d.

F. W. MORRISON said he agreed with the remarks of Mr. Hinge, and he was certainly of the opinion that if no agitation was forthcoming from the exhibitors themselves the Customs and Excise people would quite naturally conclude that they were quite satisfied with the working of the tax If the authorities were allowed to assume that things were going well with them they would be risking losing more in the long run, he concluded

Authorities Will Think All Is Well

"In view of the work which the General Council has accomplished in regard to this tax, do you think any good will come by agitating at the present time?" queried the CHAIRMAN.

"There is no doubt," replied F. W. MORRISON, "that we would be better able to speak with greater experience and authority at the end of four weeks' experience, but my contention is that if the exhibitors lie quiet now the authorities will naturally conclude that all is well with us."

J. S. SNELL declared that they, as exhibitors, could not afford to accept the position placidly. They must all realise that the small exhibitors were fighting for their very lives. For example, take a hall with a preponderance of 3d. seats; that exhibitor had to bear 33⅓ per cent. tax, which was out of all proportion to the tax on 1s. seats.

The General Council, he suggested, should take immediate stock of the very serious position which many of the smaller members were in and an endeavour should be made to get the tax removed from the 6d. seats downwards. He had much pleasure in seconding Mr. Hinge's resolution.

The CHAIRMAN observed that whilst the passing of such a resolution by the Branch could not do any harm, he felt very sanguine indeed that they would not obtain any reduction at all in the tax. He considered they had had hardly sufficient experience of the working of the tax in one week to base their complaint upon.

The CHAIRMAN then put the motion, which was carried.

Sunday Opening and General Election

It was reported by the SECRETARY that the Sunday Opening (Emergency) Bill had now become operative in several areas. During the recent General Election members had been circularised by the General Secretary to obtain the opinions in writing of candidates in their constituencies as to whether they would support a Bill supporting Sunday Opening. He had received replies which one or two members had received from candidates and these had been forwarded to the General Secretary.

With regard to the Sunday Opening position in Durham City, Councillor T. W. HOLIDAY stated that application had already been made to the Justices, but they had been faced with a great deal of religious opposition, and the necessary permission had been refused. It was intended, however, to renew the application during December, when they expected to be able to back their application with a substantial public demand.

T. H. SCOTT submitted that in many cases these applications were being turned down owing to the applicants not having obtained sufficient public support to satisfy the Magistrates. He suggested that exhibitors desiring Sunday Opening should endeavour to obtain the support of workmen's clubs and similar organisations.

The Co-operative Scheme

An exhaustive report on the business at the last meeting of the General Council was given by F. W. MORRISON (full report appeared in last week's BIOSCOPE). Referring to the Film Industries Co-operative Society, Ltd., Mr. MORRISON said the General Council had received a deputation from that society when A. S. Comyns Carr, the society's president, addressed the delegates on the workings of this new society.

"It is up to every individual exhibitor," said Mr. MORRISON, "to peruse carefully and make himself acquainted with the literature which had been sent to them all by that society." No resolution or recommendation had been adopted by the General Council because it was obvious to them all that it would be manifestly unfair for the Council to advise its members to take up membership of this organisation or otherwise, by virtue of the fact that two big circuits were already represented on that Council.

It was decided to leave the matter entirely to the discretion of the individual members to decide for themselves. In the light of the ensuing discussion at the Council meeting, it appeared that if the independent exhibitors were to conserve their position, the only way would be to have co-operative booking.

Proceeding, Mr. MORRISON said that, unknown to himself, he had been earmarked by the officials of that society as an area delegate for the Northern part of the country. Consequently, he had been summoned to attend a meeting in London in this

connection the previous Monday, when he had agreed to arrange for the hire of the meeting room of the Northern Branch, if convenient, for a meeting of Northern exhibitors interested in the scheme to be held the following Thursday, the 26th inst., when W. Evans, J.P., one of the society's executive directors, would give an address on the society's aims and objects.

Circuit Houses and Second Runs

The CHAIRMAN raised the question of the anomaly in respect to suburban houses playing films second run to circuit halls in the city of Newcastle. It was assumed, he said, on booking a film second run to a circuit house that that run would be available on a certain date, but there were now cases which were becoming a general rule where renters refused to state on the contracts the house and date of the first run for the area, this, it was assumed, being because the first run was booked by a circuit who had not decided at which of their halls the film was to run. In this respect, however, circuit houses in Newcastle were playing these films in many cases at one, two or three of their halls, and thus making the second run the third or fourth run in suburban cinemas.

This is a very real grievance, declared E. J. HINGE, and he proceeded to remind the members that when the new standard form of contract was under discussion, he then strongly advocated the inclusion of a protective clause in this respect.

F. TABRAH suggested that the Gaumont-British circuit should be written to on the subject to ascertain under what arrangement they actually booked their first run films.

After a lengthy discussion on the subject it was unanimously decided, on the motion of J. S. SNELL, seconded by E. J. HINGE :—

"That the Secretary be instructed to forward this complaint to the General Council, with a request that the K.R.S. be asked to provide on all subsequent contracts the date and theatre at which all films are to be played."

Mr. EVANS emphasised the fact that members' local interests would be studied in every way. Three-day bookings would be continued where they were in vogue, and there was no intention to interfere with existing bars.

"First Come, First Served"

SOUTHAN MORRIS : Suppose a small exhibitor comes in as an original member on the main circuit, and afterwards a big hall, which stood out at first, joins up—would the original member be turned down as regards first runs ?

Mr. COMYNS CARR : In that case the Society would use its best endeavours to give the first man preferential treatment.

Elaborating this point, Mr. EVANS said that it would always be their aim to be loyal to the original members. Those who came in later would be penalised on behalf of the local opposition.

Referring to the rights of first-run, Mr. EVANS pointed out that, after all, there was generally more than one first-class film each week, and consequently it would be possible to arrange for first runs of different films in the same town as at present. He advised members to join up for a longer period than the month specified in the agreement.

"Consider the Small Man"

Mr. SOUTHAN MORRIS proposed a hearty vote of thanks to Mr. Comyns Carr and Mr. Evans. This was seconded by W. N. BLAKE, who implored the new Society to think deeply over the position of the small exhibitor who was at present wavering as to whether he should join because of his fear that when the bigger man came along he might lose prestige and be chucked out.

In reply, Mr. EVANS said that it was impossible to lay it down that once a member was in he was in for ever, but the only time there was likely to be a change was when the member sold his hall. The object of the Society would be to work for the independents, and he urged them to come together and arrive at the time when they would have a little faith in each other.

Will Bring Down Rentals

After the retirement of Messrs. Carr and Evans a short discussion took place among the Branch members on the merits of the proposals brought before them. The general impression was that the scheme would bring down film rentals. Eventually the resolution above was proposed by R. CHETHAM, seconded by A. H. NEEDHAM, and carried unanimously.

"For Earnest Consideration"

Southern Midlands and the Co-operative Scheme

"This Branch, having examined with great care the details of the new Co-operative Booking Scheme submitted to the meeting, recommends the scheme to its members for their earnest consideration."

This resolution was carried unanimously at a special meeting of the Southern Midlands Branch on Friday at the Queen's Hotel, Leicester Square, to hear Mr. Comyns Carr and Mr. Will Evans give further particulars of the Co-operative Booking Scheme.

W. Southan Morris presided.

MR. COMYNS CARR outlined the principles of the scheme, as described by him before the General Council and in the literature distributed to exhibitors (the details of which have already appeared in THE BIOSCOPE). He emphasised that the scheme was ready to function, and that all the details were cut and dried and could be put into operation at once.

"We ask you to sign the agreement which has been put before you and supply us with the necessary particulars," he continued. "But your signature to the document does not bind you to anything. At least 200 houses must be secured before our booking plans begin to operate. And we are not necessarily going to commence operations before we have a much larger number than 200.

"The second condition is that when we have your application we shall then proceed to put it with all the others and form out of them our original booking circuit."

K.R.S. "Sitting on the Fence"

He referred to the attitude of the K.R.S. and said he could not quite understand how that body proposed to act in regard to the F.I.C.B.S., as at their last meeting they had simply reaffirmed their original resolution relating to collective booking, without specific reference to the new organisation. The K.R.S. appeared, in fact, to be sitting on the fence.

But he strongly advised exhibitors to pay no attention to the threats of boycott. There would be no attempt at such price-cutting as would tend to put the renters out of business, and no names of applicants for membership would be disclosed till the organisation was able to deliver the goods.

"A Little Faith"

WILL EVANS explained how his experience with P.C.T. had proved to him that economic rentals could not be secured without a big circuit organisation. He asked them to put a little faith in the scheme which had been outlined to them. If the scheme was a success then he would begin to think he had done some good for the industry.

The meeting was then thrown open for questions.

Mr. GIFFORD asked how it was proposed to book for small halls preferring one type of film.

Mr. COMYNS CARR : A member like that would not want to come into the main circuit. He would ask us to book for him outside the circuit.

No Director Has Renter Interests

C. C. DAY asked a number of questions as to how the independence of the exhibitor would be maintained. It seemed to him that in surrendering his booking rights to the Society he would be signing away his independence.

Would there not also be a danger of a director, or booking manager, if he happened to have an interest in one particular firm of renters, tending to book films from that firm without reference to the interests of the exhibitor ?

Mr. EVANS : No director has any interest whatever in any renting house.

Replying to other of Mr. Day's questions, Mr. COMYNS CARR said that as regards membership, the applicant was asked to declare all his halls ; but if he was satisfied that the scheme would suit some and not others he need not accept for all. He would probably find, however, that if he came in for some it would be better for him to come in for the lot. All who came in on the A, or main, circuit would have the same films, but they were not making it a rule that a member should be bound to accept for all his theatres.

Mr. NEEDHAM asked how prices would be proportioned in the case of a member used to booking on flat rentals.

Mr. EVANS : Generally speaking, we do not propose to book on flat rentals.

Delegate in Every District

In reply to another member who suggested that even super pictures which went well in London might be no good for some provincial parts of the circuit, Mr. EVANS said that they would have a delegate in every district in the country to advise them as to the type of films wanted. They also expected members to keep them fully advised on that point.

Waiting the Council's Action

Leicester and Co-op. Scheme : Entertainments Tax Dispute

Criticism of the policy pursued by H. D. Moorhouse in respect of his policy regarding the increased Entertainments Tax aroused approval from members of the Leicester Branch when the Chairman, R. M. Wright, spoke on the matter at the November meeting held on Wednesday.

The Secretary (C. F. Bailey) had given particulars of replies received to a questionnaire in connection with passing on the increased Entertainments Tax, which were practically unanimous in favour. It was reported, however, that local houses in the Moorhouse circuit had not fallen into line.

THE CHAIRMAN said he hesitated about criticising the policy of other houses, but greatly deplored that Mr. Moorhouse consistently refrained from allying himself with other concerns in Leicester. He might have given them the opportunity of knowing what his attitude was in regard to the matter, particularly in view of his public statements as reported in the trade Press. One did not want to prejudice the position of the representatives of the Moorhouse houses locally : in fact, they welcomed their presence at all times.

In at least three houses Mr. Moorhouse was responsible for deliberately going behind the recommendation of the Council. As a vice-president of the Manchester Branch he had publicly stated he was passing the tax on to the public. When challenged about one of his houses in the Manchester area he replied that he would meet those local exhibitors concerned and discuss same with them. Although asked to do this he had refused in Leicester.

"Kept A Secret"

A resolution passing on the tax was carried at Manchester unanimously, but Mr. Moorhouse had not done in Leicester what he had done in his own town of Manchester. He kept the matter of his Leicester houses a secret right up to the last. There had been no alteration as regards the sixpenny seats, and the 1d. had not been passed on to the public, notwithstanding his public statement.

The CHAIRMAN moved that the Secretary be instructed to send a letter to Mr. Moorhouse, pointing out what had been done in Leicester houses respecting sixpenny seats, and would move a resolution at the next meeting on receiving his reply. The motion was seconded by Mr. TYERS and carried unanimously.

G. H. SCARBOROUGH remarked that he had passed on the tax and had received numerous complaints from patrons in respect of the above.

The CHAIRMAN : It was creating an atmosphere of suspicion in the mind of the public when one house refrained from passing on the tax. Were it unanimous action on the part of the trade no one would object to paying the tax.

For Individual Members to Consider

G. H. SCARBOROUGH (delegate to the Council), reporting on the last meeting of the General Council, stated that the atmosphere in London that week was somewhat electric. Regarding the Co-operative Scheme as propounded by Comyns Carr, it was a question for individual members to decide.

The L.C.C. were getting very hot about dual lighting. They objected to the use of gas as an auxiliary lighting. The matter was being carefully watched. It would be a serious item to put in auxiliary lighting on accumulators in Leicester.

There had been a lot of discussion on what Will Evans said about the Co-operative Booking Scheme. He was quite fair in his statement and also fair about his attitude to the previous trading scheme. He admitted he fought it to achieve his own ends, but was taking a great interest in the present scheme. Mr. Scarborough thought members would prefer to discuss the matter, if necessary, outside the Branch.

Council Should Not be Satisfied

The CHAIRMAN : There was something to be said for a booking scheme launched outside the C.E.A. Ormiston's scheme was a failure through operating within the organisation. It was advisable that the Council should investigate the scheme and issue a report. As far as any general discussion by the Branch was concerned, it would be advisable to postpone any remarks until they had learned what the outcome of the meeting in London on Friday was.

In hundreds of cases the scheme was going to be the salvation of exhibitors. It was not right the C.E.A. Council should be satisfied it had taken all the action necessary by publishing a leading article in the *Cinematograph Times*. It was not helping the small exhibitor as would a general statement from the General Council.

Benevolent Fund Appeal

W. W. BAUM (delegate to Birmingham and Midland Benevolent Fund) inquired whether a Sunday performance could be given on behalf of the Fund, which was in sore need of augmentation. In view of the Carnival it was thought a collective effort might be made for both that and the National Institution.

Leeds Members Crippled by Tax

No Discussion on Co-operative Scheme

Beyond a report from the delegate to the General Council on the proceedings there, the Co-operative scheme was barely discussed at last week's meeting of the Leeds Branch, at which C. P. Metcalfe presided, in the absence of John Claughton. It was the opinion of the meeting that it would be preferable to wait the result of a session of the General Purposes Committee, which was discussing the matter the same time.

Sam Eckman's appeal for closer understanding between the C.E.A. and the K.R.S. was the subject of long discussion, and a motion expressing agreement on general lines was carried.

There were strong complaints of the crippling effects already felt since the additional Entertainments Tax had been imposed, and a resolution urging that the General Council should make early representations to the Chancellor was agreed unanimously.

AT the outset, W. E. BATTYE called the attention of the meeting to the fact that, although the exhibitors in his area (South Elmsall) had all agreed to raise their prices in accordance with the increased taxes, one of them, the Moorthorpe Empire, had, after running two nights at the higher prices, reverted to the scale of prices charged prior to November 9th. Personally he had declined to follow this example and had explained to his patrons why.

The CHAIRMAN intimated this aspect of the situation would be dealt with later.

The SECRETARY read a letter urging that a series of Sunday concerts should be promoted to raise money for the Benevolent Fund, and also a letter from C. H. Hirst, circuit manager for Gaumont-British, in which that gentleman expressed his willingness to co-operate in such an effort.

It was pointed out that while the Leeds Watch Committee were opposed to Sunday film shows, there would be no difficulty at all in obtaining permission for a Sunday concert, and it was unanimously decided to write to Mr. Hirst, thanking him and his directors for their offer.

Further Report Awaited

J. SMITH, reporting on the last meeting of the General Council, referred to the address by Mr. Comyns Carr, K.C., to the General Council on the proposals of the Films Industries Co-operative Society, and said that this was a matter that affected all of them or would affect all of them before long, but it would be as well to wait for a further report on the subject before discussing it in detail.

Manchester had called attention to the fact that renting managers, dispatch clerks, etc., were acting as booking agents for cinema theatres to the detriment of the ordinary exhibitor. This matter had been brought to the attention of the Joint Committee of the K.R.S. and C.E.A., and no doubt something would be done.

They would all be glad that a protest had been made about the increasing extent to which news reels were being utilised for political propaganda purposes. After all this sort of thing was not entertainment, and it frequently must happen that the views expressed on the news reels by politicians were not in accord with the views of the patrons of the cinema theatres.

Regarding the theatre building policy, and the bars which Paramount were alleged to be imposing with regard to their new theatres, the Committee of the General Council had come to the conclusion that while independent exhibitors remained so loosely knit together little could be done to help them. At the same time the position of the independents in this country was nothing like as bad as it was in America, and there was no need to apprehend their virtual extinction provided that some co-operative method of trading was adhered to within the industry.

It was rightly said, however, that as regarded co-operatibe buying the bulk of British exhibitors were too jealous one of another, and too distrustful. Little good would be done until this sort of thing was eradicated, and no progress could be made until they could secure unity of action within the trade itself.

K.R.S. Not Consistent

HARRY HOPKINS, referring to the proposal to have co-operative buying or booking, said that whenever such a thing is proposed the K.R.S. were always ready to jump in and say that they would refuse to do business with any booking combine. Yet it was a fact well known in the trade that members of the K.R.S. did consistently accept bookings from people for houses in which they had not one penny piece invested. Such instances were numerous, and if the K.R.S. were going to adopt a hidebound attitude on this question, then it was up to the exhibitors to get out and persuade them at least to be consistent in their attitude. There were plenty of booking agents in this country who did nothing else.

C. P. METCALFE agreed. He did not think it very wise at the moment to disuss the question of co-operative booking, because no doubt when they knew more about it there would be many things to say. The best thing they could do, he thought, would be to call a special meeting to discuss the matter, and perhaps get Will Evans or Sir Gordon Craig down to address them on it.

T. H. KAYE said that, in view of the fact that the Chairman of the Branch was in London attending a meeting of the General Purposes Committee on the subject of the co-operative booking proposal, he moved that they should adjourn the discussion to an early date, when a special meeting should be called to hear a report from the Chairman on the subject.

W. E. BATTYE seconded, and this was agreed.

Grievances to be Redressed?

F. COE referred to the remarks addressed to the General Council by Mr. Eckman, and said he took exception to what that gentleman had said about the rapacity of the renters. Had he given them any indication that the grievances from which all exhibitors throughout the country were suffering were going to be redressed? What was there to-day that would justify any increase in the percentages at present charged to the exhibitors?

"When we consider the terms to-day that are being exacted from exhibitors," he added, "some of us are forced to the conclusion that there is an attempt being made in some quarters to squeeze us out of the business."



Claude Whincup



Harry Hopkins

The CHAIRMAN: It is only fair to say that Mr. Eckman was speaking entirely for himself. He urged that there should be a closer working arrangement between our Association and his own to deal with matters that are in the common interests of the trade as a whole, and I am strongly of the opinion that Mr. Eckman's speech constituted a gesture which we ought to accept in the spirit in which is was made.

Mrs. GAINS: They are always exhorting us to have a better feeling and a better understanding, but they never meet us on the question of prices, and that is all that matters.

The CHAIRMAN: There are many things that we ought to care about as well—many matters which ought to be dealt with by the trade as a whole and on which the trade ought to speak as with one voice. For instance, there are often matters in the lay Press which are inimical to the trade as a whole, both renters and exhibitors, and which ought to be answered by the trade.

Take the Liverpool "A" case—the effect of that decision is certainly going to be to reduce takings at the cinema box offices. By reason of the percentage term which we all have to pay the renters are in effect co-partners with us in our businesses, and any reduction of takings hits them as much as it does us.

So far as prices are concerned, the small exhibitor is certainly labouring under a sense of unfair treatment. I don't think there is any doubt that the big circuits are getting their pictures at lower prices, and the small men are having to help to pay for them. It is grossly unfair. Until we do get that injustice removed it is very little good either Mr. Eckman or anyone else trying to get a better understanding in the trade. Very largely it is a situation that has developed because of our own competition—ridiculous competition amongst neighbours and friends.

"Worse Than Ever"

A. FREEDMAN: I maintain that the high prices extorted by the renters are simply part of a deliberate policy—designed to squeeze us. Things are worse than ever. We are always hoping that as more films come on to the market prices will come down, but it isn't so. As soon as a good film comes along up goes your percentage. I firmly believe that it is a fact that we in the North are paying more for film hire than are our colleagues in the South, and it is high time we did something to remedy this state of affairs.

CLAUDE WHINCUP expressed the view that, as regards film hire, no harm could come from cultivating the "get together" spirit advocated by Mr. Eckman and Mr. Crow.

HARRY HOPKINS: What we want to discuss with the renters are the conditions under which we are labouring at the moment, which are absolutely crushing about 60 per cent. of the small men out of the business.

J. JESSON said that it seemed futile for them to criticise Mr. Eckman merely because he had talked common sense. They couldn't expect him to go down to his office and at once alter all the 40 per cent. percentages into 25 per cent., just to mollify the exhibitors. If exhibitors persisted in signing foolish contracts, then it was their own funeral. He moved that they should thank Mr. Eckman for his address, and indicate their willingness to co-operate with them.

Mr. COE moved an amendment that they should thank Mr. Eckman and indicate that they would be pleased to accept co-operation with the K.R.S. on the lines suggested.

Mr. HOPKINS seconded the amendment, which was carried.

"Killing the Goose . . ."

Referring to the new taxation, Mr. FREEDMAN expressed the opinion that the time was now opportune to make the strongest representations to the Government to secure some alleviation of the burden. There could be no doubt, he said, that the increased Entertainments Tax was killing them. In many cases since November 9th the box-office receipts at cinema theatres had dropped nearly 50 per cent. In many of the poorer districts the people were staying away from the cinema theatres, either as a protest against the increased duty or because they couldn't afford to go.

HARRY HOPKINS: In the poorer districts the increased tax has been an absolute catastrophe. In addition, some of the exhibitors have put the tax on, tried it for one week, and then have reduced their prices lower than ever. This has been done in my own district by one of my opposition, and I have had to bring my prices down in order to meet it.

Stress is laid in the Press on there being less unemployed. It is not true. There are so many thousands less drawing unemployed benefit, and those who are getting it are getting less, and this is seriously affecting our business in the industrial areas.

Mr. FREEDMAN: What is the use of dropping the prices? How many of us can afford to pay the tax? The tax on the £100 of takings is about £20. Can any of us afford to pay that? The truth is, the Chancellor of the Exchequer is killing the goose that lays the golden eggs.

The Beer Tax

The CHAIRMAN questioned whether it would be wise to approach the Government on this question at the moment. The brewers had had experience of the increased duty on beer for two months, and when they had protested they were told that it was too early yet to ascertain what the real effects of the tax were likely to be. The Entertainments Tax had only been in operation a week, and he considered they ought to try it a little longer before protesting.

Mr. FREEDMAN: If some of us wait any longer, there won't be any of us left to make a protest.

Mr. Freedman moved that the General Council be recommended to approach the Chancellor of the Exchequer at the earliest opportune moment and make strong representations on the subject. This was seconded by Mr. HOPKINS, and unanimously carried.

Bristol and "A" Films

Local Authority to see Trade Shows?

At the monthly meeting of the Bristol Branch on November 17th, over which A. B. ATKINSON presided, F. G. W. CHAMBERLAIN, referring to Film Industries Co-operative Society, pointed out that in this matter the General Council was not prepared to give a lead, as the scheme had never been discussed by the Council. The Committee, however, approved of the principle of co-operative booking, but did not recommend any particular scheme.

On the proposal of G. ALLEN, seconded by Mr. COX, it was decided to hold a special meeting of the independent exhibitors in the area to discuss the scheme on November 24th.

Mr. CHAMBERLAIN suggested that as a Branch they should endorse the remarks of the Committee and express the opinion that it was not right to prohibit the principle of the combined booking of films. Co-operative buying was a principle acknowledged by every other trade.

It was decided to leave this to the special meeting of independents.

Local Check on "A" Films?

After hearing particulars of arrangements in force in certain other places regarding the viewing of "A" films likely to be suitable for general exhibition, a suggestion was made that an official of the local authority should attend the trade shows in Bristol, or, if no trade show was held, the first run, and afterwards inform the Branch Secretary if the film was considered suitable for children, as in the case of many "A" films they could be shown to children if certain scenes were eliminated.

Complaints Against Excise

Complaints were made regarding the manner in which exhibitors and their employees were treated at the local office of the Customs and Excise, and it was decided that the Chairman and G. H. Blackburn should interview the local head of the department, and, if they could obtain no satisfaction, then the matter should be taken up with London.

Lord Mayor's Christmas Fund

It was agreed to start the annual collections for the Lord Mayor's Christmas Dinner Fund earlier this year, and the Branch Secretary asked members to send the amounts collected to him, so that they could go direct to the Fund.

Not Passed On

A complaint was made that, though the circuits had agreed to the principle of passing on the increase in the Entertainments Tax to the public, the cinemas belonging to the A.B.C. circuit in Bristol had not done so in the case of the 1s. 3d. seats, which remained at the old price.

It was agreed to write to the General Secretary of the Association on the matter.

Dinner and Dance

The SECRETARY drew attention to the fact that the tickets for the Branch dinner and dance, which will be held at the Royal Hotel, Bristol, on December 2nd, were now ready, and he asked members to let him know as soon as possible the exact number they would require.

Benevolent Fund

A letter was read from C. O. Viveash, requesting the support of the Branch in connection with the Christmas Gift Scheme which was being run on behalf of the Trade Benevolent Fund.

Co-operative Bookings

West Lancs Suspends Judgment

Sympathy with the idea of a co-operative booking system was expressed by members of the West Lancashire Branch of the C.E.A. at the meeting held at Preston on November 17th, but they are not at all convinced that that of the F.I.C.S., Ltd., merits their support.

The pronouncement on behalf of Percy Broadhead, the spokesman for a circuit of seventeen theatres, is flatly against participation.

Finally, the Branch decided to postpone further consideration of the plan until the next meeting, which will be held on December 15th.

A COMMUNICATION from a member was read, with reference to the renters' charges for films. The percentages, he said, were very excessive, but he would like to know if the renters had a fixed percentage for pictures according to the run. Was there a reduced percentage for fifth, sixth, or perhaps tenth runs? Were exhibitors called upon to pay the same percentage for the tenth run as for the first run?

F. FOSTER: I can give you my experience for a ninth run. I am paying the same percentage as I did for a third run.

The SECRETARY said he had always had to pay the same percentage irrespective of the run, but he was taking the matter up and hoped to make a test case.

"Would-Be Super Exhibitors"

Speaking on behalf of Percy Broadhead (principal of a circuit of seventeen music halls and cinemas), E. SIMS made the following statement in reference to the co-operative booking scheme:—"Why should we old exhibitors be asked to help a firm of new would-be super exhibitors to gain a footing into our business, to fight for super pictures to compete against us all with? To help the co-operative scheme is to strengthen those who want to swallow us up without the cost of buying us up, or the trouble of fighting us.

"The only good thing about the scheme, I think, is its name. It leads one to suppose it will be like the real Co-operative Societies, where a pound of tea is the same price to all on the same day. We know with films it's exactly the opposite. It is a question of first use or run, or tenth use or run, and the big exhibitors get the best runs and selections.

"All the co-booking schemes or co-operative schemes of the last 30 years in the entertainments industry have gone bust on this rock. There are so few sure-fire attractions, and so many want them that 9-10ths of the members quit quick."

When It's Cheaper to Pay 40 Per Cent.

The CHAIRMAN said exhibitors knew that along the lines of co-operation something might be done by way of getting relief from heavy film costs, but it would have to be by agreeing in their own towns not to pay more than a certain price for films. Mr. Atroy then made a survey examination of the personnel of the new society, and directed attention to certain clauses in the contract, one of which specified that the exhibitor placed himself entirely in the hands of the company, in the matter of the disposal of their films and in the matter of price.

"If we have need of a co-operative scheme to help us out of our troubles," said the CHAIRMAN, "we want an independent man at the helm. Bad as things are now, a false step might be equivalent to the signing away of your independence. I have paid 40 per cent., and even 50 per cent., for films, but I would rather pay these percentages and attract the people than pay 15 per cent., or 20 per cent., for pictures the public does not want."

Can London Book Successfully for Lancs?

The CHAIRMAN commented on some of the difficulties that might be experienced in operating this scheme, and added that the man had not yet been born who could book terms for cinemas in Wigan, Burnley, Lancaster, Morecambe and the other Lancashire towns, outside the large cities, with complete success, from London.

J. HOWSON asked what was the motive of the scheme. There might be a risk in exhibitors supplying the information which the promoters called for. If there was to be any scheme of co-operative booking, it should be sponsored by the C.E.A., with its 3,000 theatres.

"And organised into branches," added the CHAIRMAN. "How can a company, booking films for three or four exhibitors in one town where they all want the first run, hope to give satisfaction?"

The SECRETARY intimated that a special meeting of the General Purposes Committee was to be held on Friday, to consider a request for an investigation of the scheme, put forward by the North-Western Branch.

E. ANGERS commented that the renters must welcome another booking circuit, because it would tend to reduce the dictatorial attitude of the other circuits to the renters.

A. WILES: Will the scheme put forward bring rentals down?

The CHAIRMAN: If you do get them down and don't get the people into your theatre, you are no better off. According to my reading of the proposed contract exhibitors are required to sign, the society can give you what films they like.

Moss Empires Circuit?

One exhibitor suggested that this might be the nucleus of a Moss Empires circuit. It was well known that their theatres were being wired.

Renters' Restraint of Trade

F. FOSTER: If renters decide they will have nothing to do with the scheme, what will be the good of it? They say they will not supply films on a co-operative basis.

This led to a further remark by a member that the renters might find themselves up against legal difficulties, by acting in restraint of trade, which was a serious proposition. If they refused to supply films, the authorities might pass a Bill through Parliament to clarify the position.

The SECRETARY: "Does London know what the provincial exhibitor wants?"

This question was asked after several statements had been made emphasising the big difference in public tastes in London and the industrial towns.

Films at 25 Per Cent. or Less Wanted

F. FOSTER said he was sure there was not one exhibitor who would not be willing to be associated with a co-operative booking scheme if he could be certain he would get his films at 25 per cent. or less.

The CHAIRMAN: The only way to do that is for exhibitors to get together in their own districts and agree amongst themselves. The trouble is that you cannot get exhibitors to trust one another.

The SECRETARY said he had no faith in the scheme, and he thought it would be a waste of time to attend the meeting of the General Purposes Committee, to be held in London.

H. PARK (Kirkham) felt that the co-operative scheme could not be adapted to the cinema industry, which was in a category quite separate from any other business, yet he would like to hear the arguments that would be put forward at the C.E.A. meeting in London.

Who's In Favour?

"Is there anyone here in favour of this scheme?" asked the CHAIRMAN. Although there were no definitely affirmative replies, it was evident that some members desired further information. The SECRETARY asserted that in his opinion the C.E.A. should have nothing whatever to do with this scheme, because it was a private concern.

Finally it was decided on the motion of C. SIMPSON, to defer further consideration of the subject until the next meeting, which will be held on December 15th, at Preston.



James Atroy



H. Hargreaves

Tax Tickets

The SECRETARY read correspondence between himself and the general secretary, with reference to the notching of Entertainments Tax tickets, and the proposal that the tickets should state the inclusive price of admission, instead of the price of the seat and the amount of tax.

The General Secretary wrote that he was informed no change could be made until the existing stocks of tax tickets were used up, but the suggestion would be borne in mind by the authorities at the appropriate time.

Carriage on Films

Concerning the suggestion which has been put forward by the Branch that renters should pay carriage one way on films between their offices and the theatres, the SECRETARY read a letter which he had sent to headquarters on the subject. He pointed out that owing to the heavy cost of carriage by rail, big quantities of films were now dispatched by road at so much per reel. Prior to the introduction of "talkies," a reel was approximately 1,000 feet, but to-day, with "talkies," it was often found that a 6,000 feet feature was made into nine or ten reels. Thus, unnecessary expense fell on the exhibitor. As the renters had put cinemas on sharing basis, it was only right and proper that they should pay half the cost of carriage.

Mr. HARGREAVES mentioned that the cost of carriage on films to members of the branch per annum ran into a big four-figure sum.

The GENERAL SECRETARY replied that he would bring the request for a reconsideration of the terms of carriage on films before the next meeting of the General Purposes Committee.

Tax Position; Percy Broadhead's Statement

Reports were called for as to the position in regard to the Entertainments Tax in the various towns. It appears that all the exhibitors in Lancaster and Morecambe, as well as in other towns, have passed on the full amount of the increased tax.

The CHAIRMAN said he had had forwarded to him a handbill, which emanated from a Preston theatre, stating "Save Your Pockets; Great Reduction in Prices of Admission; Now the Cheapest Cinema in Preston."

Mr. ATROY said he thought the proprietors of this hall would be the very last to risk starting a price war in the town, because not only would they suffer, but every other theatre. It also followed that, if prices were cut until exhibitors lost money, the renters also would lose money. He suggested that a letter should be sent to the proprietors of the theatre, pointing out the disturbing effect of their action in reducing prices at a time when it had been expected every theatre would loyally pass on the increased amount of tax.

E. ANGERS said that sort of thing cut the ground from under the feet of the other exhibitors in the town. He moved that a resolution of protest be adopted and that this be forwarded to C.E.A. headquarters, for them to bring the matter to the notice of A.B.C.

A Disastrous Week

"We have been badly hit," said Mr. SIMS. "Both cinemas and music halls last week had the most disastrous week I can remember. If we can go in for a reduction in the amount of tax we should do so immediately."

E. ANGERS pointed out that the way things were going, exhibitors would find it impossible to improve their theatres, and also to improve the entertainment. The tax was a millstone round the neck of the trade and it would become more serious both for the trade and the public as time goes on. It would be interesting if they could get the Board of Trade figures for the week ending November 9th, because he believed they would prove that an enormous amount of business had been lost to the halls. A letter should be sent to the General Council, asking them to take into consideration the possibility of getting a reduction in the amount of the tax.

Appeal to Headquarters

W. ONDA commented that it was the manufacturing towns and not London that experienced the full brunt of the tax, and conditions had undoubtedly become very difficult. Unless relief was forthcoming, many exhibitors might have to close down.

On the proposition of E. ANGERS, seconded by F. FOSTER, it was decided to send a letter to headquarters, incorporating the various points raised in the discussion.

E. PARK: If the tax does for pictures what it has done for beer, we shall soon be ready for closing.

Clubs and public houses have been almost dead since the increased duties.

"We have found," said Mr. ANGERS, "that the public are flocking to the cheaper seats. Those who used to pay 1s. 3d. are now paying 1s., and so on right down the scale." It was questionable indeed if the Chancellor would get any increased revenue from the tax.

The CHAIRMAN commented that he had seen in one newspaper a statement that he might get ten million pounds instead of the two million he budgeted for.

Compensation for Electricity Failure

J. H. SHACKLETON reported that recently there was an electricity failure of about two hours' duration, necessitating the return of money to his patrons. He asked if he had any claim for compensation, also what was his position with regard to the Entertainments Tax tickets which had been issued.

He was informed that if he made a statement to the authorities, they would probably refund or at least give a credit for the amount paid back.

Service and Spares for £2 a Week

Particulars of a new cheap service for "talkie" equipment were furnished by the Chairman, who said an engineer he knows offers to give service at £2 per week, including all renewals and spares. There was something in that proposal worth thinking about. He had, however, reminded the man that many exhibitors had signed service contracts for periods up to 10 years, and they were bound to take the spares they required from the companies responsible for the installation. If one company could give servicing for £2 per week, others could.

Still a Long Way Off

It may be remembered that at the last meeting questions were asked as to the likely effect of television on the cinema entertainment. The CHAIRMAN now read comments from American papers on this matter, and thanked W. Onda for having directed his attention to the facts. It was evident, he said, that television was still a very long way off.

To Hear "Co-op." Views

Notts and Derby Invite Directors to Meet Them

Nottinghamshire and Derbyshire Branch unanimously decided to ask Major Gale and Will Evans to explain the Film Industries Co-operative Society, Ltd., scheme to them and answer questions on it, following a discussion which took place at the County Hotel, Nottingham, on Wednesday, November 18th.

The meeting followed a luncheon given to the members of the Branch by Councillor Thomas Wright, their President. Councillor Joseph Pollard, newly elected Mayor of Mansfield, was also present.

IT was reported that neither of the Branch's delegates had been able to attend the last meeting of the General Council, Mr. Pollard on account of his Mayoral duties, and Mr. Langham Brown on account of the serious illness of his wife.

Mr. BROWN greatly regretted that he had been unable to attend the last General Council meeting, because he had been wanting to call attention to the little consideration that resolutions from the Provinces received there. He had felt for some months that many vital questions to them had been shelved.

In particular, he instanced Notts and Derby's resolution on the need for more "U" and less "A" films, and pointed out that they were now facing a serious situation—the exclusion of all children under 16. The General Council were asked months ago by Notts and Derby whether they would get in touch with the renters and see whether more "U" films could be obtained. This had not been done; at least no definite action had been taken on it.

What is a Queue?

The SECRETARY reported the receipt of a letter from a member asking for advice on the subject of queues.

Mr. ELTON: "What is a queue?"

Mr. PRIOR said that in this case a queue had extended in front of a neighbouring shop or shops. The police had threatened to take action against the exhibitor for obstruction, and he wanted to know what his position was in law.

Mr. ALLSOP said that a cinema manager or proprietor had no control over anyone in the street. He could ask people to do things, but could not compel them. His practice was to keep a gangway open in front of the shops.

Mr. LANGHAM BROWN said that at St. Helens a clause was inserted in cinema licences compelling houses to provide accommodation for people to assemble.

Mr. HARRIS (Lincoln) said that in that city a deputation of shopkeepers went to the police. The Chief Constable requested him to keep the queues in an orderly manner off the pavement, and that was an end of the matter.

Breach of Understanding

The Branch went into committee to discuss what could be done about two cinemas referred to by the President in his speech at the luncheon—[see elsewhere.—ED.]—with reference to their alleged breach of the understanding with regard to Entertainments Tax.

It was eventually decided to refer the whole question to a special meeting of the Executive Committee.

"Some Settlement of Policy"

The meeting closed with a discussion on the Film Industries Co-operative Society and its prospects.

HERBERT ELTON wanted to know where the Co-operative Society were going to get any pictures from. Before any action in the matter of co-operative booking could be taken, some settlement of policy would have to be come to between the K.R.S. and that Society. Then would be the time to discuss whether it was advisable to become members of the Co-operative Society.

LANGHAM BROWN: "I should not allow the action of the K.R.S. to weigh with me one iota. The very fact that they have threatened to boycott this scheme shows that they are determined to maintain present conditions of film renting.

"I think that there is no question that a continuation of the present methods will drive exhibitors into bankruptcy." They heard a lot about making things easier for the small halls. Were they easier? He doubted it.

Mr. Brown said that the attitude of Gaumont-British was comprehensible. They, as a combine, were out to extinguish the small exhibitors, one by one. If the latter got together the chance of doing this got more remote.

"Don't let us be stampeded by the threats of Gaumont-British, John Maxwell or anyone else."

What They Have to Offer?

Mr. ELTON: "It is not the business of this Association to boost either the Co-operative movement or the K.R.S. The moment to become co-operators is when you know what the co-operators have to offer. Till you know that, what is the use of allying yourselves to them?"

Mr. HARRIS: "If we all wait we shall never get the pictures."

The CHAIRMAN said that they must remember that 80 per cent. of the General Council to-day represented the small exhibitor.

With reference to the K.R.S., he honestly believed that if the Co-operative Society got a sufficient number of members they could get the films with the exception of Ideal, Gaumont and W. & F.

He thought local committees should be set up to consider the films wanted for first, second and subsequent runs.

In his opinion, a recommendation of some sort should go forward from the Branch. He was afraid that there might be some exhibitors who might be taken by this scheme and without a second thought sign the membership form and send it up. At the same time a really good combine would be able to get films on profitable costs to them.

"I don't think we ought to condemn the scheme without going into the matter further," he added.

Lead Wanted from Council

E. C. MORRIS thought the General Council should have given the Branches a lead.

Mr. HARRIS said that the official organ of the Association favoured the scheme, if they read its report.

Mr. EASTWOOD thought that the C.E.A. should take hold of the scheme with both hands.

Mr. MORRIS thought that if six renting houses boycotted the Society it could do nothing, and was in favour of the matter lying on the table.

A vote showed that hardly anyone was in favour of this course, and a suggestion from Mr. LANGHAM BROWN, that Major Gale and Mr. Will Evans should be asked to come to the Branch, state the case for the Society, and answer all questions, was eventually passed unanimously.

"Co-op." Divides Sheffield

Advisory Committee Consider Scheme

A diversity of topics, ranging from the question of Christmas Day opening and Sunday opening for charitable purposes, to the subject of the new Co-operative Booking Scheme, was discussed by the members of the Sheffield and District C.E.A. at their monthly meeting last Wednesday, at the Grand Hotel, Sheffield.

The most important subject was the last-mentioned, to which a considerable length of time was devoted, members giving free ventilation to their opinions. Eventually, a resolution calling a meeting of the Branch Advisory Committee to discuss the scheme, was carried.

One member urged the serious consideration of the scheme, as being one that might be productive of benefit; other members inclining to the view that the scheme would defeat its own purpose, in that exhibitors becoming members would lose their own independence through having no individual liberty.

A. R. Favell presided, and there was a good attendance.

FIRST item of business was the report of the CHAIRMAN concerning a visit paid by him, in company with Isy Graham, branch trustee, to the local Chief Constable's Department and the local Town Clerk's Department, relating to the questions of opening on Christmas Day and Sunday opening for purposes of charity.

Mr. FAVELL said the Chief Inspector promised them that he would do his best to see that the matter of Christmas Day opening was arranged as desired by the Branch.

With regard to Sunday opening, said Mr. FAVELL, there were difficulties. The Chief Constable's Department could not give them any hope in regard to it. They were informed that the power in this direction lay with the Town Clerk, who sympathised with their desire, but pointed out that his hands appeared to be tied by Parliament. The Town Clerk expressed his appreciation of the extent to which local cinemas had helped the hospitals by means of the annual Cinema Sunday, and added that if there was any possible way in which he could be of assistance to them that assistance would be forthcoming.

Mr. FAVELL added that it was pointed out to the Town Clerk that prior to 1931 the Cinema Sunday for charitable purposes had been held annually. The Town Clerk replied that, this being the case, they might manage the matter legally if the exhibitors could apply for their show before the end of the year so that they would have had one in each year. Even in this case, they were told, they would be laying themselves open to the Common Informer.

The question of arranging for a Cinema Sunday before the end of the year was then discussed, but eventually it was decided to leave the matter until February or March next, in the hope that some way out of the difficulty would then present itself.

The Deadhead Question

The vexed question of the attendance of unauthorised persons at local trade shows was then raised by the SECRETARY (Arnold R. Favell), who, on instructions given at the last meeting, had written to local renting firms on the matter. He stated that all had replied to the effect that they were not responsible, and that they took the greatest care to issue trade show cards only to bona fide persons.

W. T. GENT (alluding to a trade show the previous day): Then there must have been some given away yesterday. There were about 600 people there.

Politics in Newcastle

Reporting on the General Council meeting, the CHAIRMAN mentioned the receipt of a letter from the Manchester Branch complaining that renters' travellers, sales managers and agents were proprietors of cinemas in the Lancashire area in certain cases, and were taking an unfair advantage of the ordinary exhibitor.

Mr. FAVELL also mentioned the South Wales Branch's complaint with regard to the inclusion of political speeches in new films and the hostile reception some had had from audiences. Mr. Favell's statement that requests were being made to the producers of news reels to exclude such matter drew murmurs of approval from members generally.

The Co-operative Scheme

"The question of the Co-operative Booking Scheme was also before us," went on Mr. FAVELL. "Mr. Sam Eckman advocated a closer and more amicable working between the C.E.A. and the K.R.S. He said there ought not to be so much dirty linen washed in public by members who had a grievance and made a lot of it. He said the K.R.S. would give sympathetic consideration to all matters brought to its notice; in fact, he said he would rather a member of the K.R.S. sat in the C.E.A. meetings and vice versa. The K.R.S., he said, had nothing to hide. But this did not seem to meet exactly with the approval of our Association, and they let the matter drop.

"Mr. Comyns Carr then addressed us in regard to the new Co-operative Booking System, stating that exhibitors were at present at a disadvantage in being unable to book films at fair, reasonable prices; and that it was only by combination that they would be successful. The result of all this was that we found

there were people in the Association who are connected with it. The scheme was 'puffed'; but there didn't seem to be much enthusiasm about it."

Mr. GENT: Was nothing said at the meeting about the exorbitant price of the dinner to Mr. Ormiston? Fifty shillings for a dinner is outrageous. Head officials don't seem to be able to do anything on a moderate scale. There seem to have been very few real exhibitors there.

The Next President?

ISY GRAHAM said that in view of the fact that Mr. Ormiston's name had been mentioned, he would like to say he thought it only right that they should send to him their congratulations on his success at the General Election. He would also like to suggest that, in view of the tremendous amount of legislation of great importance that must take place during the coming year, it would be a wise step as well as a mark of esteem to Mr. Ormiston to nominate him as the next Chairman of the Association.

The resolution of congratulation was seconded and carried.

"We All Book the Same Stuff"

Reverting to discussion of the booking scheme, N. BLASKEY started the ball rolling by observing that he thought the scheme ought to be considered by the Branch Advisory Committee, in order to see what kind of report could be made to the Branch generally. He thought the scheme was one of great importance which should be regarded from all angles. The biggest thing he had heard said against the scheme was that exhibitors would not be able to book what they wanted. "I don't see where that comes in," he added, "because we all book the same kind of stuff."

"This is the first chance we have had," he added, "of achieving reasonable unity between ourselves, and we should not turn it down without a thought."

The CHAIRMAN: It is putting a big responsibility on the Committee. This thing should be considered by exhibitors individually. In my view, it fails in this respect: that if you become a member of this new Association you must not hire films on your own account at any time. If a housewife was told by the ordinary Co-operative Stores that she must make all her purchases there, and must not do any trading whatever anywhere else, I am afraid the Co-operative movement would get very few members. If exhibitors were told that the Association would book films for them if they wished, but that they were still at liberty to do as they liked, it would be different.

The scheme would be more popular, I think, if a little more liberty was left to the member individually. As things are, an exhibitor who joins will be no longer an independent exhibitor; he will be a dependent exhibitor—dependent upon the Co-operative Booking System. He will control neither the price nor the selection of films. The more one looks into the scheme the more it becomes a matter for the individual exhibitor. What good a sub-committee can do in advising you what to do I don't know.

"Ought to Go Into It"

"I still think the scheme should be seriously considered by the Branch," was Mr. BLASKEY'S rejoinder. He agreed that it would have to be "humoured" a little. No scheme like that could work smoothly in a groove straight away. He did not agree that exhibitors would lose their independence under the scheme. If they went into the matter they would find it was not so serious as it looked in print.

"To me," he added, "it appears a workable scheme and is of such importance that it ought to be inquired into and not lightly passed over because at first glance we think we don't like it. We ought to go into it and see how far we can get some real common sense out of it."

"I think it is true you started to look after we small people," said H. S. TURNER. "I am not taking £50 a week, but the renters are getting 33⅓ per cent. I have to look after my shareholders; we haven't lost money yet, but it is only a matter of living."

ISY GRAHAM said such complaints as those should be forwarded to the General Secretary in London, giving fullest possible information, when the matter would be taken up.

It was suggested that communication be made with London on Mr. Turner's behalf, pointing out that an arrangement made with the renters had not been adhered to, and Mr. TURNER promised to supply the necessary particulars.

"Would Not Satisfy Me"

ISY GRAHAM'S opinion with regard to the booking scheme was that it was absolutely contrary to the well-being of every member. It would split them up and cause enmity. Each individual member, in deriving benefit from the scheme, would be doing all the others an injury.

Mr. GRAHAM went on to contend that the big circuits did not derive as much benefit from their booking advantage as would appear. Quoting instances of dividends paid, he said those amounts would not satisfy him; neither would they satisfy many of the members of that Branch.

After further discussion, it was agreed to call a meeting of the Advisory Committee to consider the scheme.

Tax Not Passed On

The Branch proceeded to consider the situation created by the fact that in one definite case the increase in the Entertainments Tax had not been passed on to the public after the Branch had agreed to do so.

It was decided that the proprietors of the hall in question be communicated with on the subject.



H. Victor Davis
(*S. Wales*)



W. T. Gent
(*Sheffield*)

South Wales Declares "For"

Co-op. Directors at Cardiff

A special meeting of the South Wales Branch was held at Cardiff last week, when Mr. Comyns Carr and Major Gale appeared to put the objects of the Co-operative Society before the members. H. VICTOR DAVIS presided.

The occasion attracted a big attendance, and, after the scheme had been outlined, considerable enthusiasm was shown by those present.

After discussion, a resolution was passed, approving the proposals put before the meeting, furthering the object of the Society.

Diary of Trade Events

NOVEMBER 27

Paramount (Liverpool Branch)
Annual Dinner and Dance, Bear's Paw Restaurant, Liverpool.

DECEMBER 2

Paramount (Manchester Branch)
Annual Dance, Shorrock's Palais Royal, Manchester.

Hull Cinema Managers' Association
Fancy Dress Ball at the City Hall, in aid of Hull Royal Infirmary. Under patronage of the Lord Mayor (Ald. R. W. Wheeldon). Tickets 7s. 6d. each.

Bristol Branch C.E.A.
Annual Dinner, Royal Hotel, Bristol. Tickets from Secretary, F. A. Webber, British Dominions House, St. Augustine's Parade, Bristol.

DECEMBER 3

North-Western Branch
Annual Dinner, Adelphi Hotel. Tickets from Secretary, G. Dudley West, 11-13, Victoria Street, Liverpool.

DECEMBER 7

Cinema Veterans
Annual General Meeting, Holborn Restaurant, 6 p.m.

Annual Dinner, same place, 7 for 7.30 p.m. In the Chair, Capt. Jack Smith, President-Elect.

DECEMBER 8

London and Home Counties C.E.A.
Annual Dinner and Ball, 6.30 for 7 p.m. (Tickets from Arthur Taylor, Secretary, Broadmead House, Panton Street, S.W., £2 10s. double; £1 7s. 6d. single.)

Sunday Opening in Staffs

Branch Unanimously in Favour

THE North Staffs Branch had a good gathering at Stoke on Friday, when, in the absence of W. G. Alldritt, Mr. WASHINGTON occupied the chair. Among those present was Bert Miller (A.B.C.), who put forward several good suggestions with reference to Sunday opening.

It was announced that the Branch's application for Christmas Day opening had been refused by the City Watch Committee, and it was stated by Mr. MILLER that it was a fact that certain members of the Branch were not desirous of Christmas Day opening, and he felt that if there was more enthusiasm shown among the members the Branch would get the same privileges as those in other parts of the country. He was astounded at the apathy which certain members had displayed in the matter.

In the past, Mr. Miller continued, there had been Christmas Day opening for five years in succession, and he knew for a fact that the staffs of local cinemas were eager to work on Christmas night, because there was always the object of double pay in view. Not all, but the majority, of staffs would be prepared to work on Christmas Day, he was certain.

Public Wants Sunday Opening

The question of Sunday opening also resulted in a lengthy discussion, during which Mr. MILLER was the chief spokesman. He said that the time had come for Sunday opening, and, as he had proved from experience, rather than harm the week-day business, Sunday opening tended to improve it. It was obvious that the public themselves wanted Sunday opening, as was proved by the fact that in towns where it was in operation full houses had been experienced. Mr. Miller suggested that members of the theatre staffs would rather have a day off during the week, and work on a Sunday.

On the whole the Branch was very enthusiastic about Sunday opening, and out of the members present only two adopted an indifferent attitude.

A resolution to pursue and support all measures likely to result in the opening of cinemas in the City on Sunday was carried unanimously.

An Annual Dinner

Having regard to the resolution, it was suggested by Mr. MILLER and proposed that the Branch should hold an annual dinner, to which should be invited the Civic authorities of the City of Stoke-on-Trent and the Borough of Newcastle. This, he pointed out, would give the members of the Branch an opportunity of meeting the authorities and discussing with them on friendly terms the question of Sunday opening.

It was agreed by all that the idea was a sound one, and that it would have full consideration at the next meeting.

The Annual Cinema Ball, in aid of the Trade Benevolent Fund, and which has been responsible for considerably augmenting this fund, has been arranged to take place on January 28th.

"Renegades to the Association"

Thomas Wright's Indictment

Speaking at the annual lunch of the Notts and Derby Branch of the C.E.A., before last week's meeting, THOMAS WRIGHT, the Chairman, said that at these annual gatherings it was usual to expect some review of the year from the branch President. "In my opinion, the only review that can be given of the trade in the past 12 months is the increase in this obnoxious Entertainments Tax. This has been met by exhibitors generally in a wonderful spirit. There have been no complaints. They realised the country was in financial difficulties.

Mr. WRIGHT said that in the previous week he had visited a cinema with a seating capacity of a little over 500 and discovered that the additional taxation last week was over £25 or £1,300 a year. If they took that as a general average, and realised that there were 4,000 cinemas in the country, they would realise what the additional taxation was going to bring in—something like six million pounds a year.

"An Obnoxious Case"

"I don't know," he continued, "if there are many cinemas who have not passed the tax on to the public. I came across one, a small house, where the man was new to the business, and I tried to point out to him that within 12 months it was going to be the ruin of that small company."

We have also had a case—an obnoxious one—of people who are hardly touched by the tax, pretending that they are giving the public something, which is entirely wrong.

I say this. They are renegades to this honourable profession. They ought to be thrown out of this Association if they think they are receiving no benefit.

In the presence of renters' representatives, Mr. WRIGHT said that it would be better for him to make no reference to the Co-operative scheme.

News from the Territories

From "The Bioscope's" Special Representatives

Manchester and Liverpool

(Representative: Fred Gronback, 18, Coningsby Road, Anfield, Liverpool. Telephone: Anfield 1289)

Manchester Projectionists

A further meeting of Manchester and district projectionists was held in the offices of the Walturdaw Cinema Supply Co., Manchester, on Sunday (November 22nd), to discuss the formation of a Manchester Court of the Guild of British Kinema Projectionists and the appointment of a provisional council. About 22 operators are fully paid members of the Guild, and promises have been received from a further 40 to join up. Arrangements are in the hands of E. Edwards (chairman *pro tem.*) and Dennis Brown.

Renters' Staff Dance

Manchester branch of Paramount Film Service will hold its annual dance at Shorrock's Palais Royal, Brunswick Street, Manchester, on Wednesday, December 2nd. Norman Wilde' Manchester branch is in charge of the arrangements and can be depeneded upon to uphold the good name of Paramount as entertainment providers. Dancing will be from 8 p.m. to 2 a.m., and the programme includes a cabaret show. Tickets 5s. each, including running buffet. It is expected that about 300 persons will attend the function.

Concessions Pending

At the next meeting of the Bangor (North Wales) Electricity Committee, consideration will be given to a new scale of charges for electricity required at cinemas.

Manchester Cinema Reopens

Butler Picture House, Butler Street, Manchester, reopened last week, after having been closed for a week whilst alterations necessary for the installation of sound pictue mechanisms were being carried out. B.T.-H. equipment with directional loud speakers has been installed.

"Verboten"

Manchester Watch Committee has declined to allow two Russian films, "The Blue Express" and "The New Babylon," to be shown to a private audience of local Film Society members.

One Law for Liverpool—Another for Birkenhead

Birkenhead magistrates have refused to allow cinema performances on Sundays for the Liverpool Goodfellow Fund. The Chief Constable said if the Magistrates' Clerk advised the magistrates that they could overcome the difficulties of the Act he would be very glad. Liverppol and Wallasey magistrates have agreed to allow performances for the object mentioned.

Four Northern Counties

(Representative: Thos. F. Burgess, 242, Wingrove Avenue, Newcastle-on-Tyne)

Annual Cinema Ball

The Annual Cinema Ball will be held in the Oxford Galleries, Newcastle-on-Tyne, on Friday. The ball has been organised by several renters' representatives, and promises, as in past years, to be a great success. Tickets, which can be obtained from local cinema managers and the renting houses, are 5s. each, and dancing will take place from 9 p.m. till 3 a.m.

Christmas Day Opening

An application made on behalf of 26 cinemas in the city of Newcastle-on-Tyne for permission to open on Christmas Day from 2 till 10.30 p.m. was granted by the magistrates on Thursday last. In reply to the Bench, the Deputy Chief Constable intimated that as far as the police were concerned they had no objection.

Birmingham and Midlands

(Representative: O. Ford-Jones, "Winona," Hugh Road, Smethwick, Birmingham. Telephone: Smethwick 289)

Beaufort's Effort

"One of the most enjoyable functions this season," was the general opinion expressed in connection with the special "after the show" dance organised by Fredk. J. Studd, manager of the Beaufort, and held at the "Coach and Horses," Coleshill, last Tuesday evening. The proceeds of the venture go to the Christmas Tree Fund of the Coleshill Orphanage, and so well has the undertaking been supported that over £10 will be available. Congratulations to friend Studd on his endeavours. The affair was supported 100 per cent. by the directors and staff and the film trade was fully represented.

Sunday Licences

Birmingham magistrates last week granted applications for the Sunday opening of cinemas in aid of the Cinema Hospital Fund as follows:—Royalty, Harborne, November 22nd; The Crown, Icknield Port Road, November 29th; and The Oaks, Selly Oak, November 29th. Also licences for a Sunday performance in aid of the Birmingham and Midland Cinema Benevolent Fund were granted to the Oxford Cinema, High Street, for November 22nd; Scala, Smallbrook Street, December 6th; and the Coliseum, Saltley, for December 6th.

Town in Darkness

Owing to a failure in the high tension mains, the whole of the parish of Ibstock, Leicestershire, was without electric light on Saturday evening. The Picture Palace was obliged to close down in consequence of the failure.

More Car Room

It is good news indeed in the present period of depression to hear of cinemas who have to extend their car parking facilities to accommodate motoring patrons. The Beaufort, Washwood Heath, is a house in this happy position, for an additional car park has been laid down with ample space for 50 cars.

Leeds and District

(Representative: H. S. Pitts, "Yorkshire Evening Post," Leeds, or Leyburn Grove, Bingley)

Serious Effect of New Taxation

Leeds exhibitors got the idea last week that the public were taking the increased Entertainments Tax all in good part and without much protest, but more recent experience leads one to believe this is not the case.

During the second week of higher tax prices there has been a very serious falling away in takings at the box offices, particularly in the suburban industrial district houses, with the result that exhibitors turned up at the monthly meeting of the Leeds Branch of the C.E.A. with doleful stories of takings down as much as nearly 50 per cent.

After hearing exhibitors' experiences, the Leeds Branch decided to recommend the General Council to approach the Chancellor of the Exchequer at the earliest opportunity to seek some alleviation.

Electra Lounge Reopened

The Electra Lounge, in the Woodhouse district of Leeds, now under the control of J. F. Tidswell, has been redecorated, reseated and reopened with an Eastern Electric set. The hall is being managed by A. Garland, under the supervision of J. F. Tidswell, Junr., who also controls the Victory Picture House in Camp Road.

Manor Picture Palace Changes Hands

Tom Palmer, of the Theatre de Luxe in Kirkgate, has taken over from Henry Hopkins, of the People's Palace, Meadow Lane, the licence of the Manor Picture Palace at Holbeck.

Doncaster and District

(Representative: F. Lyons, 111, Palmer Street Doncaster)

Stampede of Children

A remarkable incident was witnessed outside the Picture House on Saturday morning, when a crowd of over 2,000 youngsters, unable to secure admission to a 2d. matinee, broke their queue ranks in an endeavour to force their way in. The concourse was reinforced by scores of curious spectators and the street was so congested that the police had considerable difficulty in dispersing the crowd. The matinee had been specially arranged to enable the children of the district to see "City Lights" without interfering with the afternoon rush.

Goole Tower Sold

The Tower Theatre at Goole, which for many years has been owned and controlled by W. H. Orbell, has been sold to the Savoy Cinemas (Hull), Ltd., and the change-over will be made at the end of the month. Although no official confirmation is to hand, I am given to understand that the purchase figure is in the neighbourhood of £11,000. The Tower specialises at present in cine-variety and B.T.P. apparatus is in use.

Another "Talkie" Convert

Mexborough is now all "talkie," for the Oxford Cinema, which has been closed down during the last week or two in order that certain alterations could be made, is due for reopening on Monday. The theatre is controlled by J. J. Woffinden, of the Mexborough Theatres, Ltd.

Leicester and District

Christmas Day

Application has been made through the local Branch C.E.A. for Christmas Day opening on behalf of those exhibitors desiring to open. There is a certain demand on the part of the public for entertainment which has to be met, but it is understood quite a number of houses will not be catering on that particular day.

Charitable Effort

The annual entertainment at the Futurist, Sileby, in aid of the Leicester Royal Infirmary took place last Wednesday, when the proceedings included a special film illustrative of daily routine in this finely equipped hospital. The proprietors of the Futurist, Messrs. Baum and Fisher, are to be congratulated on their splendid effort in a worthy cause.

South Wales

Confidence

South Wales exhibitors appear to be quite confident about the future, and, if what I hear is all true, quite a number of new cinemas will be in the hands of builders in the very near future. On another page reference is made to a new cinema which is to be built immediately in Penarth, the seaside resort near Cardiff. A number of other schemes are in the offing, especially in West Wales, where a big tinplate and iron and steel industries revival is certain now that steel has been included in the anti-dumping measures. A time of very real activity lies just in front in Wales.

Charity Effort

Monmouthshire County Council has given permission for cinemas in the Abertillery area to hold a number of Sunday performances in aid of a local Children's Boot Fund. Local exhibitors are taking an active part in the work of the fund and most of them will bear the major expenses.

Northern Ireland

(Representative: George Gray, Fort Garry, Cregagh Park, Belfast)

Settled

The proceedings against the proprietors of the Royal Cinema, Kilkeel, for alleged breaches of the Cinematograph Safety Regulations, have been ended very satisfactorily, for when the case was resumed at the Kilkeel Petty Sessions, District Inspector Creery stated that the defendants had kept the house closed until the police requirements had been complied with. Sergeant Feeney stated that the exits had been widened, seats fixed to the floor and fire extinguishers provided. The magistrates, in paying a tribute to the manner in which the management had gone out of their way to meet the police requirements, stated that a technical breach of the law had been committed and the case would be dealt with under the Probation Act upon the payment of costs.

Empire Films

In connection with Empire Week in Belfast, cinematograph shows of Empire films were given in the Grosvenor Hall, Belfast, and were attended by no less than 15,000 elementary school children.

Sympathy

Sincere sympathy is being expressed by exhibitors and renters with Harry M'Mullan, Paramount's Northern Ireland representative, who has been bereaved by the death of his mother.

THE SHOW : : : :

Theatre Running, Equipment & Construction

Cinematography in Future Business

Technical men who are sceptical of ever getting a full-size sharp picture from 16-mm. stock should make a point of reading Professor Goldberg's Traill-Taylor recent lecture. He said that it was now possible with the help of the photo-cell to make a photograph in such a way that 10,000 books could be made readable on one square centimetre of film, or 60,000 books on one square inch. He hinted that, in the office of the future, film photography would take an important part in routine. Every letter, document and cheque will be photographed and given a key number. In the event of an executive wanting to see a letter, he will simply dial a number and in the shortest possible time the desired document will appear on the screen before him. The letters would rush through the mechanism at a speed of at least 1,200 per minute, stopping dead at the dialed number. There is no reason why that speed should not be exceeded, for there would seem to be no need for an intermittent movement at all, and the film could run at maximum rewind speed. If the reduction in size has anything approximating the proportions suggested by Professor Goldberg, then a foot or two of film would hold a year's correspondence.

Plough Those Seats !

America, in the throes of a first-class slump, is getting rather panicky about overseating. The experts are quoting Los Angeles as the horrible example. A year ago the city was generally recognised as having too many theatres. Since then *twenty thousand seats* have been added. The process, which is continuing, is described as "business suicide combined with economic insanity." The business doctors' new slogan is "Every third row of seats MUST be ploughed under!" The phrase is a vivid one; it enables me to visualise a cinema where we really could stretch our legs. But, like most American slogans, it seems intended for the luncheon table rather than the business office. As a business policy most managers would want to know how they could hope to increase their business by reducing their seating capacity.

Trumpeting Television

The new President of the Society of Motion Picture Engineers, Dr. A. N. Goldsmith, who is also Vice-President of the Radio Corporation of America, had just made his first official pronouncement, and it deals interestingly enough with the future of television. He spoke as an engineer with specialised knowledge and inside information, and he quietly predicted that, within one year, television will have arrived as a commercial art. It already is an actuality in the studio. He insists that Television, Sound Pictures in the Home on amateur sets and the Motion Picture Theatre are indissolubly bound together, even at this early stage. They will grow together and thrive without competing with each other, three component parts of eye entertainment for the public which will help each other grow and prosper. There are many technical snags to be cleared away before the present quality of film entertainment can be equalled, including the problem of large units of patrons to cut down the cost of the television programmes. This will mean television in cinemas, where pictures will be extracted from the ether with the ease and certainty of radio broadcasts. The new Radio City buildings will shoot television programmes out across the world much the same as the modern projectionist shoots his pictures out of the box. Not a Jules Vernes story, all this; just something that will, according to Dr. Goldsmith, be happening without excitement in about a year's time.

Running Chaplin Off the Screen

One or two arithmetically inclined readers pounced on something in last week's Bioscope and want to know how any projectionist could give 1,008 performances of "City Lights" in three weeks. Well, you do it this way. Taking a 12-hour day for 21 consecutive days gives you about 250 running hours. Taking 1,000 performances, you get about 15 minutes for each showing, and as "City Lights" is about 8,000 ft. long, you have to run the Chaplin masterpiece at about 500 feet a minute. Some people might think that speed would improve the feature, but it certainly wouldn't improve the projection equipment, so I asked Film Industries, Ltd., in whose advertisement the statement appeared, what the sound would come out like at that speed. They assure me the advertisement correctly states that "City Lights" was run over F.I. equipment at the Marigny, Paris, for 1,008 performances without a single breakdown and at a renewal cost of £5 7s. 6d. But the test covered 30 weeks, and not three as stated, which was a good deal easier on everything concerned, including Charlie's feet. In view of Film Industries' legitimate elation over the behaviour of their equipment, their little slip is quite forgivable.

Watch Walturdaw

Though on the surface there is little sign of activity, some extensive rebuilding is progressing in Gerrard Street, where Walturdaw's storage rooms are being considerably enlarged. Incidentally, I shall be surprised if their activities stop at mere enlarging. Some interesting news in the sound field may also be expected shortly.

The New Chair

The other morning Mr. Friese Greene, of Sheffield, arrived at The Bioscope offices with a specimen of his new interchangeable tubular steel standard cinema seat. Early reports had led us to expect an ingenious seat, but the extremely handsome appearance of the unit was a surprise. It is a piece of furniture which would be an ornament to any surroundings, its chromium silver finish giving it an air of richness. As a seat it is as comfortable as a modern cinema chair is naturally expected to be; but its great points are not its appearance or comfort so much as its sensational convenience from the equipment point of view. Here is a strong chair without screws or bolts, practically indestructible and yet capable of being dismantled in a few seconds. In the event of a seat being damaged a new seat can be slipped in place as easily as one replaces a gramophone disc, and as the seats are hung on ingenious self-aligning bearings, there is never any difficulty in getting a perfect exchange. When necessary for a thorough cleaning of the floor or a changing of the carpet the entire seats can be lifted away in a matter of moments, leaving the floor space clear except for the neat base plates. It is difficult to see how the seat could ever be broken; but in the case of wanton damage or injury to the upholstery, replacement of any part can be done by relatively unskilled labour in a few moments. A large variety of ornamental finishes are available and readers with a re-seating problem should not fail to investigate these ingenious models.

Epoch's Next and Best

I am told that the Epoch Radio Company's research department is at the moment engaged on an entirely new type of horn speaker, the preliminary tests of which have shown that it is capable of going far outside the existing range of such speakers, and will give straight line reproduction between 35 and 8,000 frequencies. We have not yet heard it, but Mr. Lasserson informs us that he has himself been amazed at the way in which it has surpassed any other models placed beside it on the test bench. It is not a question merely of superiority. Entirely novel principles of design and construction give a superiority so marked, he says, as to make any comparison at all with existing models seem almost foolish.

New Horns

The Fox Engineering Company, of Toledo, are just putting on sale a series of all-metal trumpet horns. The first model is 6 ft. long, has a bell diameter of 32 ins., is of spun aluminium free from lateral joints or seams, and has a total weight of 12 lbs. These horns are said to be entirely unaffected by atmospheric and moisture conditions, practically indestructible and quite free from the rasping and vibration noises hitherto associated with this class of horn.

Stopping the Show

Emphasising the need of regulating volume to conform to the size of the audience, Frank E. Cahill, of Warners, points out that "each individual in a theatre absorbs 4.7 per cent. of sound." I wonder what happens to the sound when the twenty-second patron is exactly one-third of the way through the door? F.F.

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Looking Back a Bit!



After Thirty Years: Cecil Hepworth pointing out to Col. A. C. Bromhead and George Henderson improvements designed and made by himself and subsequently embodied in Standard Projectors and Cameras

It is surprising to find how common is the delusion, even among exhibitors, that talking pictures are a modern invention. The younger school of exhibitor regards the talking film as the very latest development in cinematography, whereas, in cold fact, talking films were shown 33 years ago. Moreover, to our credit let it be said that those pioneer films were shown in this country and not in America.

We recently had an interesting talk with Mr. James Henderson, who is now carrying on the business established by his father at Newcastle-on-Tyne and known as Henderson's North of England Film Bureau. Mr. Henderson still possesses in his historic collection all the component parts whereby this original talking film was presented, and they are still, in spite of innumerable exhibitions, in perfect order. He gave us an interesting story of how this 33-year-old "talkie" was produced.

In those days the hub of the London film world was Cecil Court, just round the corner from The Bioscope offices, Charing Cross Road. This was Flicker Alley, a narrow court flanked with small shops and basements on each side, practically every one of which was the headquarters of some firm engaged in the film business. Wardour Street was, as yet, unknown.

First Synchronised Talk Film

In 1898, George Henderson had the idea of combining with one of the new moving pictures an audible record synchronised to the movement, dealing with the history of cinematograph. In one of the tiny shops in Flicker Alley he met a youth named Bromhead, who was just opening a selling agency for a maker of films at Walton-on-Thames called Hepworth. Hepworth himself was only just starting on his own as a film producer. He was always eager for fresh ideas, and so Bromhead took his visitor out to Walton-on-Thames to see if he could interest Hepworth in the scheme.

Of course, Hepworth *was* interested, and right away a suitable film was taken in Hepworth's back garden and developed and printed in the Hepworth bathroom. The lecture itself was, however, recorded on a 5-in. wax cylinder at Stockton and was synchronised with the film by the simple expedient of projecting the film and talking on to the wax cylinder as the picture progressed.

Incidentally, the alert youth who piloted Henderson out to Walton-on-Thames is today better known as Colonel A. C. Bromhead,

The film was publicly shown at Stockton-on-Tees at the Temperance Hall with great success. It was, of course, only a crude affair, because the sound reproduction itself was necessarily crude. There were no amplifying valves at that time and volume could only be secured by the use of an enormous 4-ft. horn, which magnified record and surface scratch indiscriminately. Still it was a show, just as Stephenson's "Rocket" was a locomotive, and it did start inventors and contrivers on the line of securing a combined pictorial and audible record. The projector, by the way, was a combination cinema camera and projector of an extremely primitive type.



Slightly enlarged print from a negative specially taken in 1896 for exhibition to Queen Victoria. The "traffic" at Hyde Park Corner is vaguely reminiscent of a wild west street scene

Paul's "Ora Pro Nobis"

That was, of course, merely a beginning. Robert Paul, who had been making projectors since 1896 and was the first to set up a regular film studio in this country, started making sound films in 1900. Paul specialised for a time in song films, and one particularly fine specimen was a picture illustration of a once famous song, "Ora Pro Nobis," a sentimental trifle of which audiences never tired. The synchronising medium was in this case the newer disc record.

Needless to say, Will Day was not far out of all this activity. In 1889 he had attempted to harness the cinematograph and the phonograph, and in 1902 he was associated with Gaumont's newly introduced Chronophone. Then in quick succession came Hepworth's Vivaphone, Barker's Auxertophone and the Animatophone. By this time sight and sound films were being exhibited all over the country by means of a variety of reproducing equipments and celebrated stars were being engaged for the new medium, including such notabilities as Seymour Hicks, Ellaline Terriss and Zena and Phyllis Dare.

Unfortunately, the limitations of the apparatus available prevented much improvement on the first specimens, and as audiences became increasingly critical the interest in these imperfect sound combinations naturally dwindled. It was not until 1906 that the first sound on film, invented by Eugene Lauste, became available, with its enormous potentialities for improvement.

Slow Motion Twenty Years Ago

Incidentally, it is worth recording that many of the stunts so loudly heralded today were really introduced 20 and even 30 years ago. Mr. Henderson recalls, for instance, the filming of important football matches at Middlesbrough, prints of which were shown the same night. The achievement is all the more remarkable since the films had to be rushed to Newcastle to be developed and printed and returned to Middlesbrough for exhibition. One of the greatest Henderson triumphs occurred in 1911 on the occasion of a special performance at the Olympia, Newcastle, in connection with the coronation of King George. A picture showing the arrival of the Lord Mayor, Sir William Stephenson, was screened before he left the hall 35 minutes later.

Slow motion photography is yet another innovation that Henderson accomplished 20 years ago. A good example of his work in this direction was a film taken of the busy crossing at Northumberland Street and Blackett Street, Newcastle. This film, which was called "Newcastle In a Hurry," was sold very profitably to America.

Excessive Competition!

Henderson's as an organisation was established in 1897 and its owner has watched the business grow through some very entertaining changes since then. When the original renting office was opened in Newcastle there was only one licensed cinema in the town, the old Olympia, to which Henderson's were supplying the programmes, which were changed once a week. A member of Henderson's decided to open another cinema about 1½ miles away. This violent opposition was greatly resented by the Olympia management, who for a long time looked elsewhere for their programmes as a retaliatory measure! Now there are over 30 licensed cinemas in the city, but Henderson's still keep going.

Mr. Henderson has kept a collection of all the films taken or handled by his father and himself, and the result is a highly interesting collection, which he calls "The Henderson Film Record." It contains pictures showing many of the outstanding historical and sporting events of the early century: films of all the European rulers since 1896, Street Scenes in London and all the big Northern towns and some of the earliest colour films.

Among the latter are specimens of the

films coloured by hand by Melies in 1897 and some of the wonderful stencil colour-work done, with almost incredible sharpness and accuracy, under the Pathé stencil process, about 1907. We have a specimen of this film before us as we write; reproduction is, of course, impossible, but most exhibitors would be amazed at the delicacy and brilliance of the colour work produced by this method 25 years ago.

Resurrecting the Dead

A part of the Henderson record consists of 7,000 ft. of original negatives in perfectly printable condition. The remainder are original prints supplied by various producers at the time for use in the film library; occasionally valuable prints have been recovered from old showman clients. Mr. Henderson, talking about these old films the other day, said, "They are all dear old friends to me, and often when alone I pull down the blind, which also acts as a screen, rig up one of the old crock Bioscopes and have a peep into the past. The other night I was back into 1898 and '99, watching the Graud Old Man of cricket, W. G. Grace, on his 50th birthday, leading 22 of England's greatest cricketers in the march past the camera. The last man in the line was youug Wilfred Rhodes, then in his 21st year.

Our Bright Young Folk

Mr. Henderson doubts very much if these old films would have much appeal for the younger generation, except as semi-humorous subjects. Recently, he says, he projected some early aviation films for the benefit of a youngster of the R.A.F. He simply *yelled* at the efforts made to start the engine of a Wilbur Wright Biplane and at the screen announcemeut that Latham had created a record at the dizzy height of 100 ft.! He was greatly tickled at the sight of Curtis creating a world's record by covering 62 miles in two hours, and his only comment on seeing the bearded Captain Beaumont alight after winning the *Daily Mail* £10,000 Prize Flight Round Britain was "Beaver"!

Among the Henderson records are also films showing popular stars at the beginning of their careers. There is a curious thrill in seeing again such one-time favourites as Max Linder, John Bunny, Flora Finch, Alice Joyce and the first efforts of Mary Pickford and Charles Chaplin. John Bunny was the big fat comedian, who might also be described as the first film favourite who died! He was certainly the first important film character whose films were being exhibited after he was dead, a fact which in those days seemed remarkable and almost repulsive.

But our main object in dipping into these recollections is to recall the first occasions on which British audiences saw films with a synchronised souud accompaniment. The gramophone, with its huge horn and its relatively indistinct wax cylinder, was a poor substitute for the modern powerful loud speaker. Its voice did not reach clearly beyond the first few rows of seats and the quality of reproduction would have been hooted by a modern service engineer. But it did represent the pathetic birth-cries of a new art. Mr. Henderson is justly proud of the share he aud his father took in the growth of the infant born that day.

Remarkable FLOOD Installations

The floodlighting of the Oxo Tower is one of the most iuteresting installations in London because it is one of the few cases where Neon and floodlighting have been combined, with satisfactory results. The tower is approximately 100 ft. high in the shape of a square, each side being roughly 25 ft. in length. Four narrow angle No. 3 Floodlight Projectors of Korting & Mathiesen manufacture are employed for each side of the tower. Two of these, with green screens, illuminate the lower portion of the tower with 1,000-watt lamps each, and two amber screens are employed in the units illuminating the upper portion of the tower; in this case 1,500-watt lamps are used. The decorative thistle at the top of the tower is actually of very dark stone and eight No. 1 Floodlight Projectors were necessary for the satisfactory illumination of this, each Floodlight having a 250-watt lamp.

At the same time it may be worth mentioning that a rather unusual effect was secured during the recent demonstration at the Incorporated Accountants' Hall. This installation was the only one of its kind carried out during the recent Congress and aroused very great interest because of the quite unusual "daylight effect" that was secured. The contrast between light and shade was such that the architectural features of the building were quite as visible as in natural daylight, but without any of the over-emphasis of shadow usually associated with floodlighting. People familiar with this building were particularly impressed by the natural appearance of the lawns and certain portions of the walls, which were slightly different in colour.



Korting & Mathiesen's lighting of the Oxo Tower on the Embankment is one of the most successful Neon and Flood combinations yet seen

In this installation, which was carried out by Korting & Mathiesen, in conjunction with Messrs. Restlite, 13 narrow angle mirror Kandem Floodlights were used, fitted with standard gasfilled lamps of a total current consumption of 9 kilowatts. Each floodlight was fitted with a special front glass, so treated as to give a final illumination on the front and side elevations and the courtyard very closely approximating to daylight itself. Obviously a photograph can only give an imperfect idea of the amount of realism actually obtained, but, in fact, the installation was regarded as perhaps the most successful of all those carried out in the London area.



In this installation at the Accountants' Hall, special efforts were made to get a flood-light effect exactly similar to daylight, and the result was surprisingly good

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With the vertical treatment of the central facade and the bold tower above relieving its squatness, this elevation, designed by W. H. Watkins, F.R.I.B.A., of Bristol, achieves a note of freshness and distinct originality. The theatre was fully described in "The Bioscope" last week

GAUMONT PALACE, *PLYMOUTH*

"Finis" to Plymouth Schemes

Regent Is Biggest of Them All

The past year has seen great activity in Plymouth in the field of picture theatre construction, with no less than three big schemes all in hand at the same time. First was the Devonport Electric, which underwent a big reconstruction scheme; then came the rebuilding of the former Andrews Picture House as the Gaumont Palace (both of these having already been fully described in THE BIOSCOPE); and now comes the Regent, which opened on Saturday.

Though last in point of chronology, the Regent is certainly first as far as capacity is concerned. With its 3,500 seats—1,390 of them in the balcony—it is the largest entertainment hall in the city. And it provides very comfortable accommodation for so large an audience as that.

Scientific handling of sound has been regarded as of paramount importance in the construction of the Regent, the auditorium walls being surfaced with porous tiles, punctured at intervals with holes an inch deep. In order to make the house sound perfect, the directors sent a copy of the plans to New York so that R.C.A. were able to supply an equipment especially suited to the requirements of the theatre. This equipment is devised for use with sound-on-film only, and can be used in conjunction with a non-synchronous attachment, housed in a special chamber next to the projection room.

Huge Luxurious Waiting Rooms

The theatre has been designed and decorated in the modern super-cinema style. Decoration of the interior is pleasing and not over ornate, much of the work having been carried out in gold and bronze, and a diffused lighting system is employed. Attendants are fitted out with smart uniforms to lend an additional touch of colour, those of the girls being cherry, grey and silver, and those of the men cherry, brown and, in some cases, gold.

Comfort of visitors to the Regent has been studied not only in the seating itself (the best seats have flexible rubber arms), but in the provision of two large waiting rooms, fitted with couches and palms, both for the balcony and the ground floor. Each waiting room will accommodate several hundred people, so that the necessity for queueing is done away with, and patrons can wait for seats in a cosy atmosphere.

Three Projectors, Four Amplifiers

The ground floor waiting room has five entrances into the house, and exits are so arranged that audiences leaving the cinema will not come into contact with those entering from the ante-rooms. The manager, or members of his staff, can communicate with either of the waiting rooms by way of the service block which adjoins them, but which is completely separated from the public part of the building.

Every precaution has been taken against breakdown in the projection room. Three projectors are in service and four amplifiers, so that ample spares are available. A set of accumulators is stored in the building, sufficient to keep all the lights going for a period of three hours in the event of a breakdown in the city electricity supply.

The building is equipped with central heating supplied by oil fuel, the apparatus being self-regulating so as to maintain the theatre at an even temperature. The screen, which is of the latest porous type, measures 35 ft. by 28 ft., but the stage opening is much larger.

The directors of the Regent are William Firth and D. Bliss (also directors of the Hippodrome, Plymouth; Hippodrome, Derby, and other cinemas), G. E. Prance (who has managed various theatres in Plymouth for the past twenty years) and W. Mumford. The architects were Chadwick, Watson & Co., of Leeds.

The Audience Would NOT Go !

When an entire factory staff can be induced to forgo their usual Saturday afternoon holiday, two things can safely be assumed. The first is that the concern employing them is handling a lot of business, and the second that goodwill and team spirit exist between employers and employed. That is the case with Comptons.

This month is proving an exceedingly busy one. Openings include the Capitol, St. Albans; Playhouse, Dewsbury; Gaumont Palace, Plymouth; Rialto, Blackburn; Regal, Uxbridge; and the Town Hall, Wimbledon. In addition, the Compton organ at the Shepherd's Bush Pavilion has been overhauled and modernised after eight years' continuous service.

The formal opening of the new Town Hall, Wimbledon, by H.R.H. Prince George was postponed from a date in October until November 5th on account of the General Election. The first recital on the magnificent Compton organ installed there was given by Dr. Coleman, Organist of Peterborough Cathedral.

Very Convincing Carillons

During the subsequent week Phillip Dore, the famous organist at the Bournemouth Municipal Pavilion, gave three recitals a day to large audiences. At one of these the audience called so many encores that Mr. Dore exclaimed, "Haven't you people any homes to go to? I'm tired out!" Nevertheless the public demand was insistent, and he went on playing!

The double-touch cancelling device, which is one of the Compton patents, adds considerably to the playing flexibility of the Compton organ. This is now a feature of all Compton installations, and is one of the additions made to the Shepherd's Bush instrument, which now has a compact four-manual console, a new Vibraphone and a set of carillons of special design. Very few listeners have been able to tell that these are not real carillons, which would occupy a prohibitive amount of space.

So hard has the Compton staff at Willesden been working that we fear anyone visiting this locality and speaking disparagingly of the decadence of British equipment and workmanship may not be accorded a sympathetic hearing!

Leeds Super Planned

John Lambert's Venture

A new super cinema is to go up in Chapeltown Road, Leeds, in the neighbourhood of Scholebrook Avenue. The new cinema, reports THE BIOSCOPE Leeds correspondent, will be up in the late spring or early summer.

The building will have a frontage of 90 yards, with twelve shops on the site.

There will be seating accommodation for 2,000 people, and there will be a full stage on which it is proposed to run variety turns and, possibly, plays.

There will also be a big car park, covered in and illuminated, capable of accommodating 100 cars.

John Lambert, a well-known figure on the exhibiting side, along with two or three prominent Leeds men, is interested in this scheme.

Super in a Cathedral City

The Capitol, St. Albans

The advance made in entertainment buildings erected during the last decade is concomitant with the natural tendency towards improvement in the art of motion-picture making—a development in which the handmaiden Science, so often called upon—has played her glorious role. People who watch the screen and listen, without seeming to listen, to its reproduced animation, little think of the vast field of mechanical and technical knowledge which has been called into being to produce the extraordinarily convincing cinematograph picture of to-day. The best brains of the world, of the Old quite as much of the New, have been applied in this achievement, and the modern perfect " talkie " is the result.

But the film itself would be of little public value without its exhibitors, and it is at least satisfactory to note that the exhibitors have not been slow to march with the times. They, indeed, have paved the way. To be up to date is an asset—to be in advance indicates a certain genius for showmanship, and an understanding of public needs, which is essential at the business end of cinematography. Showmanship has produced more than the word itself indicates—it has been directly responsible for the erection of very luxurious cinemas.

For the Discriminating Patron

And Lou Morris, to whose initiative St. Albans owes the new Capitol, is well in the vanguard of the exhibiting legions. All that thoughtful ability, financial resource, vision and a broad understanding could achieve, has been brought to successful fruition by Mr. Morris. His chain of cinemas throughout the country is solid evidence of his peculiar genius for creating, not merely a new business centre, but a lasting public benefit.

St. Albans needed a new cinema—Mr. Morris has given the Cathedral City a beauty.

Designed by Martin Hatfield, who specialises in this sort of building, and decorated under the direction of Robert Cromie, F.R.I.B.A., the combined result should appeal to the most exacting of picture patrons—and to those who are especially appreciative of the modern trend in architecture it should offer a very particular interest.

The house is situated in the London Road, where its prominent white facade, illuminated with Neon gas, creates a new landmark.

Owing to the level of the site being below the pavement, the architect has skilfully adapted his plan so that the entrance leads immediately into the best seats, viz., the front of the balcony, through vomitories.

The stalls are approached by a short flight of wide stairs from the end of the black, crimson and gold entrance foyer, while the café, arranged under the balcony, is readily accessible from the street. Its colourful decorations, alcoves, soft concealed lighting and barrel ceiling add a charm and distinction to the room which must be seen to be appreciated.

Everything in the design of this theatre is indicative of the new method of artistic functionalism, so divergent from the formal pre-war types with their dreary lack of originality. The auditorium, seating nearly 2,000, naturally is furnished throughout with the luxury now associated with the modern theatre. Wide upholstered seats, plenty of leg-room in the rows and conveniently arranged gangways, are characteristics of the new Capitol. Taste, blended with practical knowledge, is obvious in the carpets, stage draperies and electric fittings.

Tilted Balcony for Sound

The ceiling of flushed gold (contrasted with black and vermilion), the fluted proscenium, the plain relief of the balcony (tilted upwards to avoid acoustic disturbance) all combine in harmony to lift the Capitol on to a plane worthy of its inception. The treatment of the auditorium walls in sound absorptive textural plasterwork, is original to a degree, but by no means bizarre.

On each side there is a special feature remotely based upon the " fountain " motif. These are executed in gilded fibrous plaster, black glass and cellulosed textural finishings. Illuminated by concealed lighting for a height of 25 ft., they add an intriguing note of interest to an interior otherwise based upon restraint, while modelled grilles glazed with sand-blasted glass lighted from above, add to the decorative effect.

A feature of the auditorium is the clever use which has been made of the Holophane Company's No. 60 Amber troughing. This ingenious troughing lies very flat to surfaces and is very economical in current consumption, since an even shadowless light is secured with only one lamp every 3 ft. run. Scientifically planned reflectors explain the striking results secured.

No modern cinema is complete without its organ—so a fine Compton, with three-manual console has been installed. The instrument is built into the roof-void immediately over the proscenium opening, whence its sound rays permeate to the rearmost seats with a subtleness only possible in an acoustically perfect hall.

A large stage with ample dressing-room accommodation and all its other necessary accessories, permits the presentation of any sort of show—while unseen, unheard, the silent plenum system works, washes, warms and then delivers into the hall literally tons of fresh air every hour, thus maintaining a carefully corrected atmosphere to the exclusion of any possibility of draught. The speed of the incoming air is 2 ft. per second, while its effective temperature is 64 degrees.

The Mystery of Balcony Support

Cinema patrons must often wonder how a large balcony—mysteriously supported—is constructed. The Capitol balcony is built of reinforced concrete slabbing supported upon rolled-steel joists, which are bolted to raking steel cantilevers which, in turn, rest upon an enormous plate girder 7 ft. deep spanning the stalls from side to side, without columns or pillars to obstruct the view from any seat.

The construction generally is fireproof. The safety of the public is assured in every *modern* theatre built under the regulations issued by the Home Office and County Councils.

The projection room is fitted with automatic steel shutters capable of entirely enclosing the portholes; and a complete system of hydrants served from the high-pressure fire mains ensures the building's safety throughout.

These installations, in conjunction with the carefully-planned exits, all of which lead directly to the street, indicate the degree of perfection to which the up-to-date cinema has advanced.

It only remains to add that the Simplex projectors and Western Electric sound equipment with the Westone screen put the finishing touches to as complete a picture house as it is possible to conceive, and under the direction of P. Lyons, whose wide experience and personal popularity are well known, the Capitol will be ready to set out on its career of undoubted success on December 3, 1931.

New Preston Houses Proposed

It is quite possible that Preston's cinema total may reach seventeen, as plans for two new ones are to come before Preston Town Council when it meets to-morrow (Thursday).

The proposed sites are within half a mile of each other on the east side of the town, and one, on the arterial road to Blackpool, where it intersects Ribbleton Avenue, is to be of the " super " type, with seating accommodation for 1,000 persons. It is understood to be the proposition of George Moorcroft, a local builder and contractor.

Stan Eteson, prominently associated with the licensing trade in Preston, is sponsoring the other, and proposes to erect it on the site of a disused cotton mill in New Hall Lane, near to Geoffrey Street. Both cinemas, if approved, will be more than a mile from the centre of the town. The latter cinema is to seat 890.

There are at present fifteen cinemas serving the town—four of them being of the " super " class—which, with its environs, has a population of about 140,000.

When you show "BUY BRITISH" say it with SHIP CARBONS

Western Electric's New D.C. Model

The introduction of Western Electric's 3A system (for houses with 1,000 seats), for operation directly from D.C. power supply should go far to capturing the small theatre market. There are two motors for driving these projectors. One is wound for voltages from 100 to 130 volts, D.C., and the other from 200 to 270, covering practically the whole of the D.C. range available in Europe.

The motor is of the ordinary series type, but the method of controlling its speed is unique. Fluctuations in voltage are more prevalent with D.C. supply than with A.C. The electrical governor usually associated with motors of this size is absent, Western Electric having devised a mechanical governor based on similar principles to those employed in the gramophone. The latter is subject to wear and tear, due to the friction elements, but this factor is eliminated with Western Electric's design, and it is claimed that wear and tear will be absent. An oiling system carries lubrication to every essential part.

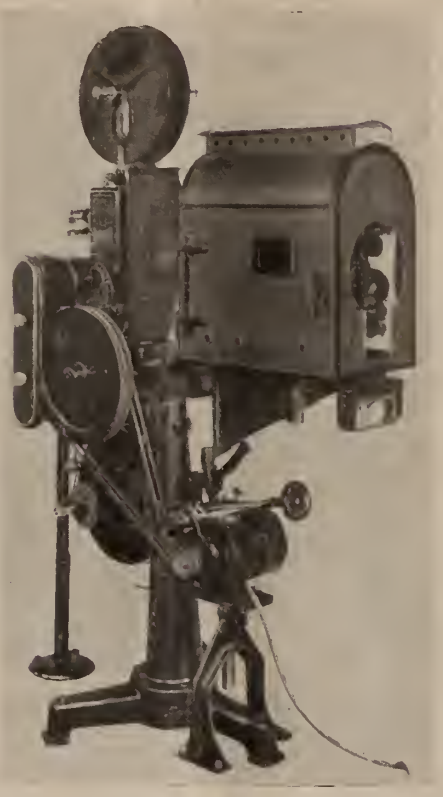
New Method of Speed Control

The governor is housed with the motor, both being connected by the one driving shaft. In appearance the governor is similar to the interior of a motor car's brake drum. This combined motor and governor is an all British product, and is a tribute to British engineering skill, for, despite the fact that the motor—which is no light weight—revolves at a speed of 2,000 r.p.m.—perfect balance has been obtained, and there is consequently a complete lack of vibration.

The motor switch is carried on a separate wall-mounting cabinet, this latter containing adjustable resistances which enable the motor to be matched up to the actual local voltage. The switch also incorporates a useful electrical brake, which is put into action when the switch is turned to the "off" position, stopping the motor within five or six seconds, instead of allowing it to run on—a considerable advantage in the event of the film breaking.

The illustration here shows the Western Electric sound unit fitted with a Kalee head and Simplex base—these happened to be the only ones available at the time of the demonstration, hence the "mongrel" mixture, but they certainly prove the adaptability of the unit. The motor is mounted on a specially designed shoe beneath the lamphouse and takes little space in the projection box.

In the case of Ross, Ernemann and other bases, a sunken platform is incorporated, which protrudes directly underneath the lamphouse, and upon which the motor will be mounted.



Projector of Western Electric's 3A set for Direct Current. A method of mounting the motor different from that shown is used in the case of Ernemann, Ross, and similar bases

Ardwick's Moving Platform

Ardwick Empire Theatre, Manchester, a thoroughly up-to-date "talkie"-variety house, has just installed a new orchestra platform, capable of accommodating twelve players and their instruments, which can be advanced from the back of the stage to the footlights, and, of course, pushed back again. The purpose of the innovation is to enable the orchestra to make a "more intimate contact with the public, and thus get their stuff over better."

Weighing three tons, the platform and its mechanism was invented by the Ardwick's stage carpenter.

The lounge at the
STRAND PALACE HOTEL



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WOVEN FIBRE FURNITURE
British Made Throughout by
W. LUSTY & SONS LTD.
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SHOWMANSHIP ACTIVITIES

Boosting the Orchestra—Heralding Television—A Glowing Page

EXPLOITATION LIKE THIS

"Men Like These," the submarine picture, obviously lends itself to exploitation, and H. E. Jayne, general and publicity manager at the London Pavilion, has given a good lead to other showmen. Apart from very effective panels and cut-outs on the front, he has placed actually on the pavement outside the house a large scale model of the L 56, the submarine of the film. Alongside are examples of the Davis life-saving gear and other similar equipment, while a further nautical effect is achieved by having an attendant standing by, dressed in seaman's kit and wearing the Davis apparatus.

ATTRACTING THE CURIOUS

The London Pavilion's exploitation for "Men Like These" was reinforced by a further neat idea by Manager Jayne. It consisted of a lady typist seated in one of the display windows, with nothing more than a table, typewriter and a vase of flowers. Here she proceeded to type messages on slips of paper, each of which was placed in a receptacle attached to the window, and which proved to be nothing else than Press criticisms of the film. So unusual and compelling did this spectacle prove to passers-by that crowds were continually gathering round the window, even when the typist was off duty.

AIRPLANE IN THE STREET

For their presentation at the Shaftesbury Picture House, Leeds, of "Hell's Angels," J. E. Anderton and his manager, Jack Thomas, had an aeroplane "parked" on the pavement in front of the main entrance, and this was backed up by a liberal display of posters.

THE GOOD SHIP "RHYTHM"

In a breezy stage show by Reg. Fisher and his Rascals of Rhythm, resident orchestra at the Palace, Luton, the orchestra looked very picturesque in sailor uniforms, and the backcloth, a sea scene, was rocked up and down, giving motion to the good ship *Rhythm*. Among the numbers used were "Sea Songs" (arranged Debroy Somers), "Pokee-o," "All Hands on Deck" and the "Death of Nelson" (trumpet solo). "All Hands on Deck" was specially featured, each man singing a verse, while his brother sailors rasped out the chorus through megaphones.

Other items which were much appreciated were a sailor's hornpipe and an effective storm scene, after which followed a sea-sick trio of brass. Much laughter was created by a deck hand who, armed with mop and bucket, made short work of the assumed effects of the trio's *mal de mer*. A stream of bunting hauled to the mast to the strains of "Rule Britannia" brought the show to a climax.

A SIMPLE SOUVENIR

To commemorate the opening of the Gaumont Palace, Plymouth, last week, an unpretentious but artistic brochure was produced by R. H. Etchells, now publicity manager of the Albany Ward group of Gaumont British theatres. About half quarto in size, it is contained in a semi-stiff cover, with a mottled multi-colour surface.



Six "Brother Georges" are on view at the Granada, Tooting, as part of a publicity scheme for "The Devil to Pay," in which United Artists' picture Ronald Colman is "supported" by a terrier. The dogs are to be presented to patrons who correctly guess their names. The idea forms a tie-up with Spratt's

The front carries a strong line drawing of the theatre facade, filled in in orange, with a symbolic male figure alongside emphasising the word "Progress," which appears on a black ground at the base of the cover. The name of the theatre and the circumstances of the opening are at the top left-hand corner.

The eight pages inside, on a heavy imitation art paper, are devoid of all advertisements, being confined to a description of the house, its equipment and so forth, with details of prices and forthcoming programmes, while in the centre is a "splash" devoted to the opening feature—"The Ghost Train." Except for borders, which are in sepia, the printing is blue. As an example of a simple souvenir brochure this effort of Mr. Etchells is commendable.

CREATING GOODWILL

Manager Syd Parsons, of the Prince's, Leicester, helped to create goodwill for his theatre, by issuing, during his playing of "Tell England," tickets of invitation to any ex-service men who took part in the Gallipoli campaign.

BILLING THE BAND

The orchestra is back at the Grand, Edgware Road, and as it consists of Philip Martell and his boys, Manager M. Stern has got out a neat one to announce them.

By playing on the name of the unfortunate conductor, he has drawn an analogy between those who thirst for liquid entertainment and those who thirst for screen fare. On the front he has a large panel announcing: "Martell and His Sixteen Star Band. Here all this week." Sixteen silver stars appear all in a row, and at the flanks two inviting bottles expel "liquid" notes.

RED LIGHT COMMANDS SILENCE

Another neat managerial touch at the Grand, Edgware Road, consists of a red bulb placed at the entrances to the auditorium, with a panel alongside stating: "Red Light denotes Talking Session. Silence is Kindly Requested."

For houses where they mix the fare, the idea is good, and even if it does not have much practical use, it is the kind of fixture that patrons will notice, and remember.

STILL LEMONADE

Manager Bernard M. Woolley, of the Ardwick Empire, Manchester, started his stunting of "Playboy of Paris" three weeks in advance of the play date. He arranged tie-ups with the most prominent grocers in the town, who, in exchange for a show of Eiffel Tower lemonade in the foyer, displayed good shows of stills in their window. Cook's Tours also made a show of stills in return for a display of tourist sheets in the theatre, these reading: "If you want to take a trip to Paris—travel by Cook's." Further effect was obtained by dressing the doormen as waiters, complete with apron and cloth.

PARISIAN CABARET

During the playing of "Playboy of Paris," Manager Woolley, of the Ardwick Empire, also staged an "atmosphere" presentation entitled "A Week in Paris." Three Parisian variety acts were presented in the form of a French cabaret, with the orchestra in the rear. When the presentation opened all the acts were seated at tables, waiters walking on and off with food and drink, the refreshments being supplied free by a local firm in exchange for a little publicity on the stage. The musical director acted as compère, announcing each act in turn.

ORDER OF THE BOOT

The big boots that are among Charlie Chaplin's familiar "props" inspired Manager E. V. Collingridge, of the Forum, Fulham, S.W., to break fresh ground in exploiting "City Lights." He had an enormous model of a dilapidated boot made, which he mounted on a trailer and attached to the back of a small car. Inside the boot, almost hidden, was a man dressed in character, and at the back of the trailer the number plate was guarded by two small cut-outs of Chaplin. The panels on the sides gave ample space for all the publicity matter desired.

TELEVISION AT THE TROC.

Anticipating "Television," General Manager Mick Hyams gave his patrons at the Trocadero, Elephant and Castle, S.E., a clever stage show under that title. On the stage he had a huge wireless set, complete with a row of gigantic valves on top, while wireless waves appeared to emanate from the set (an effect produced with the Brenograph). An "announcer's" voice was heard, and on the lower half of the front panel of the set was seen Manager James Holland whispering into a "mike" that the Trocadero orchestra would now "televise" from Paris. The bottom half then blacked out, and the orchestra appeared on the top half. In a fifteen minute interlude, the orchestra was shown supposedly televising from Glasgow, Buenos Aires, Jerusalem and other centres of commerce.

The mystifying effect was produced by having a black gauze for the front of the wireless set, the performers being placed behind and thrown into strong illumination at the appropriate time.

WHO TOLLS THE BELL?

Sometimes the simplest methods of exploitation prove the most effective. So Manager Frank H. Hough, of the Mechanics' Hall Cinema, Nottingham, found when he was showing "The Ringer." The Mechanics' is a hall which the Gaumont British have leased and contains a large clock on its exterior. The chief operator suddenly bethought himself of the fact that this clock contains a large bell, which, up to the war, used to toll the hours. For years, until "The Ringer" came along, its voice had been silent, but, so suggested the operator, "Why not ring the bell?" Manager Hough agreed, with enthusiasm, and half Nottingham, it appears, came rushing up to discover "Who was the Ringer?"



This extremely life-like cut-out of Ronald Colman was got into a London West End tailor's window by B. W. Dudman, of United Artists, to tie-up with the current run of "The Unholy Garden" at the Dominion, Tottenham Court Road

BARGAIN "SOIREES"

An idea which is worth consideration in working-class districts is that initiated at the Bedford Theatre, Camden Town, N. A notice prominently displayed across the front of the theatre announces that for the benefit of workmen, etc., special reduced prices of admission operate after 9.30 p.m.

This brain-wave was, of course, well known in the old days of the music hall, but we cannot recall having seen it used before in the cinema. At all events, it is certainly very popular at Camden Town, where quite a number of patrons, who normally cannot arrive earlier, take full advantage of the concession.

POLITICS ON THE SCREEN

Preceding the screening of the week's big feature at the Metropole, Victoria, were suddenly seen on a specially installed extra large screen shots of the great crowds (complete with sound effects) awaiting the results of the poll. Then, as the credit titles of the film commenced, lightning shots of the Premier, Mr. Baldwin, Philip Snowden, Sir John Simon, Arthur Henderson, and other political figures, all busy haranguing the crowds, were projected.

It was just an astute tie-up of manager Reg. Sowden, who utilised various Movietone News election shots, coupled up with special sound effect records, to introduce Marie Dressler in "Politics."

SHOUT FROM THE HOUSETOP

It was only the blind who were not acquainted with the fact that "Hell's Angels" was screened at the Alhambra, Moseley Road, Birmingham. On the top of the house was arranged a giant airship a little over 20 ft. long, which, in the evening, was brought into prominence by means of cleverly arranged flood-lighting effects. "Shout your programme from the housetop" is the motto of this go-ahead theatre, which is controlled by Manager Brunt.

CHRISTIE



A typical Three-manual Christie Console

The Midlands go Christie

The immense success of the three-manual Christie Organs opened at

Central Theatre, Kidderminster, Oct. 5th

Pavilion, Wylde Green, Birmingham, Oct. 9th

is being followed by the opening of another three-manual Christie at

PAVILION, STIRCHLEY, BIRMINGHAM, November 28th

British Built Throughout

CHRISTIE ORGANS

372, YORK ROAD, LONDON, N.7

Telephone: NORTH 3001-2-3. Telegrams: "BASSOONIST, KENTISH, LONDON."

Unique Lighting at BLACKBURN

The Rialto Cinema, Blackburn, to be opened by the Mayor of Blackburn on December 7th, is provided with what is probably the most elaborate auditorium colour lighting installation yet installed in this country.

Preliminary tests of the installation show that the effects exceed the expectations of those people associated with the preparation of the scheme. Widespread interest will undoubtedly be aroused throughout the cinematograph trade when the installation is publicly demonstrated.

One interesting aspect of the installation is a new type of auditorium colour regulator. The Holophane automatic control, designed originally for the wonderful installation at the Richmond Cinema, and also installed at the Capitol, Didsbury, and the Forum, Liverpool, provides complete automatic control for the whole of the lighting. Its advantages for certain types of colour lighting installations are obvious.

New Method of Control

The lighting installation at the Rialto, Blackburn, however, goes a step further. It is of a nature different from anything hitherto planned on this scale. The Holophane Company contends that for such an installation a control combining the salient features of hand operation and automatic action will yield the best results.

The colour regulator supplied for the Rialto, therefore, is arranged so that any desired combination of colour effects may be pre-set in advance. Pressure of a button in the operating box will cause the lights gradually to come up to the " pre-set effect," which may either be left in this combination or then colour-changed by hand. Pressure of another button will cause all the lights to dim out, regardless of the positions of all or any of the dimmers at the moment it is desired to take down the lighting.

Seven Kinds of Colour Lighting !

A new feature is that the " pre-set effect " may be arranged *with all or any of the dimmers partly in check*. This also applies when the lights are required to be dimmed out.

No fewer than *seven completely different systems of Holophane colour lighting* are incorporated in the auditorium lighting. These include painting with light system, void-above-ceiling compound colour system, Sunray bowl system, compound colour trough system, prismatic plate trough system, compound contrast panel system, and No. 40 three-colour trough system.

The stage, which is equipped for variety acts or stage shows, is lighted by No. 4 type footlights and battens, controlled by a dead front type Holophane Dimmer-Switchboard.

The exterior of the building will be floodlighted at night by means of Holophane projectors, augmented by Flambeau brackets and prismatic bulkhead fittings.

The Capitol, Didsbury, aroused widespread interest among cinema technicians when it was opened recently, but the colour lighting at the Rialto is even more remarkable.

MORE STRANSIGNS



In their new signs the glass sides are curved away from the light source—in this case at the top—so as to ensure even illumination of the entire front

Realising that the icnreased use of Neon, and signs of specialised design, is placing the bare lamp announcement more and more at a disadvantage, Strand Electric and Interchangeable Signs have been carrying out experiments with a view to adapting existing bare lamp letters for use with Neon. A large measure of success has attended these efforts, and an experimental sign viewed by a BIOSCOPE representative showed clearly that there is great scope in this direction. It is probable that at no distant date Stransigns will be in a position to adapt practically any type of bare lamp letter for use as a Neon sign. Interchangeability of wording would, of course, be maintained and possibly simplified. Further details of Stransigns' enterprise—which should reap a rich reward—will be given in due time.

Exhibitors who visited London during the run of " Hell's Angels " at the London Pavilion must have been impressed by the remarkable frontage sign in use. A combination of electric lamps and Neon tubing, the sign added very materially to the illumination of the whole of Piccadilly Circus, and was one of the most talked of achievements in sign work in London. Stransigns carried out that work and can now produce this kind of letter in any size from 2 feet in height upwards.

Stransigns is one of the oldest firms specialising in electric signs, and has, naturally, a number of patents standing to its credit. Take, for instance, the " Evenlite " box sign. This is a double-sided sign consisting of sheets of curved glass, on which announcements are inscribed, lit evenly by means of ordinary lamps or tubular light sources placed at the top or side of the sign only. The two sheets of glass curve towards each other and away from the light source, the two sheets almost touching at the end most remote from the lamp. For permanent announcements this sign is economical to operate, and is particularly attractive. There is slightly greater brilliancy close to the light source, but the distribution over the whole sign is good. The curvature of the glass has, of course, to be calculated most carefully for the particular size of sign needed.

Readers of THE BIOSCOPE are familiar with the Liquidlite sign, which is another of Stransigns' extensive range. This sign is suited for use with script or block lettering and enables the effect of handwriting to be simulated in an electric sign. The effect is attained by means of special flasher equipment, comprising 50, 100 or 150 contacts, according to the size of the announcement. This flasher is both simple and of solid construction, and is particularly useful for theatre display work.

Apart from numerous ingenious small and medium sized signs, Stransigns are experts in the erection and design of special displays. That on the facia of the Alhambra facing Leicester Square is a case in point. Fast moving streaks of light shoot up the face of the building, culminating in flashing stars, which burst simultaneously with the spelling out of the word " Alhambra " in 6-foot letters.

THURSDAY'S THE DAY !

Projectionists who did not clip off the coupon in last week's issue of THE BIOSCOPE (pink page inset) entitling them to a free copy of the " Projectionists' 1932 Pocket Diary," are hereby warned that Thursday is the last day on which application may be made. This Diary is a really useful compilation, and in addition to the regular Diary contains eighty pages of information invaluable to projectionists on such questions as Projectors, Screens, Cue Sheets, Lamps, Carbons, etc., etc. It is prepared with the thoroughness one expects nowadays from the enterprising Ship people, and is bound in Sheep Grained Morocco with gilt edges. One of the many interesting features in the Diary are photographs of all the standard forms of arc lamps showing the appearance of the arc under proper circuit conditions, with parallel pictures showing the correct crater formation of the carbons when removed from the lamps. As the Diary is an expensive one to produce there can only be a limited circulation to *bona fide* applicants and no reprint will be possible. Messrs. Champion, with a good British product to sell, are discovering that advertising in such circumstances is a profitable investment. We hear that, although they have been manufacturing for less than two years, they have already made substantial inroads on the Continental market, and are developing in that field with the same rapidity that they did in this country. It is evident that Ships are carrying a Red Light for someone !

COMING TRADE SHOWS

LONDON

THURSDAY, NOVEMBER 26, 1931
Stage Whispers.....Butchers.....Phoenix, 3 p.m.
Five Star Final.....First National.....Prince Edward, 8.45 p.m.

FRIDAY, NOVEMBER 27, 1931
Heaven on Earth.....Universal.....New Gallery, 11 a.m.

MONDAY, NOVEMBER 30, 1931
Congress Dances.....Gaumont.....Tivoli, 8.45 p.m.

TUESDAY, DECEMBER 1, 1931
Strictly Dishonourable.....Universal.....Prince Edward, 8.45 p.m.
Alias The Bad Man.....Gaumont.....New Gallery, 11 a.m.

WEDNESDAY, DECEMBER 2, 1931
Neck and Neck.....Gaumont.....New Gallery, 11 a.m.
The Gay Buckaroo.....Universal.....Rialto, 11 a.m.

BELFAST

TUESDAY, DECEMBER 1, 1931
Murder By The Clock.....Paramount.....Royal, 10.45 a.m.

BIRMINGHAM

THURSDAY, NOVEMBER 26, 1931
Battling with Buffalo Bill (Eps. 1-4).....Universal.....Forum, 10.30 a.m.

FRIDAY, NOVEMBER 27, 1931
The Perfect Lady.....Wardour.....Forum, 10.30 a.m.

TUESDAY, DECEMBER 1, 1931
Five Star Final.....First National.....Forum, 10.45 a.m.
The Rise of Helga.....M.-G.-M.....Scala, 10.30 a.m.

WEDNESDAY, DECEMBER 2, 1931
Montana Kid.....Wardour.....Forum, 10.30 a.m.
Freighters of Destiny.....P.D.C.....Futurist, 10.45 a.m.

CARDIFF

FRIDAY, NOVEMBER 27, 1931
Battling with Buffalo Bill (Eps. 1-4).....Universal.....Imperial, 11 a.m.
The Rise of Helga.....M.-G.-M.....Park Hall, 11 a.m.
Honour of the Family.....First National.....Queen's, 11 a.m.
Caught.....Paramount.....Capitol, 10.45 a.m.

TUESDAY, DECEMBER 1, 1931
Stage Whispers.....Butchers.....Imperial, 11 a.m.
The Champ.....M.-G.-M.....Park Hall, 11 a.m.

WEDNESDAY, DECEMBER 2, 1931
The Perfect Lady.....Wardour.....Queen's, 11 a.m.

GLASGOW

THURSDAY, NOVEMBER 26, 1931
We Three.....First National.....Coliseum, 11 a.m.
The Speed Reporter.....Butchers.....La Scala, 11 a.m.

FRIDAY, NOVEMBER 27, 1931
Secrets of a Secretary.....Paramount.....Green's, 11 a.m.
Freighters of Destiny.....P.D.C.....La Scala, 10.45 a.m.

TUESDAY, DECEMBER 1, 1931
The Rise of Helga.....M.-G.-M.....Regal, 11 a.m.

WEDNESDAY, DECEMBER 2, 1931
The Cuban Love Song.....M.G.-M.....Regal, 11 a.m.
The Hours Between and 2 Shorts.....Paramount.....Green's Playhouse, 11 a.m.

THURSDAY, DECEMBER 3, 1931
Five Star Final.....First National.....Coliseum, 11 a.m

LEEDS

THURSDAY, NOVEMBER 26, 1931
The Cuban Love Song.....M.-G.-M.....Rialto, 10.45 a.m.

FRIDAY, NOVEMBER 27, 1931
Honour of the Family.....First National.....Rialto, 11 a.m.
Carnival.....W. & F.....Scala, 11 a.m.

LEEDS—*continued*

TUESDAY, DECEMBER 1, 1931
Dugan of the Bad Lands.....Wardour.....Scala, 11 a.m.
The Hours Between and 2 Shorts.....Paramount.....Rialto, 10.45 a.m.

WEDNESDAY, DECEMBER 2, 1931
Freighters of Destiny.....P.D.C.....Rialto, 10.45 a.m.

THURSDAY, DECEMBER 3, 1931
The Rise of Helga.....M.-G.-M.....Rialto, 10.45 a.m.

LIVERPOOL

THURSDAY, NOVEMBER 26, 1931
Splinters in the Navy.....W. & F.....Scala, 11 a.m.

FRIDAY, NOVEMBER 27, 1931
Secrets of a Secretary.....Paramount.....Futurist, 10.45 a.m.
We Three.....First National.....Forum, 10.45 a.m.
The Cuban Love Song.....M.-G.-M.....Palais-de-Luxe, 10.30 a.m.

TUESDAY, DECEMBER 1, 1931
Montana Kid.....Wardour.....Forum, 11 a.m.

THURSDAY, DECEMBER 3, 1931
Stage Whispers.....Butchers.....Scala, 11 a.m.

MANCHESTER

FRIDAY, NOVEMBER 27, 1931
Dugan of the Bad Lands.....Wardour.....Theatre Royal, 11 a.m.
Heartbreak.....Fox.....Piccadilly, 11 a.m.

TUESDAY, DECEMBER 1, 1931
Eight Shorts.....Paramount.....Paramount Theatre, 10.45 a.m.
The Champ.....M.-G.-M.....Market Street P.H., 10.45 a.m.
Five Star Final.....First National.....Theatre Royal, 11 a.m.

WEDNESDAY, DECEMBER 2, 1931
Partners of the Trail.....Wardour.....Theatre Royal, 11 a.m.

NEWCASTLE

FRIDAY, NOVEMBER 27, 1931
The Rise of Helga.....M.-G.-M.....Olympia, 11 a.m.
Eight Shorts.....Paramount.....Paramount Theatre, 10.30 a.m.

TUESDAY, DECEMBER 1, 1931
The Perfect Lady.....Wardour.....Grainger, 10.30 a.m.
Freighters of Destiny.....P.D.C.....Stoll, 10.30 a.m.

NOTTINGHAM

FRIDAY, NOVEMBER 27, 1931
Caught.....Paramount.....Elite, 10.45 a.m.

TUESDAY, DECEMBER 1, 1931
Secrets of a Secretary.....Paramount.....Elite, 10.45 a.m.
Men Like These.....Wardour.....Scala, 10.45 a.m.

WEDNESDAY, DECEMBER 2, 1931
The Perfect Lady.....Wardour.....Scala, 10.45 a.m.

THURSDAY, DECEMBER 3, 1931
Freighters of Destiny.....P.D.C.....Scala, 10.45 a.m.

SHEFFIELD

THURSDAY, NOVEMBER 26, 1931
Honour of the Family.....First National.....Central, 10.45 a.m.

FRIDAY, NOVEMBER 27, 1931
Personal Maid.....Paramount.....Central, 10.45 a.m.
The Cuban Love Song.....M.-G.-M.....Cinema House, 11 a.m.

TUESDAY, DECEMBER 1, 1931
Partners of the Trail.....Wardour.....Hippodrome, 11 a.m.
My Sin.....Paramount.....Cinema House, 10.45 a.m.

WEDNESDAY, DECEMBER 2, 1931
The Rise of Helga.....M.-G.-M.....Cinema House, 11 a.m.
The Speed Reporter.....Butchers.....Union Street P.H., 11 a.m.

THURSDAY, DECEMBER 3, 1931
We Three.....First National.....Central, 10.45 a.m.

New Companies Registered

PICTURE HOUSE (BLOXWICH), LTD.—Private company. Registered November 20th. Capital £2,500. Objects: To acquire the business of a picture house proprietor and amusement caterer now carried on by P. Collins at The Grosvenor Picture House, Bloxwich. The directors are: O. Deutsch, 8, Rotton Park Road, Edgbaston, Birmingham; R. Noakes, Red House, Northfield, Birmingham; M. Mindelsohn, 9, Carisbrooke Road, Edgbaston, Birmingham; M. G. Mindelsohn, 7, Norfolk Road, Edgbaston, Birmingham; A. L. Hawkins, 153, Birmingham Road, Dudley (all directors of Picture Houses (Midland), Ltd.) (All permanent subject to each holding 250 ordinary shares). Qualification of ordinary directors, £100 shares. Remuneration: as fixed by the company. Secretary: W. G. Elcock. Registered office: 39, Temple Row, Birmingham.

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ASTORIA (CAMBERLEY), LTD.—Private company. Registered November 19th. Capital £16,000. Objects: To carry on at Camberley and elsewhere the business of proprietors and managers of any cinema, etc. The directors are: R. F. Fort, "Ashfort," Alexandra Road, South Farnborough, Hants; D. Lesser, 51, Lorne Street, Reading (both directors of Regal (Newbury), Ltd.) Qualification: £500 shares. Remuneration (except managing director, if any): £100 each per annum (chairman £150). Secretary: A. J. W. Stevens. Solicitors: Blandy & Blandy, Reading. Registered office: 8, Forbury, Reading.

A. & F. CINEMAS, LTD.—Private company. Registered November 10th. Capital £6,000. Objects: To carry on the business of proprietors or managers of theatres and places for cinematograph shows, cinematograph film renters and exhibitors, etc. The permanent directors are: T. Armstrong, address not stated; M. Derisley, address not stated; E. L. Insoll, address not stated; F. E. Hatfield, "Coanwood," Hook Hill, Sanderstead, Surrey, incorporated accountant; A. Ferguson, 80, Elmbourne Road, S.W.17, cinematograph expert.

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CINEMAS WANTED

WELL-KNOWN Member of Parliament is desirous of acquiring a large show; built in the last few years, in the Home Counties; not more than, say, 15 or 20 miles out of London. The house must be up to date in every respect; and must have a seating capacity for well over 1,000. CLEMENT BLAKE & DAY.

AN important Circuit (capital £300,000) wishes to obtain the principal shows in towns having a population of 20,000 to 50,000. If all the Shows of such a town are in the hands of one proprietary they would like to acquire the whole circuit rather than one of the shows. CLEMENT BLAKE & DAY.

A SMALL private syndicate, with exceptionally strong financial backing, tell us that they wish to obtain shows in Lancashire or Cheshire. They already have one important, prosperous show, and at the moment are negotiating with us for 4 or 5 other substantial properties. CLEMENT BLAKE & DAY.

LADY winner of large prize in Sweepstake is wishful to obtain a "good" Cinema in the County of London, Kent, Surrey, Sussex, or Hampshire. Despite our advice, she says she would prefer a large show seating over 1,000. But we are prepared to offer her *any* proposition, big or little, which we think likely to be suitable for her and with which she is likely to be satisfied. CLEMENT BLAKE & DAY.

A VERY live business man has recently got busy with a view to forming a chain of shows in Scotland. He has, already, quickly acquired 3 or 4 concerns, and still wants others. We shall therefore be pleased to hear from showmen north of the Border who are prepared to discuss disposing of their concerns. CLEMENT BLAKE & DAY.

A CIRCUIT is in course of formation in Ireland; and the promoters have asked us to obtain for them a number of shows with which they ultimately intend to "go to the public." They wish to obtain shows in the large towns, of course; but they are prepared to consider any reasonable proposal in any town sufficiently populated to support a show. They wish to have the majority of their shows in the Free State, but they also wish to have a sprinkling, at any rate, in Northern Ireland. CLEMENT BLAKE & DAY.

A WELL-KNOWN firm making one of the most successful "talkie" sets wishes to obtain several shows up and down the Kingdom. They want to instal their own set, and naturally will favour "silent" houses or Cinemas in which the present set is unsatisfactory. They are at present negotiating for several halls from us, and we wish to be able to put up to them quite a number more. CLEMENT BLAKE & DAY.

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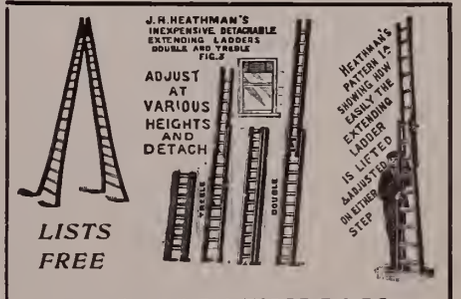
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DECEMBER 9, 1931
No. 1314
Vol. LXXXIX
Founded 1908

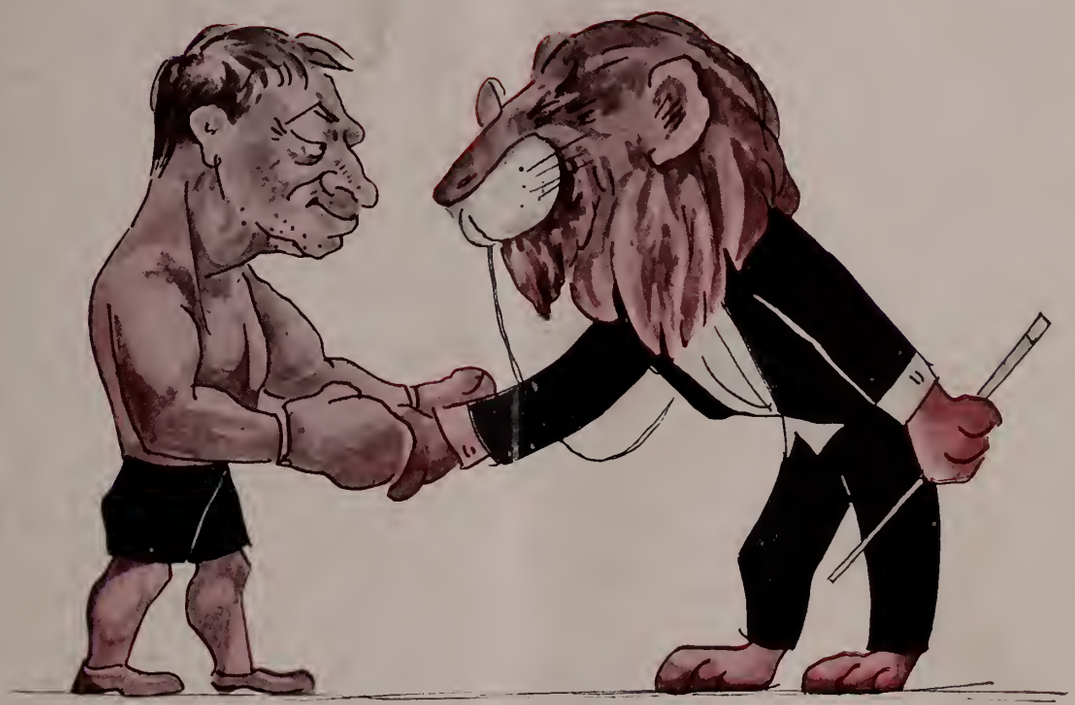
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—"EMPIRE NEWS."

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—"DAILY SKETCH."

"If the English public does not like 'Congress Dances,' it deserves all the Hollywood trash it gets . . . only those with an ineradicable dislike of the romantic should refrain from seeing this piece."
—"SUNDAY TIMES."

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The film is beautiful to watch, melodious to listen to, and amusing to boot."
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RAD VEIDT and HENRY GARAT

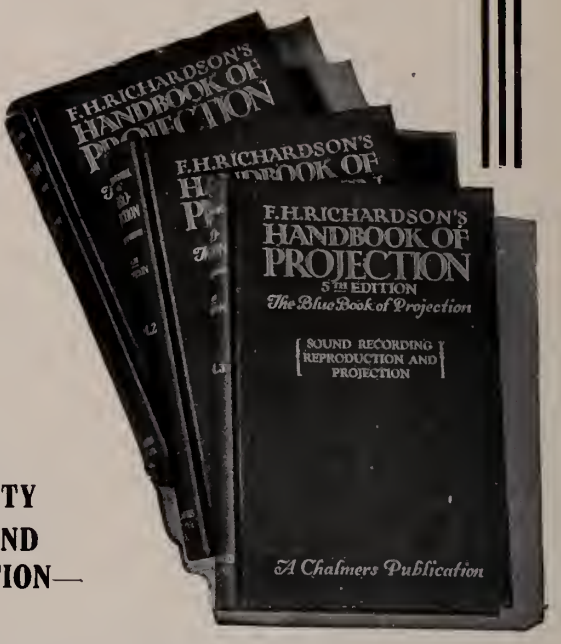
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As We See It——

The Chancellor Speaks!

"It would be premature at this stage to draw any conclusions as to the effect of the new rate (of Entertainments Tax) upon entertainment proprietors and public."

Thus spake the Rt. Hon. Neville Chamberlain, Chancellor of the Exchequer, in the House of Commons yesterday.

Hundreds of exhibitors, notably those in places where the lights of Westminster penetrate not, will smile grimly as they read these words. They have drawn their "conclusions" without doubt.

To the earnest hard-working business man who already paid uncomplainingly his rightful share of national taxation, any additional burden which turned profit into loss could not be more aptly described than as "premature." The signs of on-coming struggle take on deeper gravity; every exhibitor must prepare the "conclusions" which the C.E.A. will have to put before the Chancellor before he will be convinced. It will be fight or go under.

How?

If we were asked to decide what comprises entertainment of "a healthy character" and of a type "suitable for Sundays, Christmas Day or Good Friday," we should reply that the answer must be supplied by the picture-going public.

Within the limits imposed by the Censor any film entertainment for which the picturegoer is prepared to pay on high days or holidays is, presumably, to him as invigorating and as suitable as if he saw it on any ordinary weekday. That, however, is *our* point of view.

The strict Sabbatarian might say that nothing but Biblical or semi-religious and historical films are suitable for screening on a Sunday; that carols are the only fit music for a Christmas cinema show and that Good Friday should be reserved for "King of Kings," "Ben Hur" or "From Manger to Cross." That, again, would represent just a viewpoint, even though one less obviously inspired by close touch with the cinema public.

Between these wide extremes a terrific range of conflicting opinion must exist upon such points.

How then does the L.C.C. Entertainments Committee expect that its latest conditions governing Sunday and holiday cinema shows, in which are employed such loose terms as "entertainment of a healthy character" and "music of a suitable type," to be of any real assistance to the theatre owner or to serve any useful purpose in the public interest?

"Bad Way" or "Best Way"!

Thomas Ormiston, M.P., speaking at Liverpool, touched a vital point when he referred to a subsidised film trade Press. He suggested with truth that some film trade journals are *subsidised* and others *influenced* by renters' advertisements. Others, he said, "are in a bad way" because they are enjoying fewer pages of paid publicity from film renters. He meant well: he would doubtless have liked to say more.

There are certain film renters whose vision is so blurred that they read no more into the words "honesty in journalism" than they can into the slogan of "truth in advertising."

They are blind to the incontrovertible fact—elementary as it is—that a publication which prostitutes its editorial policy in order to fill its advertisement spaces renders itself barren of reader appeal and so kills its functional powers as a publicity medium.

We feel sure that Mr. Ormiston would agree that it is the journal which consistently refuses so to enslave itself that counts with the exhibitor and so ultimately with the renter. He will see then that far from being in "a bad way" the unsponsored trade journal is taking *the only good way* towards upholding the tenets of decent British journalism and of serving the vital interests of a great industry.

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Hollywood's Supreme Effort

To Re-establish Financial Equilibrium

(By a Special "Bioscope" Representative)

Three major developments expected out of a series of conferences called the most important ever conducted in Hollywood are these :—

1. Substantial curtailment of the number of pictures to be produced in a season, with consequent efforts to improve quality ;

2. Closing of theatres in places where there is unquestioned over-seating, particularly in view of the plan to reduce production schedules ;

3. Reduction of salaries—from 20 per cent. to 50 per cent.—including stars and featured players whose pay has been in the higher numbers, in line with the lesser amount of time required from them.

There is to be closer immediate contact of New York executives with the production centre. Much of the criticism of Coast activities can be traced to lack of understanding of the problems by the executives in the East.

Another factor pointed to, in answering charges of poor product, is this, that tremendous expansion in the field of the theatre the last several years has created a huge demand for pictures. While producers still were struggling with the many problems of sound there was a mad rush for product for the theatres, a condition that could not make for the best standard of production. Factory methods will produce factory pictures. High-standard pictures require time. There is the element of a fickle public taste, the factor of inspiration in conceiving and producing a picture, and the question of proper exploitation.

Despite talk of banker interference and dictation, the saner minds in the Hollywood production colony doubt that the bankers want to make the pictures or to dictate how they shall be made.

But the bankers feel that they must be reasonably certain they will get their money back, plus a reasonable profit.

"Unit production" under a system similar to that employed by First National years ago is widely discussed. On the Coast this is felt unlikely except in such cases as Samuel Goldwyn, Chaplin, Fairbanks, Harold Lloyd, Hal Roach, and a few others adequately financed who have proved aptitude for running their own shows. But there may be more decentralisation of authority at the studios as well as in distribution and exhibition.

British and Dominions £300,000 Studios

Third Stage in 47 Days!

In keeping with their smartness in the realm of film publicity, British and Dominions Film Corporation, Ltd., have achieved a record in studio construction, a third studio having been added to their existing buildings at Boreham Wood, Elstree, in the remarkably short period of 47 days.



Herbert Wilcox

It was not until October 5th that the architects were informed that the studio would be required, and by working practically day and night, including Sundays, a completely new studio, planned on the latest lines, under the personal supervision of E. G. W. Souster, F.R.I.B.A., of Howard & Partners, and S. S. A. Watkins, Director in Charge of Recording of Western Electric Company, was actually ready on November 30th.

Nor must it be imagined that in so short a time it had been impossible to construct a studio of a quality worthy of the British and Dominions output and of the studios previously built by that company. The total cost of the studio buildings and plant under the control of British and Dominions now totals over £300,000. There are three full-sized stages and four recording channels capable of dealing with film and disc.

One of the stages is occupied by Paramount under a long lease, the other is principally occupied by British and Dominions' own productions, whilst the remaining stage is available for letting to independent producers. Eric Hakim is due to produce his second Metro-Goldwyn-Mayer picture at this studio and other "independents" at present negotiating.

Hubert T. Marsh, F.C.A. Managing Director, and Herbert Wilcox, Director of Productions, entertaining the Press on the occasion of the opening of the new studio, stated that they planned to produce roughly 12 to 15 pictures per year, all of which would be quality productions.

During the past year the company has presented "Tons of Money," "The Speckled Band," "The Chance of a Night Time," "Almost a Divorce," "Up for the Cup" and "Carnival," whilst a new Ralph Lynn picture, "Mischief," is now being cut. "Rhapsody," a new musical film, is practically completed ; "A Night Like This" is in the cutting rooms and "Good Night, Vienna," in which Jack Buchanan is starred, is in production.

Christmas Day and Good Friday in London

The L.C.C. yesterday (Tuesday) decided that the opening of cinemas in the London area on Christmas Day and Good Friday would not be subject to the charitable contribution conditions pertaining to licences for Sunday performances.

The Council adopted without discussion the report of the Entertainments Licensing Committee, who expressed the opinion that it would be a hardship to require places of public entertainment to be closed on Christmas Day and Good Friday.

Exhibitors in various parts of the country will hope that their local Councils will arrive at the same practical conclusion.

"Bioscope" WILL Continue

In view of persistent trade gossip—much of which is inspired by malice — concerning "The Bioscope," its present and its future, we repeat part of the statement published in our issue of November 4th last :—

"Notwithstanding any developments which may have arisen or may arise, 'The Bioscope' will continue to appear," and to pursue its policy as an entirely separate, independent and unfettered journal, free of all influences except those exercised by the proprietors, The Bioscope Publishing Co., Ltd., whose sole object is to continue serving the film and cinema industries of this country, with special regard to the interests of exhibitors.

Following our statement of November 4th there have not (as freely rumoured) been any negotiations between the K.R.S. and The Bioscope Publishing Co., Ltd., reopening the proposal that "The Bioscope" and two contemporaries should merge, subject to a guaranteed revenue from renter-members of the K.R.S.

"The Bioscope" as the independent exhibitors' journal could not enter into such a proposal. At no time has The Bioscope Publishing Co., Ltd., contemplated merging or ceasing publication of "The Bioscope," and it is necessary at this stage to announce that legal steps will in future be taken against any person or persons known to have circulated false and damaging statements concerning this journal.

Nicholls Leaves P.C.T. for Moss Empires

E. C. C. Nicholls has resigned his position as chief electrical engineer to P.C.T., and has been appointed general manager to operate under Will Evans on the Moss Empires Circuit.

A. F. Moss, formerly Midland Circuit and Area Inspector for Gaumont-British-P.C.T., will be assistant manager of Moss Empires, who, it is expected, will make further announcements concerning new staff in the near future.

Politicians Admit Power of Screen

Laws That Must Be Modernised

Parliament Should be Compelled, says Clynes

New P.D.C. Board

Dickinson and MacManus Directors

Reginald Smith has finally completed the purchase of P.D.C., Ltd.

The new board of the company consists of Reginald Smith, managing director, J. R. C. Smith, C. G. Dickinson and Clive MacManus.

In addition to the American product already trade shown by P.D.C., the company will handle two Bill Boyd features, "Suicide Fleet" and "Bad Timber," the new Pola Negri feature, "A Woman Commands," a Quillan feature, "The Big Shot" and comedies and other short material.

The British film "The Missing Rembrandt," now being made at the Twickenham Studios by Julius Hagen, will also be distributed by P.D.C., Ltd.

The new Board, as forecasted in THE BIOSCOPE, includes several of Mr. Smith's former chief staff, and makes a strong team of practical men, all of whom are highly respected in the industry.

South African Merger

African Theatres and Kinemas Ltd.

Cabled information from Johannesburg by the respective London offices of African Theatres, Ltd., and Kinemas, Ltd., runs :—

"The directors of African Theatres, Ltd., and Kinemas, Ltd., announce a merger of the respective businesses as from Monday, January 4, 1932, and that the merged interests will be managed by African Consolidated Theatres, Ltd., a new company which is about to be formed. The directors of African Theatres, Ltd., and of Kinemas, Ltd., will join the board of the new company, with I. W. Schlesinger as the permanent chairman and managing director.

"Under the merger agreement the new company does not acquire the theatres or any of the real estate or properties of either African Theatres, Ltd., or of Kinemas, Ltd., but will be granted leases over the combined houses of entertainment of both circuits. The new company, viz., African Consolidated Theatres, Ltd., does not assume any of the liabilities of either African Theatres Ltd., or of Kinemas, Ltd.

"A further new company, to be named African Consolidated Films, Ltd., is also to be formed to manage the joint film renting interests of African Films, Ltd., and Kinemas, Ltd. The directors of African Films, Ltd., and Kinemas, Ltd., will join the board of the new renting company, with Mr. I. W. Schlesinger as permanent chairman and managing director.

"These mergers, therefore, will bring the two important circuits under one control, thus effecting considerable economies in working."

Over 400 people attended the Eighth Annual Dinner and Ball of the London and Home Counties Branch of the C.E.A. at the Savoy Hotel last (Tuesday) evening, when C. A. Mathes, Chairman of the Branch, presided. The chief guest was the Rt. Hon. Lord Stanley, Parliamentary Secretary of the Admiralty. Representatives of every section of the trade were present.

Capt. the Rt. Hon. Lord Stanley, proposing the toast of "The Cinematograph Industry," said he was staggered by the growth of the cinema since the war. He compared the power of the cinema with that of the newspaper, and said that the cinema, unlike the Press, had no national boundaries : the scope of the cinema was international. He referred to the educative force of the screen ; dealt with the value of the film in the realm of sport (it could even show what happened to jockeys round the corners before they entered the straight), and, after dealing with the heavy contributions of the cinema to the Treasury, and its great service to charity and the work of the Empire Marketing Board in helping to sell British goods, wound up with an urge that care should be taken to appreciate the responsibilities of those called upon to portray Anglo-Saxon life on the screens of foreign countries.

C. A. Mathes, after acknowledging the kind references of Lord Stanley, described the past year as a most difficult one for the cinema industry. As a great optimist he could forsee no marked improvement. Their clients of the working classes had not only more to pay in new taxation, but due to unemployment and other causes had less to pay with.

"Progress Cannot be Stopped"

During the past year the L.C.C., whose representatives were present, had found in the shape of an Act of 1781 a difficulty in their relationship with the cinema. He personally had learned last Christmas that under a law belonging to the time of George III, someone was claiming from him the modest sum of £14,400 (Common Informer). That informer's regard for the Sabbath was probably not equal to his mercenary motives.

They all had to realise that one could not stop progress with laws 150 years old. He thanked Mr. Clynes for his part in helping forward the new Sunday Opening Bill. The L.C.C. were keen to retain the provisions that Sunday cinemas should contribute to charities. He hoped they would see that justice to the hospitals was tempered with mercy to the cinemas.

They had in their company that night a number of renters. Words spoken 350 years ago seemed equally true that day :—"The quality of mercy is not strained. . . . It blesses him that gives and him that takes."

In conclusion, Mr. Mathes paid a special tribute to the work done by his executives, naming especially H. P. Selwyn, his successor, Arthur Taylor, the Branch secretary, Major A. J. Gale and R. V. Crow, their president.

(*Continued on page* 23)

Chancellor on E.T.

Premature to Draw Conclusions

In the House of Commons yesterday (Tuesday) Mr. Neville Chamberlain, answering Mr. Potter, who asked if he would consider the question of exempting seats up to 6d, from Entertainments Tax, said :—

"I would remind the hon. member that the revised scale of Entertainments Duty has only been in operation since November 9th.

"It would be premature at this stage to draw any conclusions as to the effect of the new rate upon entertainment proprietors and public.

"The incidence of the duty will be considered in the ordinary course in connection with the next Budget."

N.A.T.E. at Board of Trade

Inquiry into Anglo-American Affairs

A deputation representing the National Association of Theatrical Employees, accompanied by George D. Slow, an independent expert on the Film Industry, visited the Board of Trade yesterday (Tuesday) to place before the Department certain considerations in connection with the suggested establishment of film producing studios in England by American undertakings.

The deputation was assured that its representations would receive due consideration, and, so far as the Ministry of Labour was concerned, relevant matters would be communicated to that Department.

As first intimated in THE BIOSCOPE, the Board of Trade and other Government Departments are collecting data on which to justify the appointment of a Special Commission of Inquiry into the exact methods employed by foreign interests in the British film and cinema industries, etc. Mr. Slow, who attended at the Board of Trade yesterday, has collected a mass of authentic information relating to film and cinema operations in all parts of the world—especially in U.S.A. and Great Britain.

"Talkie" Pioneer Passes

Two weeks ago there died in Paris, unknown except to a few scientific friends, Francis Morton Johnson, who, in 1919, invented a process for engraving sound on celluloid film, and reproducing that sound a few seconds afterwards. In 1926 the invention was tried out officially at the Sorbonne, and was successful, though amplification of the sound was wanting. According to obituary notices, Johnson got into inextricable financial difficulties, which stifled his invention.

Marsh in International Company

British European Film Corporation

Multi-Lingual Versions of British Films

(From Our French Correspondent, Georges Clarriere)

The British European Film Corporation, Ltd., is announced here by A. Graham-Maingot, managing director of Victoria-Cinéma, S.A. The contracting parties are Hubert Marsh, president of British and Dominions Film Corporation, Ltd., and Sozira Films, Ltd., of which the directors are Samuel Soskin, a Russian financier, L. Zisserman and Georges de Randich. Mr. A. Graham-Maingot will manage the French, Belgian, Swiss and Near East business, and films will be made in French, German and Russian. Many of them will be versions of British productions, and several from original scenarios. The first film is the French version, by Henri Chomette, of "The Blue Danube."

"Kinoton" in France

Two weeks ago THE BIOSCOPE hinted that, in view of the fact that the Kinoton agreement with Klangfilm-Tobis is drawing to an end, the former might launch out on a large and independent scale. This is the impression here, where the Société Anonyme Kinoton-France has been formed, with offices in Paris. Kinoton claims over 650 installations, of which nine are in France, the latest being the Courcelles-Cinéma, a speciality hall. The price of the Kinoton reproducer and its installation is not stated, but maintenance charges are not to be asked from exhibitors who adopt the apparatus. A trade demonstration is to be given in Paris before the end of the year.

Dupont for Films-Osso

If present negotiations come to a successful conclusion E. A. Dupont will direct a grand production for Osso, in which the German affiliation of that firm will have a part.

Failure of Ecran d'Art

Voluntary liquidation of the Société Anonyme de l'Ecran d'Art is announced. This concern, with a capital of 750,000 francs, was primarily founded for the production of Abel Gance's spectacular film, "The End of the World," written and directed by Abel Gance, with himself as star. The film, which is said to have cost fifteen million francs, can hardly be said to have been successful.

Veterans' Tribute to "Bill" Blake

Old-timers Make "Whoopee"

A touch of sadness lay behind the annual dinner of the Cinema Veterans on Monday, in spite of the spontaneous jollity that marked the proceedings; sadness because W. N. Blake—"Bill" Blake—had earlier announced his inflexible decision to pass on the reins of secretaryship to other hands. In certain circumstances, specialist's decrees rank higher than personal inclinations, and so Bill Blake is obliged to lay off his bubbling enthusiasm for his old pals of the industry which he helped to create.

Many eloquent tributes to his great-heartedness were heard during the evening from those who have for years loved him (the word is not too strong), and there was a gathering of unprecedented size to do honour to the man to whom the flourishing Society is undebted for its existence. As a visible token of their esteem, these sturdy old-timers presented him with a massive loving cup and an illuminated address, together with a silver tea service for Mrs. Blake.

This apart, the dinner was voted without exception the jolliest evening ever, from the reminiscences of the new President, Capt. Jack Smith, to Arthur Cunningham's indictment of the terrible "financiers" and Tommy Welsh's mourning for his (or Will Day's?) lost resolution. Perhaps as much as anything else was the great success of the evening due to the high calibre entertainment gladly provided for the cause through the good offices of Veteran ("veteran," indeed!) George Black.

At the meeting which preceded the dinner, W. N. Blake passed over the secretarial office to Bert Chambers, while Will Day vacated the presidential chair in favour of Capt. Jack Smith, with Waller Jeffs being unanimously elected vice-president. In spite of his own protestations, R. W. Paul was returned as treasurer (with a profit of 30s. on the year to his credit), and the existing committee was retained, with the addition of Bill Blake as a permanent member.

Business transacted included a decision to draw up a set of rules to govern the Society, an almost unanimous rejection of the joint motion of Will Day and T. A. Welsh to admit to membership all trade worthies with 25 years' service to their credit, and a plea by Will Day for greater recognition for the Veterans by other trade organisations.

Again Retitled

Anthony Asquith's B.I.F. picture based on Compton Mackenzie's "Carnival" and first retitled "The Soul of Jenny Pearl," is now again retitled "Dance, Little Lady." To-morrow it is having its first Press show at the Pavilion for charity.

Janet Gaynor Here on Holiday

Janet Gaynor, the Fox star, who arrived in England a few days ago, held court yesterday (Tuesday) at the Dorchester Hotel. Miss Gaynor, who was accompanied by her mother and her husband, was as radiant as she is in character, and even the close attentions of the photographers could not divest her of her smile.

Obviously delighted at this, her first trip to England, she refused to be deterred by our weather, but admitted to having already been shopping for sweaters. During her holiday stay in Europe she is to visit Scotland and the Continent, and avowed her intention of adhering to the "well-trodden paths."

The arrangements were in the hands of Capt. Roy Simmonds, Fox publicity chief, and he made himself a perfect host.

Co-op. Booking in Germany

Exhibitors Planning New Production Unit

(By Our German Correspondent, Fritz Mann)

The severity of competition among Berlin cinemas has culminated in a move among exhibitors to form a booking combine. Not only will the group book for all the halls, but it will also determine prices. The scheme has come as a sensation both to German exhibitors and renters. Thirty big cinemas are involved, four of them being first-run halls.

A further reflex of the present situation in the German film market is the formation of a second union of exhibitors for the production of its own films. The new company, to be known as Reichsfilm, will work on similar lines to the D.L.S. combination of exhibitors, which has been operating for several years, and will be financed exclusively by exhibitors. Herr Scheer, head of the German Exhibitors' Association, is president of the new company.

Yet a further move by exhibitors to overcome cut-throat competition has been taken by the Exhibitors' Association, acting in conjunction with the Renters' Association. Within the next few days a committee is to be formed, the object of which will be to prevent the showing of two feature films in any one programme.

Canty in Berlin

George R. Canty, European representative of the American Department of Commerce, is in Berlin, and is understood to be negotiating with the German authorities concerning future relations between the film industries of the two countries. It is even suggested that the American industry is considering the eventual abolition or modification of the German import regulations.

And as far as Germany herself is immediately concerned in matters of tariff, it is now officially stated that the German film import regulations are to be retained until June 30, 1932.

U.S.A. DISTRIBUTION FOR B.I.P.

British International have definitely set up their own distribution organisation in U.S.A., and are now making arrangements for the extension of their activities among American exhibitors. They have opened an office in the Film Building, New York, where Sidney Garrett is in charge.

From this address operations are being directed throughout the New York State, direct hires being arranged from New York. In several other States arrangements are being entered into with independent distributors to handle British International product.

"So far," says Arthur Dent, "it has been a matter of paying a great deal of money into this business without being able to see anything back. However, we hope that the American trade will now respond."

TALK OF THE TRADE

The Provincial View—Find a Point of Balance—Wardour's Nutshell—Critics in the Queues—Show Them "Westfront"—Pictures First, Mr. Newman!

Faraday House,
December 9, 1931

R. V. Crow on Showmen

Events of the past week provided further insight into keenness which enlivens exhibitors these days; none of the "sit back and don't worry" attitude to-day. Every theatre owner, especially the smaller ones, seems keyed up to the utmost. In Bristol on Wednesday, when the C.E.A. President, in his after-dinner speech, appealed to exhibitors to live up to the great traditions of showmanship handed down to them, I heard a good deal of comment on current exhibitor problems. "It's easy to urge us to sell the picture better," said one, "London doesn't know what we country showmen are up against. We've got just so many and no more on whom to draw, and now with the Tax and Christmas 'hoarding' upon us, we've a fine lot less than we want to show a profit. Selling the picture is easy to talk about; giving it away is hard enough in practice at times."

Real Meaning of "Co-operation"

I can well believe it; much easier than some things I heard at Bristol. J. C. Graham, of Paramount, put forward the renter's point of view with his usual display of logic. If exhibitors insisted upon rentals that are too low, product would be forced to inferiority levels he argued. R. V. Crow, the C.E.A. President, in his reply agreed, though one might have expected that if he spoke for his exhibitors he would qualify his remarks instead of just asking that The Bioscope should not quote him in full.

A Little Profit For All

Exhibitors will, I am sure, be the first to agree with Mr. Graham and Mr. Crow that a standard of rental values which impoverished studio policy would have a deleterious effect upon future box office returns. The real point as I see it is that rentals must for the good of the industry be on such a level as to provide a little profit, both to the producer-renter *and the exhibitor*. That would mean "co-operation" in the sense in which I understood Mr. Graham to mean it, and in which the Paramount product suggests it. If ever there arrives a time—it seems unlikely enough—when both the producer-renter and the exhibitor are losing money, the industry, together with the K.R.S. and the C.E.A., will close down and make room for television or a revival of Punch and Judy!

Again In Liverpool!

The Liverpool dinner and dance was very well arranged and the speeches were of more interest than usual. I noticed more inclination than usual on the part of exhibitors to discuss some of the subjects that had been raised. I heard some more about subsidised Press, but it will keep.

Wardour Way

During the afternoon Arthur Dent kept open house at the greatly extended Wardour premises in Commutation Row. The architect seems to have achieved the impossible feat of expanding the building without altering the outer walls, and Wardour seem to have got commodious offices in a nutshell.

Come to the Kit-Cat

Judging by the crowded state of the Kit-Cat Restaurant at lunch time Monday, Jeffrey Bernerd certainly may be congratulated on starting his new venture with every prospect of future success. At two o'clock there seemed hardly a vacant chair on the ground floor. Long may it continue.

Critics Pay?

I know of no higher compliment which could have been paid to Gaumont's amazing Ufa picture, "Congress Dances," now running at the Tivoli. . . . Nearly all the film critics have seen the picture twice, and three are known to have paid to see it through for a third time. As Ripley would say . . . ! In any case, you must believe figures, and they prove that all Tivoli records have, in fact, been smashed in the course of the past week.

Sol G. Newman's "Secret Service" Wires

One has often to hand it to Sol G. Newman, Radio Pictures' chief, that he has showman ideas. But I doubt whether his latest of wiring out a 40-word telegraphic "whip" to London exhibitors will have done his company any good. I judge by opinions expressed to me by a group of London theatre owners after the Radio trade show of "Secret Service" at the R.K.O. theatre yesterday, to which they had been ingenuously summoned by telegram. Richard Dix, like every other big star, is a draw when he is part of a good picture. But "Secret Service" is poor stuff, and will do nothing to enhance Radio prestige. Showmanship by all means, but good pictures first, Mr. Newman!

Cut-Thoat Business

This is a cut-throat business. But the last person in the business, I should think, who deserves such perfunctory treatment is Mickey "Pat" O'Connor, genial general of Publicity for Paramount. However, his size in collars has gradually made itself more and more impressive, and I am sorry to learn that cyst complications in the throat necessitated throat-cutting of the surgical kind. Very pleased to relate that the "victim" is near recovery and that his swallow is *intacta*.

The Ship That Stands in Wardour Street

I recollect in my younger days having enthused over "The Ship that Sailed on Land." Its glamour held my imagination fast, and I fully expect that thousands of exhibitor-visitors will whip up an interest almost as enthusiastic when in the street called Straight they come upon "The Ship that Stands in Wardour Street." Charles H. Champion, whose business has undergone a most remarkable development within the past year or so, has transferred his headquarters to that imposing new block which is 60-62, Wardour Street, and final embellishments in the form of handsome new exhibition cases are being fitted in the luxurious reception room, where buyers and inquirers will be received with characteristic Champion courtesy. I have noticed how often Champions have led new business developments in that department of the film business for which they cater. I now expect them to be the first accessory house to blazon forth their fame in Neon lights, for the offices are to be brilliantly lit with the sign Ship Carbons. It is a timely move for a company which satisfies, among others, the growing carbon demands of our premier circuits as well as the best of the British studios.

"Westfront, 1918," Powerful War Film

The trade was heavily represented at Sunday's Film Society show at the Tivoli, when the only outstanding item was the Nero film "Westfront, 1918," directed in Germany by G. W. Pabst, and not passed for general exhibition in this country. I have never been more deeply moved by a war film than by "Westfront," which sickens the heart with as true a picture of real war as could ever be devised by man. It is agonising, like the cruel grip of a prolonged labour. It should signify the birth of a universal determination to preserve international peace—if the wider public were allowed to see and comprehend the shameful thing they sometimes call "glory." The power of the screen could do so much to arouse universal thoughts of peace. Why keep the public in the dark? End?—flashed on the screen. I wonder?

* * *

As I left the Tivoli my eye fell on a news poster. One of Britain's leading newspapers was billing "Dr. Crippen's Fatal Mistake." Crippen died on November 23, 1910—four years before the war began. He had taken *a* life, and he paid. Our British Press is still "starring" him.

Hannen Swaffer On World Peace

Later, at the Lido Cinema, Golders Green, I heard Hannen Swaffer address a packed house on "The Meaning of Spiritualism." Thousands had queued for hours; many were turned away. He finished with the plea that the principles of personal responsibility and retribution accepted by the spiritualists could make for universal peace and brotherhood. "Westfront, 1918" finishes with the words: "It was not your fault—we are all to blame." Will Swaffer blame Censorship for the next war?

African Merger

The story of the merging of African Theatres, Ltd., and Kinemas, Ltd., two principal South African theatre chains, broke with complete suddenness and created a neat little surprise in Wardour Street. I understand that Sidney Hayden, resident director of Kinemas, Ltd., will remain in London and will retain his present offices in connection with various other businesses, but that C. Holdernesse, London director of African Theatres, will, in the near future, be responsible for the whole of the bookings of the newly merged circuits. One hopes at this juncture that the pleasing personality of Sidney Hayden will not be lost to the London film business, where he has a large number of friends.

The Week's Great Question

And who *is* this "Man Pratt"?

OBSERVER

In the Production Field

BRITISH STUDIO ACTIVITIES

Harold Huth With Sterling—Seeking "Sookey"—Sunday, the Day of Rest?—Lachman for British Paramount—Balcon's Boy—Elstree's Quartette

Busy Boreham Wood

A general survey of B.I.P. activities shows four directors at work:—Alfred Hitchcock, Norman Walker, Henry Edwards and Monty Banks.

"Bill the Conqueror" is nearing completion under the direction of Norman Walker, with Henry Kendall in the name part. Heather Angel, Nora Swinburne and Moore Marriott are supporting.

Production of "Brother Alfred," the Wodehouse-Westbrook comedy of a man who impersonates his own brother, stars Gene Gerrard under Edwards's direction. Molly Lamont, Bobbie Comber, Elsie Randolph, Hugh E. Wright and James Carew are also in the cast.

The attic of "No. 17," the new Alfred Hitchcock production, has now been reached, and here some of the most hair-raising scenes in the picture are being filmed. John Stuart and Ann Casson, at the risk of broken necks, have been suspended from a balustrade three storeys high, and, owing to the unusual camera angles desired by Hitchcock, no safety net could be used, neither could they have doubles! Anne Grey and Donald Calthrop have other important parts and the role of Ben is portrayed by the original, Leon M. Lion.

Monty Banks, who is directing "Bill Takes a Holiday," the new Leslie Fuller farce, is busy filming final exteriors. His cast includes Amy Veness, Syd Courtenay, Rene Ray and Betty Fields, besides 150 convicts.

New B.I.P.s Starting

"London Wall" goes into production, under the direction of Thomas Bentley, next week. Adapted from the stage play, it will present "for the first time on the screen (says Sybil Sutherland) a real story of London life."

Two other B.I.P. productions listed to commence next week are "The Milky Way," a comedy of gangster life under the direction of Lupino Lane, and "New Year's Eve," to be directed by Cecil Lewis, in which George Mozart will make his "talkie" debut. Toni Sympson, now playing in "And So To Bed," is also in the cast.

Walter Summers is fixing up final details for his expedition of over a thousand miles' trekking through West Africa to Timbuctoo. Henry Kendall will play the lead.

At Welwyn Studios, "Bad Companions," the comedy which John Orton is directing, is nearing completion. Nor Kiddie, a well-known comedian in the Provinces, plays a leading part in this film, which has for its setting a jam factory!

Happy Hunter's Hustle

T. Hayes Hunter is now well away with the third of the British Lion-Gainsborough joint productions, "The Case of the Frightened Lady," at the British Lion studios, Beaconsfield. "Happy" Hunter finds that work is much simplified by the casting of so many members of the original stage cast. During the past week work has centred on a Scotland Yard sequence and a spacious set representing a Priory drawing room, where Cathleen Nesbitt, Gordon Harker, Norman McKinnel and Belle Chrystal have been put through their paces.

Sunday was a full working day, for it was possible to utilise the many members of the Wyndhams Theatre cast, who have to leave at six each weekday for their stage calls.

Joan Barry and Harold Huth

Joan Barry and Harold Huth have been signed by Sterling to play in "The First Mrs. Fraser," the "talkie" version of St. John Ervine's play, which, as I have already stated, is being directed by Sinclair Hill, with Henry Ainley starring.

Joan Barry will play Elsie, the vampish second Mrs. Fraser.



Adolphe Menjou, now playing opposite Margaret Bannerman in "Two White Arms," the Eric Hakim production now being made at the Wembley studios for M.-G.-M. releases

Who Can Play "Sookey"?

"Sookey," George King's next production to be made at the Nettlefold Studios, Walton-on-Thames, for distribution through United Artists, tells the story of a London slum girl who rises to social and financial status by her own ability. What form that ability takes or whether she is proud of her emancipation is not disclosed, but I suppose we must be left to guess something. The more immediate problem is who shall play "Sookey": she is in the picture all through, so must make or mar it. I could see Mabel Poulton in the London girl part, she has never been tried as a Social Lioness; Florence Desmond, too, comes to mind when I recall her fine work in "Sally." If "Sally" why not "Sookey"? Douglas Newton's novel is being adapted to the screen by Billie Bristow, so that part of the business looks safe enough. Leading man will be a young boxer, played by Harry Wilcoxon, who featured in George King's "Two Way Street." There are also roles of parts for a young doctor and a man-about-town, all chasing Sookey's ring finger. George King is also to direct another picture in the 1932 programme for Butcher's Film Service.

Latest "Gainsborough" Production!

Michael Balcon, managing director of Gainsborough Pictures and production chief for Gaumont, is receiving hearty congratulations this week on the birth of a son. The happy event took place on Monday morning, and both mother and son are doing splendidly. This is Mr. Balcon's first son; his other child being a little daughter, who is now seven years old. Thousand to one "It's a Boy" never sounded better to Michael Balcon than on Monday morning.

Teddington Goes All-French

Having completed the English version of "Help Yourself"—Warner Bros. First National's Teddington production—J. Y. Daumery has now started on the French version, which is entitled "Le Soir des Rois."

The adaptation from the original story by Jerome Kingston has been done by Paul Vialar, who will co-operate with the director.

A cast of well-known Parisian artists has been selected and is headed by Jacques Maury and Simone Maureil. Supporting them are Marie-Louise Delby, Jean Ayme, Larive Robert Moor, Guy Derland, Pierre Juvenet, Kerny and Marfa Dhervilly.

Menjou Hustles

Is Eric Hakim superstitious? I remember he started his first British film, "The Outsider," on a Sunday, and again with his current production, "Two White Arms," which Fred Niblo is directing, he commenced studio work on Sunday. Adolphe Menjou, who is starring in the production with Margaret Bannerman and Claude Allister, arrived in London late on Saturday and was immediately in the hands of experts, whose duty it was to prepare him for work at the A.S.F.I. studio, Wembley, on Sunday morning. Niblo has devised an ingenious system of floor management and his intensive system of production should enable him to complete "Two White Arms" in record time, notwithstanding that it is to be a first-rate production in every sense of the word.

* * *

Henry Wenman, who in "Middle Watch" proved himself worthy to star as a British character comedian, is joining the cast of Eric Hakim's "Two White Arms," in which Adolphe Menjou, Claude Allister and Margaret Bannerman are the principals. Wenman followed his "Middle Watch" success with parts in two other B.I.P. productions, "The Bachelor's Baby" and "Money For Nothing."

Dean's "Nine Till Six"

Basil Dean is up to schedule on his current A.R.P. production, "Nine Till Six," now occupying space at Ealing Green Studios. In probably less than three weeks this

picture, the first to take the floor at these studios, will be completed.

The cast of "Nine Till Six" includes Isla Bevan, Louise Hampton, Florence Desmond, Frances Doble, Elizabeth Allan, Alison Leggatt, Jeanne de Casalis, Richard Bird and George de Warfaz.

James Kelly is assisting Mr. Dean, with Robert Cullen as unit production manager.

The A.R.P. studio has not yet been opened officially, but a "house-warming" is likely in the near future.

Korda Held Up ?

Alexander Korda, who started directing "Spring Cleaning" for Paramount at the Elstree studios last week, is likely to be seriously held up by the accident to his star, Colin Clive, who was thrown while riding last week-end. Work will proceed as far as possible with scenes in which Mr. Clive does not appear, but he is not expected back for some weeks. In the supporting cast are Benita Hume, Joan Barry, Larry Newcombe and Barry Jones.

"Aren't We All ?" for Lachman

Harry Lachman, for some time at Paramount's Joinville studios, Paris, has been transferred to the Paramount Elstree studio, where he will direct their next picture, "Aren't We All ?" on which work should start within the next week or so. Casting is now in progress.

"In a Monastery Garden"

Julius Hagen, whose latest production, "The Missing Rembrandt," is now nearing completion at Twickenham for P.D.C., announces that his next production will be entitled "In a Monastery Garden." This will be made by Fred White and Gilbert Church for the Associated Producing and Distribution Company. The story is an original one by H. Fowler Mear and Michael Barringer, who are collaborating on the scenario. The scenes are laid in London and in Italy, and the story serves as a vehicle for the introduction of one of the world's most popular tunes, Ketelby's "In a Monastery Garden."

Short Shots

Encouraged by their success at Albany Street, Delta Pictures, Ltd., have now taken over a long lease of Bushey Studios, and are installing their recording system in both blocks.

* * *

I understand that the new Gaumont studios in Shepherd's Bush will be completed by the end of January or early February, and that an intensive production programme will be started at once.

Following the completion of Mutual's first British production, "Lloyd of the C.I.D." which Universal are to release, Henry MacRae, the director, sailed for Hollywood last Saturday.

* * *

I understand that Miles Mander will direct the next picture for British and Dominions production, based on a story by Heinrich Fraenkel. No cast is yet signed.

W.H.M.



S. E. Hawkins, of Western Electric, explaining the intricacies of the amplifying panel at the new British and Dominions studio at Elstree to R. M. Hatfield, W.E.'s managing director

Will Fox Flare Up Again ?

Starting Infringement Suits Through Tri-Ergon

(By "The Bioscope" New York Representative, Ernest A. Rovelstad)

If anyone had had the idea that William Fox was out of the picture since the move that brought Harley L. Clarke into the saddle and the recent development that marked the entrance of Edward R. Tinker, of the Chase banking interests, as president of Fox Films, such a person now knows that his notion was decidedly only just that.

Tri-Ergon Corporation of New York, of which William Fox is the leader, filed patent infringement suits and injunctions this week against Electrical Research Products, R.C.A. Photophone, R.K.O. Radio Pictures, and Paramount Publix. Infringement of patent for improvements to photograph with linear phonogram carriers used in new recording films is charged against Erpi and R.C.A. Photophone. R.K.O. Radio and Paramount Publix are charged with infringement of a new process for producing combined sound and picture films.

It will be recalled that William Fox waged a long fight against Erpi after signing an agreement designating President J. E. Otterson of Erpi as one of the trustees of the Fox enterprises. That fight ostensibly ended when Clarke got control of the Fox companies, but now the whole issue has flared up again. In any case, a warm contest is decidedly likely.

* * *

Half a million shares are all set on the side of the proposed debenture plan of R.K.O. to be discussed at a meeting of stockholders in New York, December 10th. Herman Zohbel says that proxies for that number of shares of outstanding "A" stock have been received. But there is still plenty to be done in the gathering of those proxies. The votes that count must cover stock owned on November 23rd, and so the entire list of stockholders must be gone over again with a fine tooth comb. There are approximately a million shares held by 26,000 stockholders in small, scattered groups all over the country ; 1,320,000 shares are held in brokers' names and represent an additional 15,000 individuals or groups.

* * *

Stockholders of Loew's and M.-G.-M. are beneficiaries of a $1 extra annual dividend, declared at a meeting last week at which the regular quarterly 75 cents dividend was announced. Thus, it was pointed out, Loew's has been able to pay a $4 dividend in a year marked by decreased earnings of a number of companies.

* * *

Something else to note on the black-inked side of the ledger is the announcement of an increase in net earnings of the Stanley Company of America and subsidiaries, controlled by Warner Brothers. Total net of Stanley and subsidiaries was $1,711,254 for the year ended August 29th, compared with $1,366,992 the previous year.

Sheffield Exhibitors and Charity

Striking tributes to Sheffield exhibitors were made at last week's meeting of the Sheffield City Council, prompted by a question by Alderman Barton as to what recent legislation prevented the Watch Committee from granting the local cinemas permission to open on one Sunday each year for charitable purposes.

Alderman Womersley said he recalled that very large sums of money had been raised for the hospitals through the medium of the annual Sunday cinema performances, as many as 40,000 people attending on one Sunday night. "To-day we have 'hiking' on a large scale ; we have super-sanctimonious people playing golf and tennis on Sundays ; yet you may not sit and see a film on Sundays.

"If there is anything calculated to keep people out of the public-house, and to reduce the length of the 'Devil's Mile,'" said Alderman Womersley (alluding to one of the city's main thoroughfares which is largely used for promenading purposes on Sunday nights), "it is the cinema. Cinemas have done more for religion and temperance than many churches and chapels."

Financial News and Views

British Theatre Shares Attractive This Week

A.B.C. in Review

(BIOSCOPE CITY EDITOR)

THE LONDON STOCK MARKETS this week have been mainly influenced by the rapid fluctuations of the £1 sterling. After falling to $3.24, there was a sharp rebound to $3.45, only to be followed by a gradual decline to $3.24.

The effect of these fluctuations is shown chiefly in the gilt-edged market, all British Government Securities having steadily fallen. Industrial shares as a whole have been remarkably steady, and had it not been for the other factors we mentioned last week, would probably have shown better prices.

Mr. Neville Chamberlain's statement in the House of Commons to the effect that the fall in sterling was largely seasonal and was not looked upon as alarming should eventually have a reassuring effect on all classes of British Securities.

Cinema and Film Shares Slow

The market for cinema and film producing shares remains neglected, and such movement as our lists record are in a downward direction, but are not of great importance. The market is awaiting some clear indication of improved trade throughout the country, which, as we have previously pointed out, requires a certain amount of time.

In this connection it is interesting to note that although the decreased unemployment may to some extent be due to increased stringency in Unemployment Benefit regulations regarding women, there is usually a very large seasonal increase this time of year. This appears to be entirely missing, and gives rise to great hopes for the spring and summer.

B.I.P. and A.B.C.

For investors who are prepared to wait for their reward, sound equity shares appear to be at a sufficiently attractive level. Investors should confine their attention to the shares of companies with adequate reserves and who have displayed a conservative attitude in the distribution of dividends.

For instance, in the case of BRITISH INTERNATIONAL PICTURES, the earnings on Ordinary Capital were 25.1% in the year ended March, 1929, 26.8% in 1930 and 24.4% in 1931, whereas dividends were 15%, 8% and 8% respectively.

To those looking for a high return on fixed dividend paying securities, the 7½% £1 Cumulative Preference Shares of ASSOCIATED BRITISH CINEMAS, LIMITED, now obtainable at 15s. might be worth consideration. The yield at this price is 10%, which indicates a certain amount of risk. There are loans and mortgages amounting to £944,000 in front of these Preference Shares, but after allowing for interest on these, profits last year were sufficient to cover the Preference dividend six times. The Company is controlled by British International Pictures, and the same conservative policy in regard to ordinary dividends has been pursued by their directors also, as the following figures show :—

Period.	Earned on Ord.	Paid.
14 months to March 31, 1929	52.8%	10% p.a.
Year to March 31, 1930 ..	25.3%	8% p.a.
Year to March 31, 1931 ..	38.0%	8% p.a.

Next week I will refer to the Gaumont Theatres and other groups.

New York Dull

The NEW YORK STOCK MARKET opened this week with a dull and generally weaker tone. Amusement issues followed the general trend of the market by sagging, and in most cases—through lack of interest—to new low levels.

RADIO was again conspicuous by dipping at one time to 5. The past day or so have seen slightly harder prices, brought about by short covering and the hope that President Hoover's forthcoming speech to Congress might have a stimulating effect on business.

SHARE PRICES

LONDON PRICES	Value (par)	Close Tues Dec. 1	Close Tues. Dec. 8
A.P.P.H.			
Ordinary	£1	16/6	16/6
ASSOCIATED TALKING			
Ordinary	5/-	1/-	1/-
A.B.C. CINEMAS			
Ordinary	5/-	4/9	4/9
7½% Preference ...	£1	15/3	14/9
BRITISH INT. PICTURES			
Ordinary	5/-	4/10½	4/10½
8% Preference ...	£1	18/6	17/6
BRITISH INSTR. PIC.			
Ordinary	10/-	1/6	1/9
BRITISH LION			
Deferred	1/-	-/3	-/4½
Preference	10/-	3/6	3/9
BRITISH & DOMINIONS			
Deferred	1/-	-/5	-/6
Ordinary	£1	5/3	5/9
BAIRD TELEVISION			
Pref. Ordinary ...	5/-	3/-	3/3
Deferred Ordinary	5/-	2/1½	2/6
DENMAN PICT. HOUSES			
7% Debentures ...	£100 7%	94	94
Convt. Debentures...	,,	89	87½
GAUMONT			
Ordinary	10/-	11/-	10/6
7½% Preference ...	£1	16/3	16/3
GAINSBOROUGH			
Ordinary	£1	8/-	7/6
Deferred	1/-	-/6	-/6
GENERAL THEATRES			
Preference	£1	7/6	8/6
6½% Debentures ...	£100	73	73½
LONDON PAVILION			
Ordinary	£5	£3	£3
MOSS EMPIRES			
Ordinary	£1	17/6	18/1½
Pref. 5%	£1	13/-	14/4½
P.C.T.			
Prefd. Ordinary ...	£1	15/-	14/6
Cons. Pref. 7% ...	£1	18/-	17/6
STOLL THEATRES			
Ordinary	£1	5/-	4/6
TUSSAUDS			
Preference	£1	26/-	24/4½
Deferred	1/-	3/-	3/3
UNITED P.T. ...	£1	2/-	2/-
7% Debentures ...	£100	75	76
UNION CINEMAS			
10% Preference ...	5/-	1/3	1/3

NEW YORK PRICES	Close Tues. Dec. 1	11 a.m. N.Y Tues. Dec. 8
EASTMAN KODAK no par value	$94½	93½
FOX FILMS "A" ,,	$4¾	4⅞*
GEN. THE. EQUIP. ,,	$1⅛	1⅛*
LOEWS INC. ,,	$35¼	34⅜
PARAMOUNT PUB. ,,	$9¾	9⅝
RADIO CORPN. ,,	$7½	6⅞
RADIO-KEITH-ORPHEUM ,,	$1⅝	1⅞
WARNER BROS. ,,	$3⅞*	3¼*

* Nominal Price

KINGSTON SUPER CINEMA

Under a compulsory winding-up order made against Kingston Super Cinema, Ltd., the statutory first meetings of the creditors and shareholders were held on Tuesday at the Board of Trade Offices, Carey Street, W.C.

A statement of affairs was presented, showing total liabilities, £14,107 (ranking £3,688); assets, £2,681.

Failure of the company is attributed to the reduced takings at the Court Theatre, Brighton, which was brought about to a large extent by severe competition. The Official Receiver remarked that it was quite clear from the facts at present ascertained that the company's affairs had been mismanaged and there were a large number of matters which called for careful consideration.

A. H. Partridge, C.A., was elected liquidator.

Can We Assist You?

Although care is taken that the information given is obtained from reliable sources, no legal responsibility can be accepted in respect of it.

QUESTION: "In this week's issue I notice you regard the present time as opportune to purchase good class British Ordinary shares. I take it that Gaumont-British and B.I.P. come within this category, and should like to know :—

(1) If you consider the Ordinary shares a better investment than the Preference in the above companies at this time?

(2) Could you give me the dividend figures for both companies, with Ordinary and Preference, and what reserves each company has at present?

"EXHIBITOR-INVESTOR."

ANSWER: GAUMONT - BRITISH. — This company appears to be in a fairly satisfactory position financially. Reserves amount to over £2,500,000, which has mainly been built up from premiums on shares issued to the public. The answer to your question as to whether it would be preferable to hold Preference or Ordinary shares depends upon whether you are buying for income or capital and appreciation.

The Ordinary shares, paying a dividend of only 6 per cent., give a very low return at the present price of about 10s. 9d., whereas the Preference shares give a high yield. It is a question of confidence in the future possibilities of the concern. The dividends of this company on the Ordinary for the last four years have been 6 per cent., while the earnings on these shares have averaged 8¼ per cent.

British International Pictures.—As regards prospects, similar conditions apply as to Gaumont. In this case the Ordinary shares for the last three years have received dividends of 15, 8 and 8 per cent. respectively, but the earnings on the Ordinary shares have averaged over 25 per cent.

Gaumont pay 7½ per cent. on their Preference shares and B.I.P. 8 per cent., the reserves of B.I.P stand in the balance sheet at £380,000.

TENDERS

COUNTY BOROUGH OF IPSWICH

TENDERS are invited for the Hire from the 1st January next of the Public Hall, Westgate Street, Ipswich. The Hall is provided with an Organ, and is adaptable for use as a Cinema Theatre, and has seating accommodation for 1,000 persons.

It is within one minute's walk of the centre of the Town.

The person or firm whose tender is accepted will be required to pay for Electric Current consumed, and for the use of the Organ. The Corporation reserve the right in all circumstances to let the Hall for any other purpose to any other person or persons when it is required. The Hall may be used only as a Cinema, or for such other entertainment as shall be approved by the Corporation.

The Hall must not be used on Christmas Day or Good Friday, nor may it, or any portion of it, be sub-let.

The tenancy will be from year to year, determinable on the 30th September in any year by three months' notice on either side.

A draft of the Tenancy Agreement to be signed can be inspected at the Offices of the undersigned, and the person or firm whose tender is accepted will be deemed to have notice thereof.

Tenders, endorsed "Hire of Public Hall," must reach the undersigned not later than the first post on the 17th December. The Corporation do not bind themselves to accept the highest or any tender.

Town Hall,

A. MOFFAT,

IPSWICH. *Town Clerk.*

30th November, 1931.

Two Columbias This Week

"Platinum Blonde": "Men In Her Life"

Frank Capra's latest production for Columbia, "Platinum Blonde," will be trade shown at the Phoenix Theatre tomorrow (Thursday) afternoon. The story relates, in humorous vein, how a nervy young reporter, despite the value he places upon his independence, woos daringly, loves madly and marries foolishly, a society beauty, who locks him up in a gilded cage, and tries to make a gentleman of him.

An ambitious cast includes Loretta Young, as the "sob" sister, and Jean Harlow, as the heiress. Walter Catlett is a reporter, Louise Closser Hale the mother of the grand dame type, Reginald Owen the lawyer, Edmund Breese the news editor, while Halliwell Hobbs and Claude Allister are also in the cast.

"Men In Her Life" will be trade shown by United Artists at the Phoenix Theatre on Friday afternoon. Columbia Pictures selected William Beaudine for the direction of "Men In Her Life," and for the leading roles Lois Moran and Charles Bickford. The tale is the drama of a girl who, finding it was madness to love, tried hating. The heroine is a girl travelling abroad in search of adventure with a romantic flavour, and finding plenty of both. Robbed by a Count, who had promised to marry her, but changed his mind when he found she had lost her fortune, she would have been in a sorry plight but for the help of a retired racketeer. This is the start off to a romance that has plenty of suspense and thrills to commend it.

At the same trade show, Columbia Pictures will present Tim McCoy, the outdoor star, in a Western drama, "Shotgun Pass." McCoy has a role that allows him to be at riding, fighting and loving best. Virginia Lee Corbin will be seen as the heroine.

"Ebb Tide" On Location

Dorothy Bouchier "Behind the Bars"

At least 50 per cent. of the action in "Ebb Tide," Richard Rosson's current film for Paramount British Productions, is being shot on actual locations around the docks at the mouth of the Thames and on a tramp steamer alongside the commercial wharves. The rest of the picture is in making at the studios at Elstree, where Holmes Paul has built a faithful representation of the fo'c'sle and captain's cabin of the tramp.

One of the biggest sets so far built by Paramount at Elstree is a faithful reproduction of the exercise yard for women prisoners in one of H.M. prisons. This enormous set is the more impressive by reason of its grim simplicity. It is composed of a large rectangular yard divided up into little grass plots bisected by narrow asphalt paths. Dorothy Bouchier is at present doing a "stretch" on this set.

George Barraud, who will be remembered for his "sophisticated" roles opposite Norma Shearer, Mae Murray and Loretta Young, breaks away from the boiled shirt tradition and plays right through "Ebb Tide" in an old blue sweater and seaman's rig.



Bobby Howes, Jean Colin and Alfred Drayton in an apparently completed sequence from "Lord Babs," the new Gainsborough production

A Couple of British Films

British Lion's Shows Next Week

Two British pictures are to be run through for the trade next week by British Lion. The first will be "The Old Man," screen version of Edgar Wallace's play, at the Phoenix Theatre, on Tuesday (December 15th), at 3, and the second, "The Beggar Student," the first A.F.A. production, at the same theatre on Wednesday at 8.45.

Maisie Gay is the bright particular star of "The Old Man," and she is supported by such well-known artistes as Anne Grey, Cecil Humphries, Lester Matthews, D. A. Clarke-Smith, Diana Beaumont, Finlay Currie and Frank Stanmore.

The story is a novel and entertaining one, full of action, and was adapted from the play of the same name,which had a successful run at Wyndham's Theatre this year. Manning Haynes directed.

"The Beggar Student," which John Hamel directed, is a joyous musical feature, adapted from a famous Viennese operetta by Carl Millocker and, in addition to a story that has a strong love interest, there are a number of haunting melodies.

A brilliant cast of West End players, headed by Jerry Verno, Shirley Dale, Lance Fairfax and Mark Daly, are supported by Frederick Lloyd, Margaret Halstan, Jill Hands and Ashley Cooper, while the large symphony orchestra is under the leadership of Horace Shepherd, who was responsible for several of the additional numbers.

Shirley Dale, who plays the lead, is said to be a real film "discovery." She made a name for herself at the Lyric Theatre, Hammersmith, in "The Beggar's Opera" and "Tantivy Towers." Lance Fairfax, who plays opposite, is famed as one of the leading musical comedy stars of Australia.

"Five Star Final" for Carlton Christmas Season

D. E. Griffiths, managing director of First National, and Earl St. John, director of Paramount Theatres, jointly announce that First National's production, "Five Star Final," starring Edward G. Robinson, is to be one of the big attractions during the Christmas season, as it commences its pre-release on Boxing Day at the Carlton Theatre, Haymarket.

It is hoped that Londoners will approve of "Five Star Final" in like manner with which it was met in New York, where it played for ten weeks at the Winter Gardens, where it was seen by 512,435 people. This success is now being repeated in many of the big cities throughout the United States.

"Five Star Final" is the third picture in First National's 1932 programme to play at Paramount's West End Theatres during the past month. "Local Boy Makes Good" and "Honour of the Family" have recently played at the Carlton and Plaza respectively with marked success.

"Bioscope" Readers' Forum

A REAL TRADE CENTRE

THE EDITOR,
THE BIOSCOPE.

DEAR SIR,

For over twelve years it has been my ambition to establish a trade centre where the social life of the industry could be focussed and developed.

It has long been felt that there should be a place where members of the industry and their friends could foregather.

Such an important industry as ours should possess a centre for social contact. To some extent this has been realised by the Screen Golfing Society. Although success has been attained in this direction, I feel that there is yet more to be done.

We have over four hundred members; our own headquarters at the Kit-Cat Restaurant; our own golf course and club-rooms; and nine challenge cups. In addition we have the use of excellent tennis courts.

I am pointing to this record of success as an example of what can be done by enthusiastic support. We read a lot about the necessity for co-operation. Here is an opportunity to demonstrate its practicability when applied to the social side. I cannot help feeling that the good fellowship which has resulted through the very successful golfing season just ended could be further extended in all ranks of the trade.

Members of the Screen Golfing Society have greatly benefited from the use of the magnificent club-room at the Kit-Cat, which the Gaumont British Picture Corporation, Ltd., placed at their disposal free of charge.

Through the use of this room members of the Society have become familiar with the amenities of the Kit-Cat. I have recently been given control of the restaurant, and venture to suggest that it would make an ideal social centre for the whole of the industry.

The central position of the Kit-Cat gives it an outstanding advantage. Its cuisine and comforts should recommend it, particularly in view of the fact that prices have been brought down to the level of any popular restaurant in the West End.

I appeal to the many members of the industry who have, of necessity, to use restaurants to regard the Kit-Cat as their restaurant and make it our social centre.

Yours faithfully,
GENERAL THEATRE CORP., LTD.,
JEFFREY BERNERD,
Director.

Film House,
Wardour Street, W.1.
December 1, 1931.

FIGHT TAX OR GO OUT?

THE EDITOR,
THE BIOSCOPE.

DEAR SIR,

As Chairman of the Northern Branch of the C.E.A. it is imperative in the interests of the members of this organisation that the tax ought to be strenuously fought until such time as we receive an alleviation. There are numbers of cases being brought to the notice of the Branch officials daily of members who are almost being wiped out of business by the general conditions of trade, and their position since the imposition of the new tax is, to say the least, appalling.

What is going to happen to the small exhibitor in the near future if something is not done? One can well conjecture that a very large number of them will undoubtedly go out of business, as they are not in a position to withstand the very heavy drains upon their slender resources. Both sides of the trade, then, would be the losers, both from a renter's point of view and the membership of the Association. Cases have also been brought to the Branch officials' notice of such a serious reduction in incomes since the imposition of the tax that would surely appeal to the Chancellor in all the circumstances.

In one case a suburban house three weeks previous to the imposition of the tax, with good average attendances and showing first-class product, took in those three weeks £605 net takings, and paid £64 tax. During the three weeks following the imposition of the tax, with practically the same value in programme, the net takings dropped to £578 and an increased tax had to be paid amounting to no less than £116. Surely this is a striking example of the spending capacity of that neighbourhood being seriously depleted. But this is as nothing when compared with the position of the small exhibitor who was taking £50 and £60 without a tax, and who is now reduced to sometimes less than £30 and faced with as much as 25 per cent. tax to pay.

The general reduction of unemployment pay, income tax demands upon people who have never had that commitment before, and the cry for economy are all helping to make the situation most difficult. It would be a great pity if time were allowed to elapse and nothing done. The cost of programmes does not decrease; relief is being continuously asked for from the renters, and they, as well as ourselves, ought to throw in their weight in a determined and strong attempt to obtain at any rate some alleviation from the overpowering taxation. The matter is too urgent to be allowed to lie.

Yours faithfully,
J. C. BELL.

Brighton Cinema,
Newcastle-on-Tyne,
December 3, 1931.

SPEAKING PERSONALLY

"Mickey" Swain, who has taken over the control of the Tatler, Charing Cross Road, W.C., for P.C.T., can certainly lay claim to be one of the pioneers of the trade in which he is so well known. He first became acquainted with the business in 1901, when he toured the whole of South Africa with one of the old Paul Bioscope machines. Following that, he undertook to make one of the first travel and hunting pictures. Returning to England in 1909, he was for the ensuing six years general manager for Walter Hymans' Grand Central Circuit. After the war he became general manager for Albert Clavering. In his present post he will be responsible for the bookings, and it is understood that this is the only P.C.T. theatre, in London at all events, in which this responsible role is not undertaken by head office. Prior to going to the Tatler, Mr. Swain was circuit manager of Circuit "H," South London.

A. Farman, who has been temporarily in charge of the Manchester branch of Universal since L. A. Deal transferred to London, has been officially appointed branch manager.

Arthur Russell has relinquished the position of traveller for Warner Bros. at Liverpool. He was for many years on the staff of Weisker Bros. and continued with Jury-Metro-Goldwyn after the merger.

F. W. Coop, whose father is Liverpool manager for United Artists, has been appointed traveller for Warner Bros. at Liverpool. He will handle the short product.

J. C. Ruth, who joined the Birmingham branch of Butcher's Film Service, following a term with Fox Films as their Potteries representative, has relinquished his position.

F. Lansdown, who has been chief operator of the Royalty, Harborne, has taken over a similar position at the Pavilion, Stirchley, which opened on November 28th. Mr. Lansdown has had 15 years in the trade, having recently been engaged at the Regal, Handsworth, and the Carlton, Sparkhill.

H. Terry has been appointed second in charge of the operating department of the Pavilion, Stirchley. He was previously engaged upon the operating staffs of the Newtown Palace and the Coliseum, Saltley.

Claude Withers, who has for the past 13 years been in charge at the Camden Hippodrome, N.W., has severed his connection with P.C.T. and taken up the post of general manager for J. C. Clavering, who has planned to return to the business. (It is understood that he is already negotiating for several new theatres.) Mr. Withers is exceedingly well known in trade circles, with which he has been connected for the past 20 years. Amongst prominent posts held by him were those at the Shakespeare Theatre, Clapham Junction, and two important picture theatres in New York.

H. Surroull, who has been on the operating staff of the Orient, Aston, has taken charge of the operating department of the Royalty, Harborne, where he succeeds F. Lansdown. He was previously at the Robin Hood and the Stirchley Empire cinemas in Birmingham.

Percy W. Tatem has rejoined Lindon Travers at the Newcastle branch of First National Film Distributors, Ltd., and takes up his duties as salesman on the Four Northern Counties territory shortly. Mr. Tatem, who is very popular in the North of England, was previously engaged at Newcastle in a similar capacity. Mr. Tatem leaves the Mihaly theatre circuit, where he has been assistant general manager, and this experience should prove very serviceable to him in his new position.

W. W. Jay, at present manager of Radio's Liverpool Branch, is to join the London staff as assistant to Ralph Hanbury, general sales manager. He has a long and successful record in the industry. He was with the late Phillips Film Co. as Yorkshire representative. Joining Fox in 1920, he became Yorkshire branch manager in 1921. Later he joined F.B.O. as Liverpool branch manager and remained in this position until joining Radio at that company's inception.

Dick Arbus will succeed W. W. Jay as Liverpool branch manager for Radio. Originally with the International Film Distributing Co., he became publicity manager of First National at its inception, later becoming London and then Liverpool salesman for that company. He has been with Radio's Liverpool branch since its opening.

BOX OFFICE FILM REVIEWS

✱ Denotes Registered British Film.

✱ "Sunshine Susie"

Offered by: *Ideal.* **Produced by:** *Gainsborough Pictures.* **Directed and Adapted by:** *Victor Saville, from the play "The Private Secretary."* **Photographed by:** *Mutz Greenbaum.* **Length:** 7,918 *feet.* **Release Date:** *Not fixed.* **Certificate:** *U.* **Recording:** *R.C.A. Sound on Film.*

THE CAST

Susie	Renate Muller
Herr Hasel	Jack Hulbert
Klapper	Morris Harvey
Herr Arvay	Owen Nares

Suitability: Wherever films are shown this will prove a money-maker.

"Sunshine Susie" is aptly titled, splendidly acted, beautifully produced and directed—by Victor Saville—with real imagination.

It is among those rarest of films which live up to advance notices. Unquestionably the best musical film yet turned out by a British concern it attains almost universal appeal and is destined to bring a flood of sunshine to the box office.

Like all stories of the musical comedy order, this one counts for little, but it is put over with a musical rhythm and a spontaneous gaiety which makes the story but a trifling consideration. It is purely in the treatment that the film scores so heavily. With obvious similarities to the continental school it yet has much that is original.

The music, for the first time in a British film, becomes an essential part of the action and has been applied with the utmost success, carrying the spectator along on a wave of sheer pleasure in the spirit of happiness and delicious nonsense which it imparts.

Susie (Renate Muller), as a girl with a mind of her own, goes to Vienna in search of a job. Through the good offices of a door porter, Hasel (Jack Hulbert), whose friendship she enlists because both are musically minded, she obtains a situation in the bank where he officiates.

She has a determined way with all would-be "lovers," and in purposely failing to "understand" the manager (Morris Harvey), she is soon involved, unknowingly, with Arvay (Owen Nares), one of the directors. Theirs is a pure love affair realised in the beer garden where Hasel conducts his party of glee singers, and though slight misunderstandings arise, Susie's ambitions to make her mark in life are realised.

Renate Muller, as Susie, will surely captivate everyone. Though not a great singer, she has a sweet voice and an irresistible charm of personality enhanced by an engaging but almost imperceptible accent.

It is Jack Hulbert, however, in the role of Hasel, the hall porter, and amateur choral instructor, who steals the picture. To see him conducting his men is a sheer joy to watch. The delightful situations which arise when he takes liberties with his director who, to disguise his identity, has asked to be addressed by his Christian name, provide great comedy. Hulbert has entered the films to stay, and it is to be hoped his talents are for ever earmarked by British studios. Owen Nares is excellent as the lover-director, and Morris Harvey splendid as the phlegmatic manager, who is so heartily snubbed.

Several incidents which stand out in connection with the combination of music and action are the tapping-out by the bank's staff of stenographers of "To-day I Feel So Happy," a lilting melody which runs throughout, and Susie's joyous trip back to her diggings after having secured the position.

The magnificently mounted settings lend additional colour to the production and convey to the last degree the Viennese atmosphere.

ANALYSIS

Story and Dialogue	17%	*out of*	20%
Direction	18%	,,	20%
Acting	19%	,,	20%
Recording and Photography	18%	,,	20%
General Appeal	19%	,,	20%
	91%	,,	100%

H. M.

"The Lullaby"

Offered by: *Metro-Goldwyn-Mayer.* **Produced by:** *M.-G.-M.* **Directed by:** *Edgar Selwyn. Adapted from the play by Edward Knoblock.* **Length:** 6,650 *feet.* **Release Date:** *Not fixed.* **Certificate:** *A.* **Recording:** *Western Electric Sound on Film.*

THE CAST

Madelon	Helen Hayes
Carlo Boretti	Lewis Stone
Larry	Neil Hamilton
Victor	Cliff Edwards
Dr. Dulac	Jean Hersholt
Rosalie	Marie Prevost
Dr. Claudet	Robert Young

Suitability: Strong attraction for any audience.

Helen Hayes, a popular Broadway actress, appears in an exquisitely tender story of a mother's self-sacrifice, and displays amazing versatility.

Madelon, a girl of Normandy, leaves her father's house with a young artist. After a time he is called back to America, and does not return. A baby is born and the girl tries to support herself and child. Repulsed by an old admirer she becomes the mistress of Boretti, apparently rich; but does not mention her little one or the secret visits she makes to him.

Boretti announces an accession of wealth and proposes marriage. The night before its celebration he is arrested as a jewel thief, and shoots himself in the restaurant. Madelon, considered an accomplice, is tried and sentenced for ten years.

Emerging from prison she is taken by a girl friend to see her boy in an orphanage. The interview is an embarrassing one, for the youngster knows of his mother's imprisonment. The protégé of the house surgeon, he announces his intention of growing up and becoming a doctor. Madelon, racked with anguish, conceals her identity, and tells him his mother is dead.

Henceforth the woman's one aim is to make money that her boy's ambition may be fulfilled. She sinks to depths of degradation, as he rises professionally. Flung by the world to the gutter, Madelon, now an old hag, wanders at night by the banks of the Seine. Arrested by the police she is taken to a home. Pleading for a brief respite before detention she totters to the abode of the prosperous doctor, and by a stratagem gains admission. When he enters his surgery she is gazing at the portrait of them both, taken in the long ago.

Sympathetically the young man talks to her and turns to prepare a draught. When his back is turned the poor old creature creeps to the hall and out into the darkness.

It is pleasing to state that there is a satisfactory little sequel to this story. Throughout it is told as a narrative by the house surgeon to a discontented wife. As the old woman emerges from the mansion she is recognised by him, and her remaining days are passed in comfort.

This picture must be termed a triumph, both of directorial art and of acting. Adapted from a stage play by Edward Knoblock, it is by its nature episodical. But each instalment is a gem in itself, and after the doctor starts his narrative there is never anything which can be called disjointedness.

Occasionally, such is the cleverness of the make-up and change of voice of the leading character, that the spectator is for the moment in doubt as to her identity, when she appears first as a girl, then as a woman, and finally as the withered old crone. In the first she charms, in the second interests, and in the third fills one with commiseration. Everyone seeing these impersonations will watch for the next appearance of Miss Hayes.

Lewis Stone gives one of his polished character studies, Jean Hersholt is excellent as the house surgeon, and Marie Prevost amusing as the loquacious and feather-brained girl friend. Her performance and those of several other subordinate characters prevent undue drabness.

ANALYSIS

Story and Dialogue	15%	*out of*	20%
Direction	17%	,,	20%
Acting	18%	,,	20%
Recording and Photography	18%	,,	20%
General Appeal	16%	,,	20%
	84%	,,	100%

I. J.



Dorothy Bouchier and Denis Mantell in "Ebb Tide," which Arthur Rosson is directing at Elstree for Paramount British Productions

"The Yellow Passport"

Offered by: *Fox.* **Produced by:** *Fox.* **Directed by:** *Raoul Walsh.* **Photographed by:** *James Howe.* **Length:** 7,182 *feet.* **Release Date:** *Not fixed.* **Certificate:** *A.* **Recording:** *Western Electric on Film.*

THE CAST

Marya Kalish	Elissa Landi
Baron Andrey	Lionel Barrymore
Julian Rolphe	Laurence Olivier
Count Nikolai	Walter Byron
Mother Kalish	Sarah Padden
Grandfather Kalish	Arnold Korff
Melchoir	Mischa Auer
Orderly	Boris Karloff
Fania	Rita La Roy

Suitability: Good average popular house booking.

Adapted from the stage play by Michael Morton, this rather artificial production deals with the Russia of 1913, and in particular with the persecution of a Jewish girl, Marya Kalish (Elissa Landi).

It is a colourful story, has a good love interest and occasional strong suspense values, but seldom grips the imagination.

Under the Czarist régime only Jewish girls of questionable character were allowed passports to travel, and this, known as "the yellow ticket," Marya obtained to visit her father, seriously ill in prison.

On her arrival she finds him dead, is afraid to return to her people and becomes acquainted with Rolphe (Laurence Olivier), an English journalist. With her knowledge she adds colour to his articles, and is trapped by Baron Andrey (Lionel Barrymore), a repellent character, whose advances she has already experienced in less affluent times.

Held prisoner in his apartment while arrangements are made to despatch Rolphe to the sulphur mines, she has to fight desperately against his desires, and eventually shoots him. She

escapes, and the declaration of war saves the two, now ardent lovers.

The production as a whole is not the Russia of 1913. Except for one brief prison episode early on, it is only a half-hearted adaptation of the ruthlessness upon which the author based his story. This is specially evident in the licence allowed the young journalist in his replies to autocratic authority. Nor is the atmosphere too convincing. Elissa Landi acts with charm and spirit, but never for a moment resembles a Jewish peasant girl. Only spasmodically are we even reminded of Russia, and that illusion is shattered in the closing scenes when the familiar sounds of American police syrens herald the declaration of war! Another incongruous note is struck in the departure of the lovers from an air mail station—non-existent prior to the war.

Laurence Olivier, who takes the part of Rolphe, is not ideally cast as the man likely to champion a woman's cause under such perilous conditions. Lionel Barrymore, as usual, gives a masterly performance as the vicious Baron and is seen to great advantage in the lengthy scene in which he struggles with the girl.

ANALYSIS

Story and Dialogue	12%	*out of*	20%
Direction	15%	,,	20%
Acting	17%	,,	20%
Recording and Photography	18%	,,	20%
General Appeal	14%	,,	20%
	76%	,,	100%

H. M.

*"A Gentleman of Paris"

Offered by: *Gaumont.* **Produced by:** *Gaumont.* **Directed by:** *Sinclair Hill.* **Photographed by:** *Percy Strong.* **Music by:** *M. Greenbaum.* **Art Direction by:** *A. Stroppa.* **Length:** 6,997 *feet.* **Certificate:** *A.* **Recording:** *British Acousticon Film.*

THE CAST

Judge Lefevre	Arthur Wontner
Paulette Gerard	Yanda Greville
Madeleine	Phyllis Konstam
Gaston Gerard	Hugh Williams
Lola Duval	Sybil Thorndike
Bagot	Arthur Goullet
M. Duval	George Merritt
Valet	George de Warfaz
Concierge	Florence Wood
Child	Peter Lawford
Advocate-General	Frederick Lloyd
Defending Counsel	Millicent Wood

Suitability: Will be enjoyed thoroughly by audiences demanding deeply emotional drama of fine human appeal; women especially will like it.

Although the strongest situations in this human story are developed in a Court of Justice, it is a different kind of Court to those which we so often have seen on the screen. The setting, in fact, is the famous Palais de Justice, Paris. This novelty adds strength to a most powerful court climax, which played to many of the "popular" type theatres, will most surely produce lachrymose effects. Sinclair Hill, who directs, is himself partly French and has a close association with the manners, customs and character of the French race. To this fact much of his success in achieving perfect French atmosphere and creating convincing French characterisations must be adduced.

Story tells of a philandering French Judge (Arthur Wontner), whose former mistress (Phyllis Konstam) having been finally discarded, gravitates to a Montmartre café, where, in preference to accepting his money in lieu of love, she works as a general drudge. Her employer Duval (George Merritt), a typical Frenchman with a shocking taste for dress, but a good taste for women, makes suggestions to her. Mme. Duval (Sybil Thorndike) is jealous of her husband and angry with the girl, whom she mistrusts, and she lays a trap.

Leaving Duval in the café with the girl, Mme. Duval returns unexpectedly and discovers her husband in the girl's room. She shoots him and then, supported by a café musician, Bagot, swears that the girl committed the crime.

It happens, however, that the Judge—an amateur artist—having designs of his own, had at that time been occupying a "studio" of which he was tenant just opposite to the café, and both he and his lady companion (Vanda Greville) had witnessed the murder through an open window.

His secret and the danger of social consequences which might follow confession, seal his lips as judge, and he ultimately tries the case against the unfortunate girl who was his former mistress. In spite of his favourable summing up, the jury decides she is guilty. On the point of sentencing her, however, the Judge proves himself a "gentleman of Paris" by confessing to the Court, freeing the innocent girl, ordering the arrest of Mme. Duval and her accomplice, and resigning his judgeship to go back to the countryside he once delighted to paint. Presumably, the girl goes to the country, too.

The long arm of coincidence stretches through this story, which is perhaps more convincing when one remembers that "truth is often stranger than fiction." But in spite of a heavily drawn theme, plausibility is preserved and poignancy at times is powerful enough to test the stoutest apathy to tender sentiments. Arthur Wontner gives a superb portrayal of the Judge and again proves himself one of Britain's finest character actors. Vanda Greville and Phyllis Konstam are well contrasted and play beautifully, while three strong French characterisations are supplied by Sybil Thorndike, George Merritt and Arthur Goullet.

It is a safe booking for audiences liking robust full-blooded drama. In addition, there are some very fine exteriors actually photographed in Paris. The whole picture is beautifully mounted, well photographed and clearly recorded.

ANALYSIS

Story and Dialogue	14%	*out of*	20%
Direction	15%	,,	20%
Acting	17%	,,	20%
Recording and Photography	18%	,,	20%
General Appeal	18%	,,	20%
	82%	,,	100%

W. H. M.

*"Two Way Street"

Offered by: *United Artists.* **Produced by:** *Archibald Nettlefold.* **Directed by:** *George King.* **Length:** 3,995 *feet.* **Release Date:** *Not fixed.* **Certificate:** *A.* **Recording:** *R.C.A. on Film.*

THE CAST

Jill Whistler	Sari Maritza
Old Whistler	Quinton McPherson
Hon. James Wentworth	James Raglan
Bert Adams	Henry Wilcoxon
Peter the Puppy	Himself

Suitability: Fair popular attraction.

This is a simple pleasing story of the pretty daughter of an old naturalist who is reduced to keeping a small bird shop in the East End of London.

Jill Whistler is taken to the Bank Holiday Fair on Hampstead Heath, where the temporary loss of her puppy leads to the introduction of the Hon. James Wentworth. He takes Jill home in his car, thus incurring the jealousy of Bert Adams, who has been Jill's escort. Bert is involved with a gang of crooks and steals a diamond necklace from Wentworth's flat.

Jill tries to persuade Bert to return the necklace, but it has been disposed of, and the gang capture Wentworth by a trick and try to force him to sign a receipt for its sale. On his refusal, they decide to drive him in his car into the Thames, but he is rescued at the last moment by Jill, who has brought the police to his rescue.

The plot is simple and its dialogue and action somewhat unsophisticated, but it is pleasingly presented and well acted.

Sari Maritza as Jill acts simply and with effect, and looks extremely pretty but for too heavy make up. James Raglan is good as Wentworth, and Henry Wilcoxon gives a good character study of Bert Adams. The smaller parts are well played and a pretty little fox terrier pup makes a successful debut.

There are some good scenes on Hampstead Heath, and the bird shop is realistically staged.

ANALYSIS

Story and Dialogue	12%	*out of*	20%
Direction	14%	,,	20%
Acting	15%	,,	20%
Recording and Photography	10%	,,	20%
General Appeal	15%	,,	20%
	66%	,,	100%

J. H. B.

"The Arizona Terror"

Offered by: *Gaumont.* **Directed by:** *Phil Rosen for Tiffany.* **Length:** 5,761 *feet.* **Release Date:** *Not fixed.* **Certificate:** *U.* **Recording:** *R.C.A. Sound on Film.*

THE CAST

Arizona Ken	Ken Maynard
Miss Kay	Lina Basquette
Cole Porter	Hooper Atchley
Lola	Nena Quartaro
Vasquez	Michael Visaroff

Suitability: Excellent entertainment for industrial patrons.

While journeying over a wild and melancholy waste of desert in pursuit of an outlaw, the intrepid Ken is shot down. His intelligent steed leads a rancher's daughter to the spot. At her father's house the wounded man is nursed to convalescence.

The bandit's satellites break in, kill the ranch owner, and make off with his cash box. Ken goes in pursuit and is considered by the girl he has learned to love to be her father's murderer. Porter, an oily knave, secretly directs the gang. Ken finally exposes him by an alliance with a Mexican who offers the double-dealer stolen cattle. The girl acknowledges her suspicion was unjust and is forgiven in the usual way.

This story is unfolded on realistic lines and the love interest is quite good, for in addition to that of the rancher's daughter a subordinate one is introduced. The hero, while at the Mexican's abode, encounters a susceptible native girl, but withstands temptation.

Sound acting, remarkable scenery, and beautiful camera work combine to place this picture in the front rank of such productions. The horsemanship and fights offer abundant thrills, while the character study of the jovial Mexican is decidedly amusing.

ANALYSIS

Story and Dialogue	12%	*out of*	20%
Direction	12%	,,	20%
Acting	16%	,,	20%
Recording and Photography	17%	,,	20%
General Appeal	15%	,,	20%
	72%	,,	100%

I. J.

*"The Rasp"

Offered by: *Fox.* **Produced by:** *Jerry Jackson at Archibald Nettlefold Studios.* **Directed by:** *Michael Powell.* **Length:** 4,000 *feet.* **Release Date:** *Not fixed.* **Certificate:** *A.* **Recording:** *R.C.A. on Film.*

THE CAST

Anthony Gethryn	Claude Horton
Sir Digby Coates	C. M. Hallard
Inspector Boyd	Thomas Weguelin
Alan Deacon	James Raglan
Lucia Masterson	Phyllis Loring
Dora Masterson	Carol Coombe
Jimmy Masterson	Leonard Brett

Suitability: May make an acceptable second feature with more satisfying fare.

This film presents just another murder mystery and while there is a certain amount of mystery as to the perpetrator of the deed, the events which lead up to the solution and the arrest of the culprit are such as to convince only the more easily interested patron.

A Fleet Street reporter (Claude Horton), his suspicions aroused, visits a country mansion and comes plump upon a murder, the details of which are already in the hands of a Scotland Yard detective (Thomas Weguelin).

In accordance with the habit of conventional screen story writers, the detective's deductions are on a par with those of an infant, but to the reporter everything is plain sailing and the murderer is soon apprehended on his instigation. The crime is committed with a rasp, the handle of which, bearing another's finger prints, is affixed after the deed is done. Several little items serve to avert suspicion from the criminal, and the final revelation has an element of surprise.

When will this "guying" of the British police cease? In imported films we expect to find something of this nature, but in our own product it is inexcusable and an unjustifiable slur to which the censor should put a stop. Not all local cinema audiences should be misled concerning the Police to preserve law and order.

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Three at the Phoenix



1. "The Deceiver," a Columbia picture, with Dorothy Sebastian.
—Friday, December 18.

2. "One Way Street," an Archibald Nettlefold production, starring Sari Maritza
—December 8 (yesterday).



UNITED ARTISTS



3. "Men In Her Life," a Columbia picture; Lois Moran and Charles Bickford
—Friday, December 11

• •

The above pictures are included in United Artists' most recent trade show arrangements, all at the Phœnix Theatre

Number Engaged !

William HAINES

Leila HYAMS

Ernest TORRENCE

Jimmy DURANTE





If William Haines and Leila Hyams have something on their minds, Ernest Torrence and Jimmy Durante have something on theirs, too—something else. The shots are from "The New Adventures of Get-Rich-Quick Wallingford," M-G-M's next starter at the Empire, Leicester Square, W.

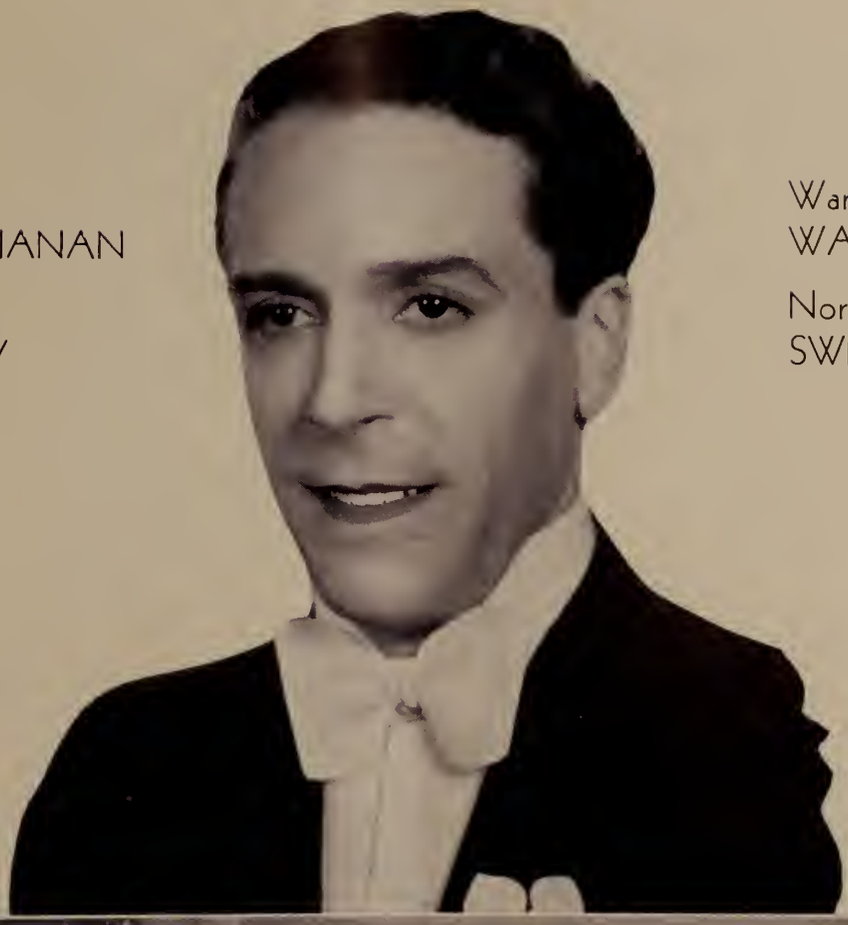
Eyes On Jack!

Jack
BUCHANAN

Joan
BARRY

Warwick
WARD

Nora
SWINBURNE





Jack Buchanan appears to have his thoughts centred on Joan Barry, shown below in a tense scene from "Man of Mayfair," the Paramount British production now at the Carlton Theatre, Haymarket, W. In the cast are also Nora Swinburne, Warwick Ward (seen above), Ellaline Terriss, Lilian Braithwaite and Cyril Raymond

"Delicious"

JANET GAYNOR

CHARLES FARRELL



The great screen lovers Janet Gaynor and Charles Farrell are to be seen here about Christmas in Fox's new style musical picture for which George Gershwin composed the music. El Brendel lends his bright nonsense in support







Claude Horton is inclined to overact and never convinces as a newspaper reporter, while the case with which he follows up clues, and his aptitude for falling across just that piece of incriminating evidence to clinch matters will leave most people cold. The best acting comes from C. M. Hallard as the knight, who is proved to be the guilty party. Thomas Weguelin makes the most of the much-maligned detective and others do quite well.

A big point of the production is the photography which includes some delightful English scenery.

ANALYSIS

Story and Dialogue	8%	*out of*	20%
Direction	12%	,,	20%
Acting	14%	,,	20%
Recording and Photography	18%	,,	20%
General Appeal	10%	,,	20%
	62%	,,	100%

H. M.

"The Gay Buckaroo"

Offered by: *Universal.* **Produced by:** *Universal.* **Directed by:** *Phil Rosen.* **Length:** 6,315 *feet.* **Release Date:** *Not fixed.* **Certificate:** *U.* **Recording:** *R. C. on Film.*

THE CAST

Clin	Hoot Gibson
Mary	Merna Kennedy
Saloon Proprietor	Roy D'Arcy

Suitability: Fair Western on conventional lines.

This is a fair specimen of a type of drama usually popular with audiences satisfied with such simple fare as the athletic horsemanship of the hero, the domestic charm of the heroine, and the rather fatuous indiscretions of the villain.

In this film the ingredients are mixed according to plan. The apparently simple-minded rancher easily proves that his intelligence is at least superior to that of the seemingly astute saloon keeper, who is induced to confess himself guilty of murder by the spurious promise of a reward for the body of his victim.

The heroine provides some simple comedy in collaboration with a very unconvincing Chinese cook, and provides all the charm essential to a cowboy's sweetheart.

There is some fine riding and a sensational dive by man and horse from a high cliff into the river.

Buck Jones has a pleasant personality, and the remaining parts are adequately played.

ANALYSIS

Story and Dialogue	10%	*out of*	20%
Direction	10%	,,	20%
Acting	10%	,,	20%
Recording and Photography	15%	,,	20%
General Appeal	12%	,,	20%
	57%	,,	100%

J. H. B.

"The Beloved Bachelor"

Offered by: *Paramount.* **Produced by:** *Paramount.* **Directed by:** *Lloyd Corrigan.* **Photographed by:** *Charles Rosher.* **Length:** 6,634 *feet.* **Release Date:** *June 9, 1932.* **Certificate:** *U.* **Recording:** *Western Electric on Film.*

THE CAST

Michael Morda	Paul Lukas
Mitzi Stressman	Dorothy Jordan
Jerry Wells	Charles Ruggles
Elinor Hunter	Vivienne Osborne
Julie Stressman	Leni Stengel
Jimmy Martin	John Breeden
Hortense Cole	Marjorie Gateson
Winthrop Cole	Harold Minjir

Suitability: Excellent booking for any class of theatre.

This is a story offering enjoyable entertainment, is out of the common rut, and has strong human appeal.

Can a girl adopted as a baby by a man already of marriageable age, fall in love with him on attaining womanhood, and can that affection be reciprocated? This is the problem it presents and which it answers with considerable conviction, in the affirmative.

Michael (Paul Lukas), a sculptor, adopts the child of his model who is killed in an accident, but to do so has to pretend he is the child's father to prevent the authorities placing it (Dorothy Jordan) in a home. His fiancee, Elinor, overhears his false confession and immediately marries another.

For years Michael cherishes the hope that she will return to him. This she does, and her coming shatters the happiness of Mitzi, who has not only shared Michael's troubles and triumphs, but has learned to love him. She appeals to Michael's two friends who are aware of her feelings, and with their help she appears at breakfast as a grown woman, a light in which Michael at last sees her.

At first Mitzi finds it hard to impress the man who still treats her as a child, but gradually the realisation that he loves her comes to him. Everything ends happily, but not before Michael has had considerable heart-burnings at the fear of losing her to another.

There is extreme pathos in the opening scenes when the unfortunate mother loses her life on account of an absurdly jealous woman, and an appealing sentimentality in the decision to adopt the youngster. Set against this is a delightful leavening of humour which comes from Michael's bachelor pals, the one a bit of a toper, and the other a really good-hearted sort.

This establishes Paul Lukas as one of the screen's greatest lovers, and the performance he gives in the role of Michael is one of his best. Charlie Ruggles puts over some telling comedy, and Dorothy Jordan is a delightful little Mitzi.

Technical qualities are on that high plane expected of Paramount productions.

ANALYSIS

Story and Dialogue	16%	*out of*	20%
Direction	18%	,,	20%
Acting	17%	,,	20%
Recording and Photography	18%	,,	20%
General Appeal	16%	,,	20%
	85%	,,	100%

H. M.

"Is There Justice?"

Offered by: *Gaumont.* **Produced by:** *Sono-Art.* **Directed by:** *Stuart Paton.* **Length:** 5,551 *feet.* **Release Date:** *Not fixed.* **Certificate:** *A.* **Recording:** *R.C.A. on Film.*

THE CAST

Jerry	Rex Lease
Kay Raymond	Blanche Mehaffey
District Attorney Raymond	Henry B. Walthall
Dan Lawrence	Robert Ellis
Shorty Gray	Ernest Adams
June Lawrence	Helen Foster

Suitability: Strong attraction for melodrama houses.

This powerfully acted story of a determined District Attorney, his pleasure-mad daughter and a background of crookdom, in spite of minor improbabilities, grips the attention well.

Raymond, a District Attorney, gives orders that a notoriuos road house is to be raided, unaware of the fact that his daughter frequents the place. Wild with excitement, the fascinating Kay dances on a table, thinly clad. Jerry, a young journalist, is there with a phtotgrapher, and the girl is snapped.

The Attorney has many enemies, especially Lawrence, a thief, who, owing to corrupt influence, has escaped the punishment he deserves. On getting possession of the negative of Kay's dance escapade, he blackmails the girl.

Jerry falls in love with Kay and she with him. He discovers Lawrence dead and is accused of the murder. On the evidence of one of the girl's gloves he thinks she has killed the crook, remains silent and is condemned. Ultimately an ex-jail bird is proved guilty, and all ends well.

This picture opens with a touching little prologue, in which Crook Lawrence and his young wife appear. Afterwards, interest is centred on Kay, her lover and father. The three characters are so cleverly acted that the story carries conviction. Some subordinate parts are also well played. The staging is excellent and the photography artistic. At popular halls the film is certain to appeal.

ANALYSIS

Story and Dialogue	12%	*out of*	20%
Direction	10%	,,	20%
Acting	18%	,,	20%
Recording and Photography	17%	,,	20%
General Appeal	16%	,,	20%
	73%	,,	100%

I. J.

"Riders of the Cactus"

Offered by: *Filmophone.* **Produced by:** *Bi Four Corporation.* **Directed by:** *David Kirkland.* **Photographed by:** *R. B. Hooper.* **Length:** 5,400 *feet.* **Release Date:** *Not fixed.* **Certificate:** *U.* **Recording:** *Powers Cinephone on Film.*

THE CAST

Jack Converse	Wally Wales
Jim Venner	Fred Church
Pete	Ed. Cartright
Buzz	Buzz Barton
Peon	Don Wilson
Molly	Loraine La Val

Suitability: For the easily amused.

This is another reminiscent of the old timer; is poorly mounted and directed with a melodramatic touch which quite fails to convince.

It tells of a hidden map which the wicked Jim Venner (Fred Church) is anxious to obtain because it details the whereabouts of vast treasure. The hero Jack (Wally Wales) and Molly (Loraine La Val) with whom the former falls in love, find it by the merest chance, and the development concerns the fight against the bad man and his efforts to wrest it from them.

The location, set by countless giant cacti, holds some interest, but beyond this the film has little to recommend it.

The comedy element is of the kind likely to appeal most to the child mind, while the film as a whole cannot be deemed satisfying entertainment for present-day patrons.

Wally Wales is entirely lacking in animation and enthusiasm. Loraine La Val is acceptable as the conventional heroine, and Fred Church makes a fairly convincing desperado.

Recording and photography are poor.

ANALYSIS

Story and Dialogue	9%	*out of*	20%
Direction	8%	,,	20%
Acting	9%	,,	20%
Recording and Photography	10%	,,	20%
General Appeal	7%	,,	20%
	43%	,,	100%

H. M.

"Neck and Neck"

Offered by: *Gaumont. A Gaumont Sono-Art production.* **Directed by:** *Richard Thorpe.* **Length:** 5,666 *feet.* **Release Date:** *Not fixed.* **Certificate:** *U.*

THE CAST

Bill Grant	Glenn Tryon
Norma Rickson	Vera Reynolds
Colonel Rickson	Lafe McKee
Frank Douglas	Carol Nye
The Bookmaker	Lloyd Whitlock

Suitability: Will amuse popular audiences.

Though Glenn Tryon has often been seen to greater advantage, his impersonation of a travelling salesman of sublime impudence, endows the picture with considerable entertainment value.

Bill Grant, blessed with amazing loquacity, peddles aluminium ware from door to door. Disheartened, he gets rid of his stock and makes the acquaintance of pretty little Norma. Wishing to impress her, he poses as a racehorse owner, ignorant of the fact that her father is one in reality.

At the races he meets father and daughter. Invited to tea he encounters people to whom he had offered aluminium, and a precocious child recognises him.

With his chum he meets a bookmaker and after a game of poker finds himself the owner of a racehorse, called "The Phantom." Unfortunately he does not know the animal from another, and his new friends think him a crook. But when it triumphs in a race, and the Colonel wins a large sum, Bill's reputation rises and he wins his girl.

That the ex-aluminium seller will be equal to all emergencies, and in the end vindicate himself to those who have doubted him, goes without saying. Though a pinchbeck hero, it is difficult to judge harshly, but smile at the complications and feel that the end justifies the means.

The game of poker, trying out the horses, and events leading up to the big race, will sustain the interest. The picture is plentifully supplied with amusing incidents, for in addition to the young swanker's effrontery, the *enfant terrible*, whose

memory is better than that of the adults, and the drawling protestations of a darkie (Stepin Fetchit) get many laughs.

There are several experienced players in the cast. Vera Reynolds impersonates the heroine, Lafe McKee the Colonel, and Lloyd Whitlock the bookmaker. The staging and photography are excellent.

ANALYSIS

Story and Dialogue	12%	*out of*	20%
Direction	12%	,,	20%
Acting	15%	,,	20%
Recording and Photography	15%	,,	20%
General Appeal	16%	,,	20%
	70%	,,	100%

I. J.

"The Deadline"

Offered by: *United Artists.* **Produced by**: *Columbia.* **Directed by**: *Lambert Hillyer.* **Length**: 5,960 *feet.* **Certificate**: *U.* **Release Date**: *Not fixed.* **Recording**: *R.C.A.*

THE CAST

Buck Donlin	Buck Jones
Helen Evans	Loretta Sayers
Coleman	Robert Ellis
Grady	G. Raymond Nye
Jimmy	George Ernest

Suitability: Good Western drama for any house.

Lambert Hillyer, who directed the film, has also written the story, which in construction and variety of incident is above the average Western standard.

Buck Donlin, convicted of manslaughter, of which he is really innocent, is sentenced to five years' imprisonment, but, for good behaviour, is released on parole after a year, with the warning, however, that he will be closely watched.

He returns to his own town determined to discover the real culprit and has to put up with the disfavour with which he is regarded by his old associates, with the exception of Helen Evans, the bank manager's daughter; Chloride, an old prospector; and Jimmy, an orphan boy.

Buck finds scraps of evidence which cause him to suspect Coleman, a man who is making love to Helen. Coleman is the head of a gang of thieves and he throws suspicion on to Buck of another murder he has committed. By throwing all discretion to the winds, Buck discovers the necessary evidence, and by a daring trick leads the Sheriff and his posse in pursuit after him in time to stop a bank robbery which is being carried out by Coleman.

The plot is cleverly constructed and the methods by which Buck collects his evidence, at the risk of being suspected of breaking his parole, are ingenious and exciting. Buck Jones acts naturally and with sincerity, and the acting all round is consistently good.

The settings are varied and picturesque and the photography is excellent.

ANALYSIS

Story	12%	*out of*	20%
Direction	10%	,,	20%
Acting	13%	,,	20%
Recording and Photography	15%	,,	20%
General Appeal	12%	,,	20%
	62%	,,	100%

J. H. B.

"So This Is Arizona"

Offered by: *Filmophone.* **Produced by**: *Big Four Corporation.* **Directed by**: *David Kirkland.* **Photographed by**: *R. B. Hooper.* **Length**: 5,400 *feet.* **Release Date**: *Not fixed.* **Certificate**: *U.* **Recording**: *Powers Cinephone on Film.*

THE CAST

Bob Ransome	Wally Wales
Wobbly	Don Wilson
Josie Gerrard	Loraine La Val
Jake McKeever	Fred Church
Hattie McKeever	Tete Brady

Suitability: For the most uncritical of patrons.

This is one of the old type Westerns, embodying all the old technique and without a spark of originality in treatment.

Wally Wales is a very unconvincing ranger whose job it is to arrest McKeever (Fred Church), who happens to be the brother of his fiancee, Josie (Loraine La Val).

Naturally he chooses the path of duty, and after a somewhat hectic time his quest proves successful. The loss of his girl is compensated for in that the arrest is in some measure brought about by Josie (Loraine La Val), who not only loves him, but is heiress to a ranch.

This ranger is surely the most stupid who ever put legs over a horse, and the fool head handling of his prisoner is likely to raise derisive laughter. His display of fisticuffs with the villain is rather like a petting party, and his miraculous escape after a fall down a mighty precipice is more amusing than serious.

Acting is on conventional lines. Recording is bad, and photography of a mediocre order.

ANALYSIS

Story and Dialogue	7%	*out of*	20%
Direction	10%	,,	20%
Acting	10%	,,	20%
Recording and Photography	8%	,,	20%
General Appeal	7%	,,	20%
	42%	,,	100%

H. M.

"Secret Service"

Offered by: *Radio.* **Produced by**: *Wm. Le Baron for R.K.O.* **Directed by**: *J. Walter Ruben.* **Photographed by**: *Edward Cronjager.* **Length**: 6,159 *feet.* **Release Date**: *May 9, 1932.* **Certificate**: *U.* **Recording**: *R.C.A. on Film.*

THE CAST

Lewis Dumont	Richard Dix
Edith Varney	Shirley Grey
Arelsford	Gavin Gordon
Lieut. Dumont	Wm. Post, Jr.
Mrs. Varney	Nance O'Neil
General Grant	Fred Warren
Israel	Eugene Jackson
Caroline	Florence Lake
Jonas	Clarence Muse
Miss Kittridge	Virginia Sale

Suitability: Will suit the more easily satisfied audience; purely star value.

We have had many a picture dealing with the American Civil War with the grisly General Grant in command, but seldom has there been one with a story as far-fetched as this.

Like most of the others, the story deals with an officer who is sent into the enemy camp as a spy, and before many hours are past finds love, with the daughter of one of the enemy in almost insurmountable barrier. In fact, our hero does find it too much and turns traitor.

Lieut. Dumont's (Richard Dix) job is to worm his way into the telegraph office of the opposing forces. This he does with consummate ease



Cars going up? Andy Clyde starring in the Ideal Talkomedy "Taxi Troubles"

after considerable misgivings on account of Edith Varney (Shirley Grey), with whom he has fallen in love. After a very hectic time, in which he fools his opponents in an incredulously absurd manner, he turns yellow for the sake of the girl and submits calmly to arrest. This may be a concession to the demand for romance and a happy ending, but is hardly a suitable one for a hero.

The director at times builds up strong suspense, but the development following these episodes is so ridiculous as to spoil all his good work. The lack of conviction throughout is emphasised in the fade-out, which sees the colonel sent to make his arrest telling him that he deserves death, but that the authorities have decided to merely "keep him out of mischief" for the duration of war.

Richard Dix works hard and gets the most out of the character of Lieut. Dumont, and Shirley Grey, who plays opposite, makes a charming lover. An excellent performance comes from Gavin Gordon as the man who creates the suspicion regarding the lieutenant, though his actual position is never made very clear.

There are a few effective war shots, but in the main the action is concerned with the romantic side.

ANALYSIS

Story and Dialogue	9%	*out of*	20%
Direction	16%	,,	20%
Acting	15%	,,	20%
Recording and Photography	16%	,,	20%
General Appeal	12%	,,	20%
	68%	,,	100%

H. M.

"Beau Chumps"

Offered by: *Metro-Goldwyn-Mayer.* **Produced by**: *M.-G.-M.* **Directed by**: *James W. Horne.* **Length**: 3,575 *feet.* **Release Date**: *Not fixed.* **Certificate**: *U.* **Recording**: *Western Electric Sound on Film.*

THE CAST

Stan Laurel	Oliver Hardy
Abul Kasim K'Horne	Charles Middleton
Broderick O'Farrel	Harry Schnitz

Suitability: A farcical comedy certain to prove a tip-top laughter-maker wherever shown.

The announcement that Laurel and Hardy have joined the Foreign Legion will unquestionably cause a thrill of excitement throughout the world, and their countless admirers will smile like youngsters when promised a treat.

Laurel is amazed to hear his corpulent friend singing plaintive ditties and confessing that he is a victim of the tender passion. The object of his devotion is a girl loved by "all," and when Hardy receives a letter rejecting his advances, he decides that the desert shall be his dwelling-place, and the melancholy Laurel his companion.

As Foreign Legion recruits the friends have a rough time; long marches over the illimitable sand producing blistered feet, utter prostration, and bad tempers. Hardy's trials are increased by finding every comrade has a portrait of the blonde he has loved and lost. An interview with the martinet commander makes matters worse and a petition to be allowed to go home is treated with scorn.

But the pals ultimately distinguish themselves, for when a Riff rising occurs they are dispatched to a beleaguered fort. Lost in a sand storm they reach the place without support, but by a judicious distribution of tin-tacks the Arab attack is delayed, hand grenades complete their discomfiture and the friends are hailed as deliverers.

Packed with delightful burlesque touches, staged on picturesque and lavish lines, and acted with serio-comic intensity, this picture is certain to educe laughter at any house. While the production has no literary merit there are some smart repartees and amusing blunders. The absence of female support passes unnoticed, the frequent discovery of the blonde's portrait being adequate compensation, and never failing to get a laugh.

ANALYSIS

Story and Dialogue	10%	*out of*	20%
Direction	12%	,,	20%
Acting	18%	,,	20%
Recording and Photography	16%	,,	20%
General Appeal	18%	,,	20%
	74%	,,	100%

I. J.

"The Big Attraction"

Offered by: *British Lion.* **Directed by**: *Max Reichmann.* **Length**: 7,000 *feet.* **Release Date**: *Not fixed.* **Certificate**: *U.* **Recording**: *Tobis on Film.*

THE CAST

Richard Tauber and a German cast.

Suitability: For "cultivated" audiences. Variety may appeal to few popular patrons. The foreign dialogue in this is its main handicap as popular British cinema fare.

Glimpses of the life of a great singer, with very fragile love story and a number of attractive stage pictures, with dancing and acrobatics. Much padding and occasional repetition of turns.

The picture opens with the Riccardo Troupe at Paris. After some comic turns and a little singing by Tauber, the company pack and leave for Berlin. At the Wintergarten another performance is given. Tauber conducts and sings. Kitty, a dancer, being in love with him, succeeds in joining, and discovers his melancholy to be caused by an unfaithful wife. He turns to her.

This picture would gain by abbreviation. There are many back-stage scenes quite uninteresting, and a prolonged one at a restaurant.

ANALYSIS

Story and Dialogue ...	12%	*out of*	20%
Direction	14%	,,	20%
Acting	14%	,,	20%
Recording and Photography	15%	,,	20%
General Appeal	10%	,,	20%
	65%	,,	100%

I. J.

Short Product

"**PEEKING IN PEKIN**" (*Universal*). 1,895 feet. Release date: April 4, 1932. Certificate: U. Slim Summerville and Eddie Gribbon, as bugler and sergeant of marines in China, provide much amusement among the pretty Chinese girls at a wedding. Funny comedy, prettily set.

"**SEALED LIPS**" (*Universal*). 1,579 feet. Release date: February 22, 1932. Certificate: U. Mystery melodrama, the chief feature of which is the unintentional humour displayed by the portly shadow of a man with a highly mechanical laugh. A very poor film.

"**GOOD PIE FOREVER**" (*First National*). 587 feet. Release date: Not fixed. Certificate: U. Billy Wayne and Thelma White are lovers, and the man wins the maid by successfully exploiting his pie business. An orgy of pie-throwing may make a few of the more easily-pleased sit up and take notice.



Elissa Landi and Lawrence Olivier, two British film players, in Fox's "The Yellow Passport," reviewed in this issue.

"**THE LOVE NEST**" (*First National*). 918 feet Release date: Not fixed. Certificate: U. The same two again this time as newly-weds, who construct their own house, invite the husband's governor to come, and finish up with the man losing his job. Knockabout without a suspicion of originality.

"**SCHOOL DAZE**" (*First National*). 694 feet Release date: Not fixed. Certificate: U. A few jazz tunes from a bunch of jazz-crazed co-eds. A mediocre offering in which the few jokes which are put over with the dancing and singing are neither up to date nor laughable.

"**MATINEE IDLE**" (*First National*). 697 feet Release date: Not fixed. Certificate: U. What is purported to be drama is hardly likely to be accepted as such. An actor objects to a playwright's interpretation of the effects on a man who finds his wife with another man, but changes his tune when he discovers his own wife unfaithful. Fair, with an ending easily foreseen.

"**HARMONISING SONGS**" (*First National*). 701 feet. Release date: Not fixed. Certificate: A. A coarse personality, Josephine Harmon renders some equally coarse songs. The items are "He's Mine, All Mine," "Beauty Is Only Skin Deep," and "Spanish." Some may appreciate them, but their numbers will be limited.

"**SAX APPEAL**" (*First National*). 686 feet. Release date: Not fixed. Certificate: U. Joe Penner as a half-wit saxophone player, who manages to make a little money for a father engaged in the rag and bone business. Poor comedy stuff with limited appeal.

"**PLAYING WITH FIRE**" (*First National*). 796 feet. Release date: Not fixed. Certificate: U. Members of a fire brigade hold a concert to raise funds. For the easily amused.

"**A PRIVATE ENGAGEMENT**" (*First National*). 850 feet. Release date: Not fixed. Certificate: U. Introducing "The Yacht Club Boys," whose songs are not above average. Fair popular appeal.

"**HORSESHOES**" (*First National*). 749 feet. Release date: Not fixed. Certificate: U. Lynne Overman amuses as a drunken reporter who gets a big scoop for his paper by accident. Good programme filler.

"**THE HANGOVER**" (*First National*). 686 feet. Release date: Not fixed. Certificate: U. Bernard Granville and Neely Edwards appear in a sketch with no point and very little humour. For the uncritical patron.

"**ENVY**" (*First National*). 764 feet. Release date: Not fixed. Certificate: U. A feeble attempt to show the reactions on a jealous wife who believes her friend's husband to be much more interesting than her own. Material is poor and the acting certainly not of a high order.

"**THE FIGHT**" (*First National*). 556 feet. Release date: Not fixed. Certificate: U. A satire on the prize fight, but the comicalities of the combatants fail to get home with anything likely to arouse any enthusiasm on the average audience. For the definitely popular hall.

"**THE MEAL TICKET**" (*First National*). 1,853 feet. Release date: Not fixed. Certificate: U. Jack Pearl is starred as a foreigner with a wife who wastes all his money on dress. His wife leaves him and he takes on with his stenographer, but finding her as much a gold-digger as the wife, is pleased to resume with his partner. A heap of dialogue which many will find rather tedious and not particularly funny.

"**THE SERVANT PROBLEM**" (*First National*). 823 feet. Release date: Not fixed. Certificate: U. A writer on the settlement of the servant problem puts his theories into practice in his own home and makes a hash of things. John T. Murray and Vivien Oakland are the players. Mildly amusing.

"**GROUNDS FOR MURDER**" (*First National*). 688 feet. Release date: Not fixed. Certificate: U. A wife's enthusiasm to follow murder trials lands her in court, but it only turns out to be the divorce court. May interest a few.

"**WILD AND WOOLLY**" (*M.-G.-M.*) 812 feet. Release date: Not fixed. Certificate: U. Brilliantly photographed shots of a champion rodeo with the camera producing a series of real thrills. With a clever commentary this should be well received everywhere.

A few shorts are unavoidably held over until next week.

LONDON C.E.A. DINNER

(*Continued from page* 11)

'The Co-op. Stakes"—Tip Wanted!

H. P. Selwyn, proposing "Our Guests," said Lord Stanley as a sportsman might at least have tipped the winner in the Co-operative Stakes, with Will Evans as jockey and Major Gale as starter. He paid compliments to various guests, including Mr. Clynes, Clyde Wilson of the L.C.C., Comyns Carr, of the F.I.C.S., Sam Eckman, jun., of the K.R.S., (who had done more to promote good relations between renter and exhibitor than any other man), R. V. Crow and T. Ormiston, M.P.

"Educationals" and the Screen

The Rt. Hon. Lord Eustace Percy, M.P., as an educationalist, spoke of the terrific influence of the screen as a factor in national education. The film speeded up the art of telling stories, once typified by the three-volume novel. This speeding up or "boiling down" had a great psychological effect on the public.

Clynes Becomes a Fan

The Rt. Hon. J. R. Clynes, supporting, made the speech of the evening. He did not feel a sense of personal loss at the last Election. "There were so many of us," he added. Since, however, he had found more time than in the past 26 years to seek entertainment, and he had taken to "the pictures."

He appreciated the immense influence upon national and international life. During the past century nothing with a greater power for good or evil had come into the life of modern civilisation.

Clynes on "Absurd Laws"

While at the Home Office he had opportunities—and he said it deliberately—of judging how absurd are some of the laws applying to the pursuits of the people after recreation and entertainment. It would not do for anyone to try to govern the minds of to-day with the laws of two or three centuries ago. Parliament should, if necessary, be forced to do what it reasonably and properly might have done years ago. He was glad the Sunday Opening Bill, introduced by himself as Home Secretary, had been passed, at least as a temporary measure. But that was not enough; they ought to harmonise the law with the practice of the country.

Referring to the power of British films to sell British goods, he said they could do even more by producing the right kind of British film adequately and truthfully to represent national sentiments and ideals throughout the world.

"No State Censorship"

Referring to our Film Censorship, Mr. Clynes described the system operative as "as good as in any other country." He would be opposed to any Central State Authority to dictate the right kind of picture to be shown. Public opinion was in the main the best form of censorship. In censorship a large amount of toleration must be shown; very little could be done by a policy of suppression. In dealing with the inclinations of the youthful they needed a wise paternal discretion. In conclusion, he urged exhibitors to keep their minds on the great might and international purpose of their mission.

Dancing followed until 2 a.m.

DOUGLAS FAIRBANKS IN PARIS

Douglas Fairbanks is over in Paris, accompanied by Lewis Milestone, and the two are said to be planning the production of a film which Milestone will direct. This film is to be made, partly or wholly, in Russia.

London Trade Show Diary

THURSDAY

"Over The Hill"..... Fox
Prince Edward, 8.30

Mae Marsh, after an absence of twelve years, is co-starred here with James Dunn and Sally Eilers. Other important parts are played by James Kirkwood, Edward Crandall and Claire Maynard.

A British four-reeler "Star Reporter," will be shown.

"The Platinum Blonde".....United Artists
Phoenix, 2.45

Loretta Young, Robert Williams and Jean Harlow are the stars of this picture, which will be preceded by three shorts.

FRIDAY

"Man In Her Life".....United Artists
Phoenix, 2.45

With this picture, which features Lois Moran, Charles Bickford and Victor Varconi, will be shown "Shot Gun Pass," a Tim McCoy Western.

"Be a Sport".....Butcher
R.C.A. Theatre, 2.30

A three-reel Interest Feature depicting the methods of champion exponents in all varieties of athletic sports.

TUESDAY

"The Old Man".....British Lion
Phoenix, 3

Maisie Gay has her original role of Mrs. 'Arris in this Edgar Wallace thriller. The supporting cast includes Anne Grey, Lester Matthews, D. A. Clarke-Smith, Diana Beaumont and Frank Stanmore.

"Her Majesty Love"..... First National
Cambridge, 3

Marilyn Miller appears in this elaborate production as a coquettish barmaid employed in a cabaret. In the supporting cast are Ben Lyon, Leon Errol, W. C. Fields, Ford Sterling and Chester Conklin.

"The Age For Love"..... United Artists
New Gallery, 11

This, Howard Hughes' latest production, signalises the return to pictures after more than a year of Billie Dove. Edward Everett Horton, Lois Wilson, Mary Duncan and Charles Starrett are included in the cast.

Six Shorts..... Paramount
Carlton, 10.45

WEDNESDAY

"Inquest"..... First National
Phoenix

This British production, an adaptation of the stage play by Michael Barringer, stars Mary Glynne and Campbell Gullan Haddon Mason, Peter Coleman and Alex Hunter are also in the cast.

"The Beggar Student".....British Lion
Phoenix, 8.45

Described as a joyous musical feature, this film is adapted from the Viennese operetta by Carl Millocker. Directed by John Harvel, it features Jerry Verno, Shirley Dale, Lance Fairfax and Mark Daly.

Four Shorts.....M.-G.-M.
Own Theatre, 11

Six Shorts.....M.-G.-M.
Own Theatre, 3



Wm. McGann directing "Murder on the Second Floor," the first production from Warner Bros.-First National Teddington Studios, for early trade show by First National

Board of Trade Evidence

Clause 32 of the Films Act provides that trade shows of films to be registered must be announced to exhibitors or their agents at least seven days before showing.

On form "D" applicants for registration must give their names, dates of issue, and pages of the Trade Papers in which such notification has been given.

Will renters please note that in order to comply with this regulation, details of all trade shows should be sent to THE BIOSCOPE *to allow not less than seven full days from date of the next issue.*

WEDNESDAY, DECEMBER 16

The Beggar Student (British Lion), Phoenix. Beau Chumps, What a Bozo, Big Ears and Call a Cop (M.-G.-M.), Own Theatre.

One Good Turn, Hasty Marriage, Shiver My Timbers, The Kick-Off, Volley and Smash and Dogs is Dogs (M.-G.-M), Own Theatre.

FRIDAY, DECEMBER 18

The Deceiver and The One Way Trail (United Artists), Phoenix.

The Guilty Generation (United Artists), New Gallery.

Saville's Medal

The Screen Golfing Society's first medal competition was played at Stoke Poges on Sunday, with the following results:—

Seniors: Victor Saville, 88—12, 76.

Novices: F. Winckles, 111—20, 91.

SCOTTISH NOTES

By Councillor James McBride

Riddrie's Rex

Riddrie's first cinema, the latest Scottish enterprise of A.B.C., opened on Monday afternoon. To be known under the original title of the Rex, the theatre has a capacity of 2,350, and was designed by Chas. J. McNair, the Glasgow architect.

The facade resembles a miniature American skyscraper, with its blocks, squares and cubes, giving it unusual but attractive appearance. The theatre is a notable example of how well the suburbs are being catered for in the way of luxurious surroundings for their entertainment.

Access to the front stalls is obtained by a separate entrance at the west side of the imposing building. Dividing the stalls area is a central gangway, so constructed that the people occupying the 9d. stalls behind do not have their view obstructed by those entering the cheaper seats.

Back stalls and front and back balcony patrons all enter by the main vestibule, a spacious hallway. Actually the back stalls are sunk about 12 ft., which reduces the climb to the circles to a few steps. Adjacent to the upper hall is a comfortable waiting-room, off which is the passage leading to the central cross-gangway of the balcony, thus simplifying ingress to any part of the circle.

From every part of the house a perfect view of the screen is obtained, and the tallest patron will find ample leg-room between the rows of magnificently upholstered armchairs. Deep-pile carpets run throughout the theatre, and a particularly good feature is that all the passages are lit from glazed panels on the floor level.

First All-Electric Theatre

It is claimed that the Rex is the first all-electric theatre in the country. Not a gas-jet appears in the building, the emergency lighting being supplied from storage batteries.

In the ceiling over the balcony appears a large cornice illuminated dome with sky effect. In front of the artistically screened proscenium is an exquisite glass fitting.

There is a warm welcoming glow about the dignified auditorium, the autumn tints of the seating and carpets blending with the ivory tone decorations of the walls and ceiling. The auditorium is so well broken up that the acoustics are perfect.

Western Electric sound apparatus and Ross projectors have been installed, with Chloride batteries in support.

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K.R.S. President Says "Let's Co-operate"

When Lord Mayor Nearly Wept

Thomas Ormiston, M.P., On Subsidised Press

Sam Eckman, junr. (President of the K.R.S.), dotted the " i's " and crossed the " t's " of his recent appeal for more co-operation between the various sections of the trade, in the speech he made at the 13th Annual Dinner and Ball of the North Western Branch of the C.E.A., held at Liverpool on Thursday.

How a layman reacted to his plea, not for a formula, but for co-operation in a broad spirit, may be best summed up in the words of the Lord Mayor of Liverpool, who, as a mere onlooker, perhaps sees more of the game than those deeply immersed in its politics :—

" I came into this room in an optimistic spirit, but Mr. Eckman nearly brought tears to my eyes," said the Mayor.

Over 200 guests sat down to dinner, over which Ald. E. Trounson, J.P., presided. Speeches were in plenty, and the most pleasing feature of them was that mere generalities were made subservient to the grim facts which to-day are staring the industry in the face.

The Liverpool dinner and ball is a trade, and not merely an exhibitors' social, and the organising arrangements are in the hands of a local joint committee of exhibitors and renters in about equal proportions ; they work together with a zeal and enthusiasm which is indicative of the latent resources of the Liverpool trade. All credit, therefore, to the committee, of which the chairman is Ald. E. Trounson, J. R. Dovener and H. D. Nisbet vice chairmen, and G. Dudley West, F.C.A., secretary. The M.C.s for the dance were H. Goodman and W. W. Jay, of the renting section. The function was graced by the presence of the chief magistrates of six towns, magistrates, chiefs of the police and leading members of the renting houses.

" Hire British and Hear British "

Proposing the toast of " The Cinema Trade," the Mayor of Southport (W. H. Bellis) said : " This is the most colossal, the most stupendous, the most amazing industry that has crashed its force upon the civilised world, an industry that has rocked Governments and flung into the world films that have blazed like meteors across the skies."

It had become one of the most important forms of entertainment for the masses, providing employment for thousands of people and using millions of pounds of capital, but what was most pleasing was the high standard which had been reached by British films. (Hear, hear.) In this connection he was sure there could be no more popular slogan than " Hire British and hear British."

One very disturbing element in the trade was the uncertainty concerning Sunday cinemas, which Southport had enjoyed, at least in the centre of the town for a very long time. He personally was hopeful that this concession would in the near future be extended to cinemas on the outskirts of the Borough. The old Statute against Sunday entertainments seemed to him to be absolutely out of touch with modern feeling. Fortunately, an early decision of Parliament was anticipated and this, he hoped, would indicate a strong, clear and definite policy.

Consternation in the Ranks

The increase in the amount of Entertainments Tax was causing considerable consternation in the trade and was undoubtedly responsible for the difficulties of a large





Sam Eckman, Junr. Ald. E. Trounson

number of cinemas. There was a saturation point in all taxation, and that point would soon be reached ; indeed, it was for the Government to consider if that point had not been already reached, so far as the entertainments of the people were concerned.

Touching on the question of the future of film renting, his worship said he did not know sufficient of the trade to comment on the merits of the co operative booking scheme, but of this he was certain, the future of the trade was bound up with the provision of high class entertainment at reasonable prices. To disregard those considerations would be to place the cinema industry in jeopardy.

Deputation to Chancellor

Mr. R. V. Crow (President of the C.E.A.) said that so far from the trade being addicted to the use of superlatives, it was most modest not only in its prices, but in the claims it made for the quality of the programmes it submitted to the public. Many of them had fought hard to make, and to get the public to appreciate, British films, which to-day had achieved the success that was visualised for them. " This industry," continued Mr. Crow, " in common with all industries is suffering from what the B.B.C. announcer described as ' a deep depression over the British Isles,' which had had a disturbing effect on the whole of the business life of the country."

What aggravated the situation in the cinema industry was the entertainments tax which, in point of fact, was a tax of something like 20 per cent. on turnover—not on profits.

If the tax were continued, he could not help viewing the future with great anxiety. Reports were being received from all parts of the country showing that literally hundreds of cinemas were unable to function because they were paying out hundreds of pounds in tax, yet making no profits.

The C.E.A. was hoping that the new Chancellor of the Exchequer would receive a deputation shortly and that when the effects of the increased tax were pointed out to him he would give some alleviation and relief. Efforts were being directed to that end.

Those in the industry should take their courage in both hands and break down the barriers that existed between the various sections of the trade, wipe out suspicion and jealousy and foster a spirit that would be to the advantage of all. Commonsense and goodwill could work wonders.

Let's Have Showmanship

Mr. Crow concluded his remarks by making a plea for a return to the showmanship, upon which the success of the cinema trade was founded. In the old days the theatre proprietor made a strong effort to establish his theatre in the good graces of the public and to make it the object of their affection. Employment of those methods to-day, he added, would lead to a greater patronage, and would enable the industry to better weather the storm.

Mr. Eckman Pleased

Sam Eckman, junr. (President of the K.R.S.), also replied. He referred to his recent speech to the General Council and the comments that had been made upon it at C.E.A. branch meetings. In the main he was pleased with the reception that had been accorded his remarks, though there were a few sceptics and doubters.

" Those who were present at the Council meeting knew I then spoke of co-operation. In saying that, of course, I don't want to be misunderstood. I was speaking of co-operation in general, as opposed to any formula that may be set up by individuals or associations, no matter how well meaning they might be as a cure-all for the evils that beset the industry at the present time. I don't believe there ever has been in this or any other industry, or in any land, a formula that will act as a panacea or palliative for all the ills that beset us."

" That does not mean the task is hopeless ; far from it. As long as I am in office in the association I represent to-night, and even when I am out of office, I shall assist in promoting that spirit of co-operation, for only by so doing, I believe, can we hope to find a solution of our difficulties. Exhibitors know their troubles only too well, and the renters are not immune."

A Thought for the Almighty Dollar

Everybody to-day knew that for every £ paid for films to the American houses, although the pound was still a pound in England, it represented only 25 per cent. of value in America, compared with two months ago. The difference had disappeared, it had evaporated, but it affected the whole of the industry because of the repercussions it set up. The troubles did not exist on one side only.

By co-operation between the organisations in the trade, and everybody doing his share to bring about better conditions, he was sure that many of the evils of to-day could be overcome. He was not suggesting anything that did not exist at the present time, except better feeling. Mr. Crow and he had been working for many months and he thought with somewhat successful results, in dealing with difficulties, but no formula could please everyone. When disputes could not be settled locally they should be remitted to

headquarters where he was sure arrangements would be made for settling them equitably.

Speaking with Tears in His Eyes

Replying to the toast to the guests, the Lord Mayor of Liverpool (Ald. J. C. Cross, J.P.), said: "I came into the room in an optimistic spirit, but Mr. Eckman nearly brought tears to my eyes. You are associated with a trade that is out to bring joy and pleasure into the lives of people, who, I think, would rightly object if, after paying to enter a cinema, you set out to make them cry."

His Lordship said he had just been the guest of the Liverpool shipmasters. If, as was said, the cinema trade was in a very bad position, he appealed to its members to try and realise that there were others in a "jolly sight worse state."

"We get some wonderful films nowadays," said Ald. Cross, with a smile, "but will you believe me when I say that since I have been Lord Mayor I have not seen a film anywhere. You, gentlemen, can rectify that."(Laughter.)

Subsidised Press

T. Ormiston, C.B.E., M.P., in submitting the toast of "The Press," said the lay press was somewhat akin to the cinema trade in the respect that there were both combines and independents, and not much co-operation. In the matter of the trade press, however, he could let those present into some secrets. He was hon. treasurer of the C.E.A., which, amongst other activities, was running a trade paper. But this was not so up to date as one of the papers which stated that "last night's function passed off well." (Laughter.)

"If you can find a better Press than that I should like to know of it," said Mr.Ormiston. One of the secrets of the trade press was it either lived by advertisements or by subsidies. Some of the papers did a little of both. Some that were not so fortunate did not get any of the former and were in a rather poor way, but those that got the subsidies were doing very well.

E. W. Freedman, who replied, said the subsidised press did not refer to him.

Mr. Ormiston's remarks did not refer to "The Bioscope," which is the only independent British exhibitors' journal run by a private company as a single interest, and directed by an executive with no affiliations or associations with any other film, cinema or press concerns. The answer is supplied in our independent editorial policy and impartial film markings, which are more and more widely recognised by C.E.A. members.
Editor.

"Co-operation Not Factional Warfare"

R. V. Crow and J. C. Graham at Bristol

C.E.A. President Sees Renters' Point of View

The speeches which followed the Annual Dinner of the Bristol and West of England Branch of the C.E.A., held at the Royal Hotel, Bristol, last Wednesday, were notable chiefly for their "co-operative" note. A. B. Atkinson, chairman of the Bristol Branch, presided, and among the guests were J. C. Graham (managing director of Paramount), who represented the K.R.S.; R. V. Crow (President of the C.E.A.) and Mrs. Crow; Randolph Richards (Vice-president of the C.E.A.) and Mrs. Richards; W. R. Fuller (General Secretary C.E.A.); and W. H. Mooring (Editor, THE BIOSCOPE).

J. C. Graham appealed to exhibitors to recognise that if they insisted upon buying pictures at so low a rate as to make it impossible for producers to keep up the quality of their output, public reactions would be expressed in a falling-off of patronage.

R. V. Crow, who requested that THE BIOSCOPE should not quote him in full "on this informal occasion," indicated his sympathy with the renters' point of view and appealed to exhibitors to regard "the industry as an industry; not as a series of factions."

Proposing the toast of "The C.E.A.," J. C. Graham said they had to ask themselves what was the situation to-day in the business. The production of silent pictures had steadily diminished until there was only "talkies" and these supplied only one language.

In the days of the silent picture those produced in the English language represented 65 per cent. of the entire output, the other 35 per cent. being in foreign languages. The two together made it possible to carry on production. The fact that the position had now altered made production more difficult. The amount of money in the producing and handling of pictures was tremendous, but the amount of money invested was relatively small.

If exhibitors insisted on buying pictures at so low a rate as to make it impossible for producers to make pictures, what would be the result? They had to stop and consider very carefully before they did anything that would lead to inferior production.

Production in this country had some big problems to face. Producers had yet to find a sound investment and at the same time give exhibitors quality. The law said they must have more pictures, but the law did not say where the money was to come from to get those pictures.

Other countries, however, were having greater difficulties than English-speaking countries in connection with the problem of production.

Mr. Graham said that so far as the K.R.S. and the C.E.A. were concerned he could not see any problems which could not be solved.

R. V. Crow's Response to Mr. Graham

R. V. Crow, C.E.A. President, in his reply, said the industry should be regarded as an industry, not as a series of factions. The problem was to take the business as an entity, and say that no section should profit at the expense of another section. He could say at that informal gathering that he appreciated that what Mr. Graham said concerning rentals was true. He asked the Editor of THE BIOSCOPE, who was present, not to quote further remarks, and then added that he would say to the K.R.S.: "Let us come together, let us forget that we are one little faction against another little faction. Let us solve our internal problems and face the world as a whole."



J. C. Graham



R. V. Crow

Were they, as exhibitors, as inheritors of the great traditions of showmanship, handed down to them by the showmen of an older generation, handling the entertainment given them by the producers, to the best advantage? They must do their utmost to maintain the interest which the public had in pictures, and they must "put their backs into it."

"Men Who Do the Work"

Proposing "The Bristol and West of England Branch," Randolph Richards described it as "a very exceptional Branch." The chairman, Mr. Atkinson, had held office for three years in succession, and it was also his second period, while the secretary, "good friend Webber," had been in office for ten years. They had better stick to these men who did the work. The Bristol delegates did excellent work on the committees.

The Chairman, responding, expressed the pleasure that they all felt in the West at the presence of Mr. Graham and the President and Vice-president, and he thanked Mr. Richards for the kind things which he had said about the Branch.

F. A. Webber, F.S.A.A., the secretary, was then presented with a miniature replica of the Golf Trophy he secured at the Summer Conference Golf Tournament last July. Mr. Webber was also very heartily congratulated on all sides upon the excellence of the menu, and the smooth and efficient organisation which had made the function such a great success. After dinner dancing, for which various prizes were awarded, and a whist party continued until 2 a.m.

Benevolent Fund's Christmas Scheme

Monday next sees the close of the Benevolent Fund Christmas Gift Scheme, by when all counterfoils and cash should be sent in.

The closing scene will be set in the Private Theatre of the Gaumont-British Picture Corporation at 2 o'clock on Friday, December 18th. Four of the leading players from British studios will decide to whom the gifts will be sent. Lists of recipients will be sent on application to R. C. O. Viveash, Secretary of the C.T.B.F., 52, Shaftesbury Avenue, W.1. Stamped addressed envelope must be enclosed.

At the C.E.A. Meetings

Equal Treatment Plea Rejected

Portsmouth to Appeal Again Against "No Standing" Order

Fair treatment is still being refused to the local cinemas by the Watch Committee, according to a statement at last Wednesday's meeting of the Portsmouth Branch, presided over by Councillor F. J. Spickernell. The Watch Committee has refused to vary its "No Standing" regulation, though urgent representations have been made to the authorities by the Branch, though music halls and piers under the jurisdiction of the Committee are allowed standing. The matter is to be taken up again by the Branch.

Following receipt of correspondence from the Film Industries Co-operative Society, some informal discussion took place on the scheme, and it was decided that a special meeting should be called, so that the aims of the Society could be outlined by some of its directors.

THE SECRETARY reported that on the Branch instructions he wrote to the Town Clerk asking that an application should be put before the Watch Committee from the members of the Branch for standing room to be allotted to the cinemas where suitable accommodation was available on a reasonable basis as allowed to the music halls and piers in Portsmouth and as was granted in the regulations of the L.C.C. The members felt, he stated, that a hardship was being placed upon them by the refusal of standing room where space permitted without interfering with the safety regulations, and they thought they should be allowed the same privileges in this respect as other halls in the city and in other towns.

In reply, the Town Clerk stated that the application had been considered by the appropriate Committee of the Council, and they had decided that they could not see their way to vary their existing condition.

The CHAIRMAN said that everything to their disadvantage in the regulations was applied locally, but anything which might be to their advantage was cut out.

Bias Against the Cinemas

The SECRETARY said he could not understand the objection. Standing room was permitted in every other town. The request seemed quite a reasonable one where there was the accommodation.

Councillor SPICKERNELL added that they ought not to tolerate it. There were certain people on the Committee who never went inside a cinema, and they were against anything that might be in favour of the cinemas every time.

GORDON PANNELL said they had certainly proved that there was a bias against the cinemas.

It was decided to consider the matter again at the next meeting, a deputation to the Watch Committee being suggested.

An Unlicensed Hall

The SECRETARY also reported that he wrote to the managing director of Cadbury Bros., Ltd., calling attention to the free exhibition of a Bournville film for three days at the Wesley Central Hall, which had a large seating capacity and was not licensed for cinematograph performances. His members, he said, felt that this had affected their own business considerably, and as they were large customers of the firm they asked for consideration in the matter with a view to preventing a recurrence.

The reply received stated that the firm were using a film in connection with some lectures they were giving, this being purely an advertising scheme. The visits were only very short.

Mr. DANIELS added that he also wrote to the Chairman of the Watch Committee drawing attention to the matter.

The Chief Constable replied, stating that the films which had been exhibited at the Wesley Central Hall during the year were of the non-flam type. The Cinematograph Act, 1909, therefore, did not apply.

Further inquiries, however, are to be made.

A Tax Referendum

The SECRETARY stated that in view of the reports being received as to the serious effect on the cheaper seats of the recent increases in the Entertainments Tax, the General Secretary had been instructed to issue towards the end of January a referendum, asking every member to give a comparative statement of the relative numbers and amounts of admission at each price for the period November 9th, 1931, to January 30th, 1932, with the like period in the previous year. With this information collated the Legal, Finance and Parliamentary Committee were to co-operate with the Entertainments Tax Committee in taking all possible steps to secure the removal of the recent increases. Mr. Daniels added that the tax was being seriously felt in certain areas, and with this information the General Council hoped to get the tax taken off the sixpenny seats.

The CHAIRMAN added that a very urgent case had been made out for those halls where the main prices of admission had been to the threepenny and sixpenny seats. The Financial Secretary to the Treasury had been interviewed, and he believed that some modification would be made in the tax, although they could not expect any reduction in the gross amount.

In response to an inquiry as to how the local halls were affected, definite information was given as to a falling away of business, although the SECRETARY suggested that this might not be entirely due to the Tax.

Limit of Taxation

The CHAIRMAN said it was attributable also to the depression and the situation generally. The increased tax came on top of the cuts in the wages and the dole. He thought income-tax would be also affected. There was a limit beyond which taxation could not go.

GORDON PANNELL said there was no doubt that everyone was being hit, and he hoped they would all make the returns the General Council were asking for.

Councillor SPERRING commented that the tax was put on in the very worst period of the year, but he believed the position would be even more serious in February.

The CHAIRMAN added that there was no doubt the tax would be altered in some way, but in the aggregate the Chancellor would want all the money he could get hold of. Cheaper films were the only way out of the situation.

Co-operative Booking

There was a batch of correspondence from the Film Industries Co-operative Society, and the CHAIRMAN suggested that, as this was a matter for independent exhibitors, and not an Association matter, it should be dealt with after the Branch meeting.

The SECRETARY said the literature was sent to him presumably in his capacity as Branch Secretary, and he pointed out that exhibitors' meetings were being held all over the country to discuss the scheme.

Sir Gordon Craig also wrote suggesting that a meeting should be held on December 8th, which he and Major Gale would endeavour to attend.

American Firms Will Think Twice

The SECRETARY stated that out of 45 members in the Branch area there were from 25 to 30 which could be classed as independents. The scheme was an important one, and he saw no reason why they should not have the fullest information possible. No one need be committed by it.

Councillor SPERRING said they were told the renters were against it, but he had yet to learn that they would refuse business.

The CHAIRMAN expressed his own opinion that where the demand was, there would the supply be also. American firms, he thought, would consider twice before they ran the risk of probable Parliamentary legislation, because in its present mood Parliament would not support anything like a boycott of British exhibitors. If the industry was to survive they must have cheaper films. The prices of all commodities were lower to-day than they had ever been, and labour had touched rock-bottom, but in the film business prices were still going up.

It was eventually decided to call a special meeting as suggested for December 8th.

C.E.A. Attitude "Entirely Unjustifiable"

Sussex Branch Reaffirms Independents' Attitude to Co-op

Heated exchanges of opinion with regard to the attitude adopted by the General Council in relation to the Co-operative Scheme characterised the monthly meeting of the Sussex Branch last week. Randolph Richards (Vice-President of the Association) maintained that, beyond commending the scheme to the earnest attention of members, the Association could not, owing both to political circumstances and its duty to the circuits who were members, give a lead to exhibitors.

George Beyfus, however, disagreed. By its attitude, he said, the C.E.A. had weakened its position. Its conduct in failing to give a lead to small men faced with probable extinction was "entirely unjustifiable."

The meeting eventually carried a resolution approving the aims of the Co-operative Society, and recommending independent exhibitors to give it earnest consideration.

Percy Lunch (vice-chairman) presided, J. Van Koert stating that his resignation was definite.

REPORTING upon the recent meeting of the Sussex Independent Exhibitors' Society, at which addresses were given by Major Gale and Major Banner, J. VAN KOERT said Major Gale quite satisfied the members that if put into operation in a proper manner, and providing there could be some choice of films, the scheme was a very excellent one. He had since received a letter from Major Gale thanking the Society for their resolution and good wishes.

With regard to the reservation in the resolution that there should be a proviso giving exhibitors some choice of films, Major Gale wrote:—

> "Before commencing operations the Society will ask each member to supply the most exact particulars regarding the type of film required, with examples, and it will be the duty of the Society to carry out its members' wishes. In towns where there is opposition it naturally follows that the Society must be in a position to make quick decisions if it is to obtain for its members the first choice of the best product, but where a member owns the only cinema or otherwise controls the town, we shall be glad for him to retain freedom of choice.
>
> "It is, of course, obvious that the Society can only exist by satisfying its members, who may withdraw their membership at one month's notice, and it proposes to give that satisfaction by attention to members' requirements.
>
> "In the event of two or more applications for the premier position on our 'A circuit' being received for a given town, we shall endeavour to obtain agreement between such applicants, so that each may have a fair share of the 'plums' at a price which is economic, but failing local agreement the final choice must necessarily rest with the Society."

Members Must Use Own Discretion

The CHAIRMAN observed that the scheme had a number of good points and there were a fair number against it. Members must use their discretion in the matter.

H. B. MILLAR complained that the *Daily Film Renter's* report of the Society's meeting picked out all the weakest points, and twisted everything about to give a wrong impression.

General Council's Attitude

RANDOLPH RICHARDS said many people thought the General Council should have given a lead in the matter, but the position to-day was decidedly different from what it was four or five years ago when the "Ormiston" scheme was before them. Then they had in the Association only one big combine, the P.C.T. Now they had two vast combines and a third which was fairly large, as well as the Independent Exhibitors, and he felt, in view of the circumstances and the fact that a stiff fight would have to be put up next year on the question of Sunday Opening, and also in order to obtain some relief in the iniquitous Entertainments Tax, it was decided at this stage to preserve unanimity in the General Council. If a lead had been given by the President, who held office from combines and independent exhibitors alike, he (the speaker) did not see that he could continue to hold office if the General Council had given a lead in favour of the scheme.

"Absolutely Unjustifiable"

GEORGE BEYFUS thought the attitude of the General Council was absolutely unjustifiable. The point was not Sunday Opening or the Entertainments Tax, but whether the small exhibitor was to be driven out of business. An effort was now being made to keep them in business and to enable them to fight the combines. As things were to-day they were killing the small man.

RANDOLPH RICHARDS said the scheme was undoubtedly a good one, put forward by very able men, but it was necessary for the General Council to preserve the unity of the Association so that they could speak with one voice.

GEORGE BEYFUS: Where does the Association get the majority of its funds from?

Mr. RICHARDS: Probably from the small exhibitors, but you might be surprised if you knew the number of combines existing to-day.

Mr. BEYFUS: I know there are certain towns where they have combined in the hope of getting a fair deal with the renters. In the past there would have been no necessity to do that, which all points to the

necessity of the independent exhibitor joining the Co-operative Society.

RANDOLPH RICHARDS said the C.E.A. had granted every facility to the promoters of the scheme to put their views before the members of the Association, and they considered that was as far as they could consistently go.

GEORGE BEYFUS said in his opinion the position of the C.E.A. was weakened.

"Impossible To Get Unity"

J. VAN KOERT thought Mr. Richards had put the case quite fairly, but it was a very difficult thing to get unity. They had as members of the Association big circuits and, having regard to their varied interests, it was almost impossible to get unity. When the C.E.A. brought up a trading scheme it was rejected, mainly because conditions were far easier than they were to-day. A similar scheme was now being proposed by individuals, and it appeared to him to be the only way to solve the problem. The Association had already given a lead by promoting the "Ormiston" scheme in the past.

RANDOLPH RICHARDS: The interests of members of the Association will be looked after in the widest political sense.

GEORGE BEYFUS: I dispute that fact entirely. For two years the small exhibitor has been suffering. You will never have a flat rate unless you combine.

"Settle the Pre-Release Question"

RANDOLPH RICHARDS said he thought renters were at last beginning to realise that they had been taking too much out of the business in the past, and that it was time they put forward some gesture to the small man.

H. BOLTON expressed the opinion that the only way to solve the problem was to settle the pre-release question.

After further discussion, J. VAN KOERT proposed, S. GOUGH seconded, and it was carried:—

> **"That this meeting approves of the aims of the Co-operative Scheme, and recommends every independent member to give it his serious consideration."**

Local M.P. and S.O.

In reply to a letter thanking him for his services on the Committee stage of the Sunday Opening Bill, Sir Cooper Rawson, one of the M.P.s for Brighton, wrote that one of the most vital points arose on the question of Local Option, which the Attorney-General adopted out of his (Sir Cooper's) amendment.

Your Figures, Please

A letter was received from the General Secretary asking for a statement from members of comparative statistics since the increased Entertainments Tax.

The SECRETARY (A. Daniels) said the General Council were collecting information from exhibitors all over the country, and it was important that it should be supplied.

Politics on the Screen

RANDOLPH RICHARDS, presenting the minutes of the General Council, said they had received a letter from the South Wales Branch on the subject of political propaganda in the news film. Personally he thought it should be cut out. They were not out to help any particular political party, and they had always held aloof from it. People did not go to theatres to hear politicians advocating any particular views.

"Buy British" Campaign

Members were reminded that a trailer had been prepared for the "Buy British" Campaign, and the General Council recommended every member to show this trailer. Members were, therefore, specially requested to make a point of showing this trailer.

Heating the "Box"

A member raised the question of the appliances which were permissible in connection with the heating of the operating rooms in very cold weather, and consideration of this was deferred to the next meeting.

Judgment Deferred

Birmingham Witholds Opinion of Co-op

PRIOR to the meeting of the Birmingham Branch held on November 27th, the CHAIRMAN (Oscar Deutsch) stated that Sir Gordon Craig, Major A. J. Gale and H. Victor Davis would take the opportunity of giving to the members present every information regarding the Film Industries Co-operative Society Ltd., particulars of which had been circulated to all members, and would be pleased to answer any questions.

Sir GORDON CRAIG, Major GALE, H. VICTOR DAVIS and Councillor G. F. MCDONALD thereupon addressed the meeting and explained the objects of the Society. Many questions were asked by the members present, and replied to by the directors of the Society, and a very full discussion took place.

In view, however, of the importance of the scheme, it was agreed that a further meeting be held on December 4th, when the whole question might be more fully discussed by the members.

The E.T. Referendum

During the ordinary business of the meeting which followed, attention was drawn to the proposal of the C.E.A. to draw up a referendum on the question of the effect of the increase in Entertainments Tax.

It was made clear that this information should be supplied by every member, as it would assist the Committee in taking all possible steps to secure a removal of the recent increases. The General Council fully appreciated the seriousness of the position.

Mail Christmas Tree Fund

Members were reminded that the collection would take place on December 10th, 11th and 12th, and the CHAIRMAN trusted that every member would do his best to make this deserving fund a success.

No E.T. Unanimity in Edinburgh

Co-op Left to Individuals

East Coast exhibitors were out in full force at the monthly meeting of the Edinburgh section of the Scottish Branch, C.E.A., in the Princes Cinema on December 1st. Arthur S. Albin, the section chairman, presided.

An animated discussion took place on the disastrous effect of the Entertainments Tax and the failure of several exhibitors to co-operate with the General Council's recommendation to pass the Tax on to the public. It was stated that the Playhouse (Edinburgh) had not increased the price of their 1s. 3d. seats, and were paying the increased tax themselves, and the Playhouse was responsible for the Gaumont-British houses having to do the same. J. S. NAIRN, manager (Ritz., A.B.C. hall), Edinburgh, stated his price was increased to 1s. 4d., and he was keeping to it until he was convinced that it was affecting business. In the meantime, he had not had any complaints. It was a pity the big halls had not stuck together. They could have reduced their prices later, but they should have tried the experiment.

Small Hall's Position Serious

LOUIS DICKSON (Hippodrome), Bo'ness, voicing the serious position of the small halls, said the greatest difficulty was those halls where 6d. was the predominant price. Two-thirds of his own prices of admission were 6d. When he passed the new tax on his opposition did not do so, and the result was that he (Mr. Dickson) was practically boycotted. He had to come down to 6d. after two weeks. Candidly, he thought 7d. was too high just now. The public had not got the money. The trouble was that this tax was ill-timed; it was a mistake in putting the tax on the cheaper seats at the same time as the dole was being reduced. He thought exhibitors had a very good case for getting the tax off the cheaper seats next April. J. PENN (Laurie Street), Leith, said he had put on the tax for three weeks, but he lost money, and had gone back to his old prices.

Secretary SALMON submitted a circular regarding the Film Industries Co-operative Society, Ltd. LOUIS DICKSON pointed out that a 75 per cent. majority would be required to dislodge any of the directors. That was serious, for it meant that the original directors were appointed practically for life.

Mr. SALMON stated that there was a clause which made retirement compulsory after three years.

Will the Small Man Be Considered?

Mr. DICKSON said it appeared to him that the Society would just become another big circuit. Exhibitors would have to take certain pictures which the Society was able to book. The only advantage that the individual exhibitor might get was to get the pictures at lower rates.

ALEX. BLACK (Picturedrome), Edinburgh, said he thought the small exhibitor would get better pictures than he could now.

R. MCLAUGHLIN did not agree with Mr. Black. The Society was not going to give much attention to small exhibitors.

Mr. SALMON assumed that the Society would endeavour to give satisfaction to all its members.

Mr. MCLAUGHLIN: I don't think you realise the mentality of the people in London. They would not consider the small man.

It was agreed to endorse the General Council's resolution and leave the matter for individual members to consider for themselves.

Devon and Cornwall Support for "Co-op."

But Two Exhibitors Want Time "To Consider"

After hearing an address and replies to questions by Major Gale, Devon and Cornwall exhibitors, meeting at Plymouth on December 4th, under the chairmanship of Major A. O. Ellis, passed a resolution supporting and recommending exhibitors to support the Fim Industries Co-operative Society's booking scheme.

The resolution was supported by all present except two, who did not vote because they wanted a little further time to consider the scheme.

Major GALE traced the history of the formation of the Society, and went on to say that the promoters of the Society had taken up the attitude that if the circuits having the power of bargaining were able to obtain of the renters films at a price that was reasonable, the other exhibitors were entitled to the same terms. If they supported the Co-operative booking scheme, as he believed they were going to do, they would be able not only to say that they were entitled to the same privileges, but also secure them. They were not in competition with the circuits, which had kept within bounds, but they felt that independent exhibitors should be in an equal position with them.

If they had decided to trade on the minimum number of members originally suggested as necessary, they could have started a fortnight ago. They were being inundated with applications. He realised that the greater the number of members the greater would be their powers of bargaining. In regard to films, they had no doubt that as soon as they were ready the supply would be available.

Questions

When questions were invited, T. ASHWORTH, Torquay, asked how an exhibitor would select his pictures for booking.

Major GALE replied that he would be asked to attend trade shows, where he had been in the habit of attending in the past. If he did not attend the shows, presumably he booked after going through the film reports and synopses, or, perhaps, he had a viewer. In some way he would decide what films he required and send up a request to the Society to book films, and also give them a little wider range of selection. In 90 per cent. of the cases the Society would be able to get what he wanted.

Mr. ASHWORTH asked: In the case of a town where there were three members of the Society who were not very friendly to each other, and there was one film of outstanding merit to be assigned, how would the Society assign that film?

Major GALE replied that it was the intention of the Society to have in every area a delegate—a man who was in constant contact with exhibitors in his particular area and with the booking department in London. His function would be to get the exhibitors together if he could, and then to explore the ways and means of distributing the films. It was up to the exhibitors themselves to decide how the films should be distributed evenly, and, if they could not agree, it would be for the head office to decide. Head office would probably say that if "Mr. Brown" had film A this week, it was for "Mr. Smith" to have the privilege next week, and so on.

Can One Man Book For All?

Mr. ASHWORTH asked if exhibitors had a voice in the selection of films booked, and, if not, had the person booking the film a universal knowledge of the country and of every hall? What would suit one exhibitor would not suit another.

Major GALE said that that was a problem that had beaten even the circuits. The method of the circuits was to go to the renters and say: "We cannot take a particular film for 150 halls," and they had to make arrangements accordingly. To meet such difficulties the Society wanted exhibitors to send up requisitions for the particular films they required, and they would have a department to do nothing else but to deal with such requirements. He thought it was just as possible for the Society to deal with this question as it was for any of the big circuits.

Percentage or Flat Rate

HARRY HARCOURT asked if it was intended to adopt a percentage basis.

Major GALE replied that they did not say that if one theatre was asked to pay 25 per cent. for a film, all theatres would be expected to pay the same. He asked exhibitors to look through their balance sheets with a view to ascertaining their booking hire for twelve months. They would find that sometimes they paid 33⅓ per cent., but they could not expect that figure for one or two weeks. They must take the average for the whole year. Probably then they would find that in special circuits, where big business was done, the figure would work out at 22 or 23 per cent.

E. BUROW, Tavistock, raised the question of small cinemas, such as his, where there was no opposition, and where, within limits, they had the whole film market open to them, with the result that he had shown, in the year, out of a total of 180 pictures, 150 classed as supers. Could the Society offer any inducement for him to join and guarantee him that he would have as large a percentage of big pictures and the same publicity on the same terms as in the past?

Major GALE replied that, in regard to the 5 guineas subscription, he realised that in the case of a very

(*Continued on page* 30)

News from the Territories

From "The Bioscope's" Special Representatives

Manchester and Liverpool

(Representative: Fred Gronback, 18, Coningsby Road, Anfield, Liverpool. Telephone: Anfield 1289)

Nelson Theatre Dispute

Matters affecting the Palace Theatre, Nelson, where a dispute has been in progress for some time between the management and the employees, came under discussion at the Nelson Town Council. A letter was read from the management of the Palace, referring to the arrangements made for advertising in the Corporation's trams and buses, and stating that advertisement cards for performances commencing on November 23rd had been withheld. The letter also asked for the reason of such action. Alderman Winterbottom advised the transport manager not to proceed with the advertising until the committee had had the opportunity of considering it. The dispute at the Palace Theatre arose over the dismissal of three employees at the Empire Theatre, Burnley, which is controlled by the same firm. The employees at Nelson called a strike, and their positions have been refilled.

Heavy Damage by Fire

Damage to the extent of about £6,000 has been caused by fire at the Co-operative Cinema Hall, Clitheroe. The stage end of the theatre was badly damaged and the roof almost completely ruined, as were also the loud speakers and other apparatus. The hall is owned by the Clitheroe Co-operative Wholesale & Retail Society.

Darwen Reopening

Albert Hall, Darwen, which has been closed for several months, has been acquired on lease by A. Waddicor, and will be opened on December 21st, by which date renovations will be completed. The theatre, which has accommodation for about 700 persons, is being reseated and redecorated. B.T.P. talking picture equipment is being installed.

Paramount Staff Dance

Exhibitors and other members of the trade were well in evidence at the Paramount Film Service (Manchester branch) annual staff dance, held at Storrocks Palais Royal, Manchester, on Wednesday evening last. Altogether there were about 300 persons present. Organised by Norman Wild, branch manager, the function was well up to Paramount's high standard of entertainment, and was admittedly one of the best of its kind held in the Manchester area.

Wardour's New Offices

Many representative exhibitors visited the new Liverpool offices of Wardour Films, Ltd., 9, Commutation Row, which were informally opened on Thursday. Visitors were cordially received by Arthur Dent, the managing director. The new offices are a great improvement on the Mount Pleasant premises, which Arthur Sydney (branch manager) took charge of two and a half years ago, since when the business has increased enormously.

J. McPhie, sales supervisor, was in Liverpool last week giving a helping hand to open the branch. Mr. Sydney is assisted by Frank Vallance, who is the North Wales representative.

Sunday Cinemas at Fleetwood

Fleetwood magistrates on Thursday last granted permission to the Art Picture Hall, Fleetwood; the Savoy Cinema and Beanland Pavilion, Cleveleys; and the Cinema, Thornton, to give Sunday cinema performances from 8 to 10 p.m. It was stated, on behalf of applicants, that the magistrates recently granted a similar application at Fleetwood, and that more people attended the performance on Sunday than on any other day of the week.

Four Northern Counties

(Representative: Thos. F. Burgess, 242, Wingrove Avenue, Newcastle-on-Tyne)

That Crushing Tax

Since the imposition of the new Entertainments Tax, cinemas situated in the Northern industrial areas have been hit terribly hard. In many cases times had become exceptionally bad prior to the extra burden of the tax being imposed on the cheaper seats, but since the tax has become operative the small exhibitor in a good many cases is showing a weekly loss. As far as Sunderland is concerned, the managements there maintain that the penny extra admission has had the effect of reducing attendances in the lower priced seats by no less than 25 per cent.

Moss Empires Take Over

It us inderstood that the theatres known in the North as the Thornton Group have been officially absorbed into the Moss Empire circuit. These theatres include the Empires at South Shields, Sunderland, Gateshead and West Hartlepool. Until this amalgamation the Thornton Group had been closely associated with Moss Empires.

F.I.C.S., Ltd.'s, Information Bureau

For the purpose of giving Northern exhibitors an opportunity to obtain the fullest possible information concerning the working of the Film Industries Co-operative Society, Ltd., F. W. Morrison, Northern representative, will be in attendance at the offices of Alfred Smith, 28, Grainger Street, Newcastle-on-Tyne, on the following days and times, when he will be pleased to interview any interested exhibitors:—

Friday, December 11, 1931, 2.30 to 4 p.m.; Monday, December 14, 1931, 2 to 4 p.m.; Thursday, December 17, 1931, 2 to 4 p.m.

Cinema Licence for Theatre

An application was granted last week by the Tynemouth magistrates in respect to a cinematograph licence for the Playhouse, Whitley Bay, which has recently been converted from a legitimate theatre to a "talkie" house.

Christmas Day Opening

The three cinemas in Durham City, who recently unsuccessfully applied for Sunday opening permission, put forward an application last week for permission to open on Christmas Day. Permission was granted for the cinemas concerned to open from 6 to 10.30 p.m.

At the Moot Hall Police Court last week the magistrates also granted permission for nine cinemas in the division to open on Christmas Day from 2 to 10.30 p.m.

"P," not "H"

It was inadvertently stated in these notes last week that B.T.-H. "talkie" apparatus had been installed into the Imperia Cinema, South Shields. This should have read B.T.P. new all-mains "talkie" equipment.

More Christmas Permissions

Application for permission to open on Christmas Day was made last week to the Newcastle-on-Tyne magistrates on behalf of the Hippodrome, the Stoll, the Empire Theatre and the Empire Cinema. Permission was granted for the halls to open between the hours of 2 and 10.30 p.m.

Leeds and District

(Representative: H. S. Pitts, "Yorkshire Evening Post," Leeds, or Leyburn Grove, Bingley)

Trade's Christmas Function

The Yorkshire trade is arranging its usual Christmas dinner, or lunch, and this is to be held at the Cinema Club at the Clifton Hotel on Tuesday, December 22nd. A good attendance of members of the trade is hoped for. The usual Christmas draw is also being held at the club.

"Her Child" Banned at Bradford

The Fire Brigade and Licensing Committee of the Bradford Corporation have prohibited the screening in Bradford of the film, "Her Child," on the ground that it is unsuitable for public exhibition.

Benevolent Fund Show

The Cinema Trade Benevolent Fund will benefit by the continuous evening performance at the Savoy, Bradford, last Sunday evening, when "Song o' My Heart" and a full supporting programme of films was shown.

Yiddish "Talkies" in Leeds

Leeds is having a season of all-Yiddish films this week. Two complete programmes are available at the Alexandra Cinema, Camp Road. This week's season is just by way of an experiment and may be developed in the near future.

Among Old Friends

"Dick" Sheridan, sales manager of Gaumont, renewed acquaintance with old friends among Yorkshire exhibitors last week-end when he was in Leeds for the trade show on Friday of "Congress Dances."

Hull and District

(Representative: A. Beacher, 2, Spring Bank Terrace, Clarendon Street, Hull)

C.M.A. Ball Attracts 1,000

Over 1,000 dancers took part in the first Carnival Ball organised by the Hull Cinema Managers' Association, held in the City Hall last Wednesday, in aid of the Royal Infirmary. The Lord Mayor and Lady Mayoress (Alderman and Mrs. R. W. Wheeldon) were in attendance, and amongst those present were Arthur Dent (B.I.P.), Lesley Wareing and Lester Matthews (B.I.P. artists). The success of the venture was largely due to the untiring efforts of a committee headed by A. Spinks, J. Watson and H. V. Davis. It has been decided to make this an annual event.

Birmingham and Midlands

(Representative: O. Ford-Jones, "Winona," Hugh Road, Smethwick, Birmingham. Telephone: Smethwick 289)

Catering for All

Waller Jeffs, manager and secretary of the Picture House, Stratford-on-Avon, is to present a special week of pantomime from Janusry 26th to 30th, when "Bluebeard" will be presented. Early in March, the Stratford-on-Avon Amateur Players are to present an entirely new production, whilst in May next, for one week, there is to be a Grand British Film Festival. This veteran showman certainly presents a programme acceptable to all.

Christmas Day Openings

Dudley Watch Committee has decided that the question of opening the cinemas on Christmas Day should be left in the hands of the Mayor, the Chairman and the Chief Constable, to grant permission or otherwise, after perusal of the synopsis of the films proposed to be shown.

Granting an application for the Tutbury Cinema to open on Christmas Day, the Burton-on-Trent magistrates have made it a condition that the names of the films to be shown shall be sent to the police in advance.

Travelling Orchestra

A scheme has been launched in Birmingham under the direction of Appleby Matthews, who has got together a number of unemployed musicians, and, after negotiations with certain cinema proprietors, has formed the players into a travelling cinema orchestra. They will visit four of the leading Birmingham cinemas on one night each week.

Small Heath to Celebrate

Friday, January 1st, is to be a special night as far as the combined staffs of the Coronet and Grange Cinemas, Small Heath, are concerned. They are to have a "New Year" night at the Masque Ball Room, where revelry will reign supreme from 8 p.m. until 2 a.m. Members of the film trade are invited, and tickets, price 2s. 6d., can be obtained from W. East Smith, manager of the Grange, Coventry Road, Small Heath.

Variety Out—"Talkies" In

Aston Hippodrome—a house famed for years past for its variety entertainments—is, I am informed, to go "talkie," and will open as a cinema early in the New Year.

Film Society Sees "Le Million"

By courtesy of the directors of The Scala, Birmingham, "Le Million," Rene Clair's masterpiece, was shown to the members of the Birmingham Film Society at the Hampton Picture House on Sunday evening last.

Leicester and District

For Municipal Archives

Percy Oswin, managing director of cinemas at Loughborough, has presented to the Loughborough Town Council the sound film of the Carillon War Memorial, which was recently exhibited throughout the country. The film has been accepted as an interesting addition to the records of the town.

Kiddies' Treat

Philip Gorton, manager of the P.C.T. Picture House, Granby Street, informs me that it has been decided to resume the "kiddies'" treat, which will take place at the cinema on Thursday morning, the 24th inst.

Notts and Derby

(Representative: W. Bernard Stevenson, "Hillside School," 7, Noel Street, Nottingham, and "The Nottingham Journal," Parliament Street, Nottingham. Telephone: Nottingham 3211)

Nottingham's New Super

Nottingham City Council had under their consideration on Monday the scheme for the erection of a super cinema in the centre of the city, of which preliminary details were given in THE BIOSCOPE last week. On the advice of the Nottingham Housing Committee, who reported that they had been in negotiation with the owners of the site, the Council decided to rescind clearance orders already passed with regard to two small slum areas in order to facilitate the progress of the scheme.

Workers' Society Starts "Swimmingly"

Nottingham Workers' Film Society last week had their premier film display. It was, however, not in a picture theatre, but in the Nottingham Corporation's Victoria Baths, where one of the swimming baths is converted into a hall during the winter months, with facilities for the display of films.

Overhaul

Parliament Street Picture House, Nottingham, is now in the process of complete overhaul and redecoration, preparatory to its reopening with "talkies." Griffin & Spalding, a Nottingham firm, are reseating the whole of the theatre. To the best of my belief, there is now only one picture theatre in Nottingham which is still presenting silent films.

Doncaster and District

(Representative: F. Lyons, 111, Palmer Street, Doncaster)

S.O. for Bentley Fund

The borough magistrates have granted music licenees to all local houses running Sunday exhibitions in the near future on behalf of the Bentley Disaster Relief Fund. Incidentally, a breakaway from the usual order of things will be noted in the coming "season," as two houses are to be allowed to open on the same day in order to eliminate overcrowding, or the possibility of crowds being turned away.

The Fund continues to draw on the generosity of the trade, and during the last few days five guinea cheques have been sent to Major M. E. Clark, of the Palace; T. H. Johnson, of the Regal; the Adelphi Cinema, Sheffield; the Coliseum, Sheffield. In addition a donation of one guinea has been received from the Grand orchestra.

Mexborough Hippodrome

It is being freely rumoured that J. Guest, a well-known Mexborough amusement caterer, is about to take over the Hippodrome, the only music hall in town, which has been closed since July. Beyond admitting his interest in the matter, Mr. Guest prefers not to make any further statement at this juncture.

CINEMAS WANTED
Cash Waiting—Write
BOREHAM & Co., F.A.I.,
Auctioneers, Valuers & Surveyors,
10, John St., Adelphi, W.C.2.
Temple Bar 6123. Estd. 1889.

Knottingley Failure

The Picture Palace at Knottingley, the only cinema in the town, has closed down following the failure of the proprietor, G. A. Howdle. Mr. Howdle has been associated with the Palace since 1914, first as manager and later as a partner, acquiring sole control in 1927. He attributes his failure to "general depression in trade and competition in large surrounding towns."

In a Few Lines—

Sound equipment is being installed at the Picture House, Crowle, which is one of the three houses managed by W. Spivey.

1,200 "Tom Thumbites"—young readers of the *Yorkshire Evening News*—were given a special matinee at the Pontefract Creseent on Saturday.

Stoke-on-Trent

Trying Out Stage Stuff

Clarence Green, one of the most successful exhibitors in North Staffordshire, is giving an orchestra and a few variety turns a trial at his Fenton cinema, the Plaza. He has also rearranged the programmes, so that three distinct performances, and not a continuous performanee, will be given. Also he has taken the unusual action of reducing the admission prices, making a uniform charge for all seats at the evening performances.

British Legion Night

By courtesy of the directors of the Picturedrome, Macclesfield, a British Legion Night is to be held in the theatre on Monday, December 14th, when the Countess Haig will be present.

Northern Ireland

(Representative: George Gray, Fort Garry, Cregagh Park, Belfast)

The Club Meeting

At the December meeting of the White Cinema Club the report of the recent deputation to the Police Committee was presented and approved. It was pointed out that, taking all things into consideration, there was nothing to fear, but that the trade must be prepared for stronger efforts being made by the opposition to secure the ban on children under 14 seeing "A" films. Arrangements had been suggested by the chairman of the Police Committee whereby the trade and the churches should get together and see whether they could come to some arrangement on the whole question. A suggestion by the churches that children under 16 should not, under any circumstances, be permitted to attend "A" films had been ruled out as impracticable by the chairman of the Police Committee, who had stated that it was for the parent or guardian to decide this point. The Police Committee and the churches had been given full information regarding "A" films, and also regarding censorship, and it was felt that the deputation had done useful work.

The Ball

The meeting approved of the holding of the annual ball on the last Friday in January at the Plaza. It was decided to change the hours to 8.30 p.m.—2 a.m., as this would suit the public much better.

Etceteras

For the remainder of the winter Portrush Picture House is only having one house nightly, as the visitors to this seaside resort fall off very considerably in the winter.

* * *

There will be the usual opening on Christmas Day in Northern Ireland, and exhibitors will not have to apply for special licences.

AT THE C.E.A. MEETINGS

(*Continued from page* 28)

small theatre that figure might result in hardship, but that could be put right. A share minimum of £10, although not transferable, was an investment, because if a member intended to go out of the Society the money was returned. For a big organisation, 1 per cent. booking fee was not a big sum, but in regard to bookings for small theatres, he was of opinion that, if they got their films almost free, they would be paying too much, having regard to the enormous overheads they had to meet. He was of opinion that the time was not far distant when they would be able to book programmes by paying a flat rate.

When Will It Start?

H. MATHER asked when they hoped to get the scheme working?

Major GALE said there was no great hurry. First of all, they were gathering the whole country at meetings at which they were personally represented, and that would probably occupy them up till January. They had not yet settled down even to look at applications, but he thought they would begin operations in February and start bookings at the end of that month, giving dates six months ahead.

Lock Him In

A. W. PRINCE asked if he had reason to believe that the renters would meet the Co-operative Society.

Major Gale replied that he had every reason to believe so. He was talking to an American director, and put this question to him:

"Supposing a Society came into this office and said it was prepared to book a film for 300 houses, what would you do?"

The American said: "I would just lock the door and say he should not get out until the contracts were signed."

Major GALE said he believed that would be the attitude of the renters generally. Further, he believed they would have the British public behind them.

Motion Carried

HARRY HARCOURT moved the resolution to support the Film Industries Co-operative Society in its booking scheme, and C. BUROW seconded. The motion was carried. All present voted for it except T. Ashworth and Joe Tapley.

Major Gale was thanked for his services. In moving the vote, Mr. Ashworth said that his feeling was that there were several points that needed consideration before he could give a definite decision.



Arthur Dent with a host of prominent Lancashire exhibitors at the opening of Wardour's new Liverpool branch office. On Mr. Dent's right is Arthur Sydney, the branch manager

THE SHOW : : : :

Theatre Running, Equipment & Construction

Are You Stereoscopic ?

A correspondent writes to say that he has been engaged on some preliminary experiments in streoscopy, and has suddenly formed the opinion that he has not stereoscopic sight. There is nothing very startling in that ; I have known several similar cases of people who could not use an ordinary stereoscope until they had been trained. Elizabeth Marbury confessed the other day that she had never been able to see anything in a telescope, and hundreds of women suffer from the same disguised inability. But it is a simple matter to test your eyes for stereoscopy. Roll a sheet of paper unto a tube, hold it to your left eye, with the right one closed and look at some very distinct object. Then raise the right hand flat in front of the right eye, so that it is touching the tube. On opening the right eye an image of the right hand should be seen, pierced in the centre by a hole, through which the focussed object can be seen. The hole may be in the centre or to one side ; the main thing is that it is there. If it is, you have stereoscopic sight. The quality varies with different people, however ; the late Bannister Merwin had so trained his eyes that he could look at an ordinary pair of stereoscopic pictures, without any apparatus, and see them in full relief.

Television—How Near ?

Dr. Herbert Ives's article in last week's issue on two-way Television has attracted a great deal of attention. Few people were aware that even in the laboratory stage the process had reached so high a level of practicability. The fact remains that a permanent installation is already in existence by means of which, at a few seconds' notice, two people may get in contact with each other with recognisable visibility and audibility. The world is mentally fully prepared for television, and when it arrives there will be no shock of amazement for anyone. Yet it only seems a year or two ago since the idea of television formed the basis of one of the best practical jokes ever perpetrated.

A Televised Practical Joke

A man well known in filmland sitting in his office one hot afternoon found that, with the aid of glasses, he could see into the private office of another film magnate sitting at his desk. He rang him up, pretending to be speaking from a distant suburb, and said that he had on his desk a television device which could be attached to any telephone. "I can see you now," he said. "You are sitting in your shirt-sleeves dictating a letter." The other man was suitably impressed. "What am I doing now ?" he replied. "You are scratching your head and handing the letter to your typist." "This is marvellous. Who does it belong to ? What am I doing now ?" "You are crawling under your desk," said the joker, watching through the glasses, "and your typist is laughing at you." The second man was completely convinced by the demonstration, and began begging to be allowed a financial share in the new invention. The joker was afraid it was not possible and hung up the receiver. The victim spent all that Saturday and Sunday in taxis chasing his friend from one address to another to secure a share in the new invention !

Multicolour Troubles

This year's collapse in colour is strikingly shown up by the report that Multicolour, the big colour film organisation in which Howard Hughes has a majority holding, is in difficulties. Multicolour has always been regarded as the most serious rival to Technicolor, and when the Hughes millions were reported to be behind it, a Multicolour year was expected. The system itself is as good as any other of the bi-pack processes, and in actual production has given results better than Technicolor's later average. But exhibitor apathy to colour of any kind has prevented any substantial progress, though Multicolour will always be a formidable factor when the craving for colour returns. It was stated that a British plant for Multicolour production was to be started in this country ; but that project also appears to have been suspended.

E. S. S. Filters

Miss Geoghegan, of the E. S. S. Colour Filter Company, informs us that after December 21st the company's showrooms will be at 22, Bloomsbury Street, W.C.1. In addition to a wide range of colour filters, the company are specialists in colour photography, and also make a useful series of density meters. The Improved Sanger Shepherd Density Meter with focussing eyepiece enables the printing density of any negative to be measured with an accuracy hitherto unobtainable in a popular priced instrument showing by direct inspection. The price of the cinematograph model is 55s. Other devices useful to the serious photographer are the Chapman-Jones Screenplate, the Sanger Shepherd Standard Test Plate, and the S. S. repeating back for three-colour photography.

British Change-over

In a recent issue of The Bioscope I referred to a change-over device which was unsatisfactory, in that it involved cutting into the top spool box, a practice frowned on by the fire authorities. The device in question was invented by J. M. Caulfield, of Largs, and he writes to tell me that he has now changed the device so that it might be operated from inside the top spool box without any cutting whatever. Moreover, the device will, if necessary, start the motor and change-over automatically and no marking of the film is necessary. He hopes to have the whole device ready for marketing by the end of the year. This is his sixth patent. He invented a change-over alarm and a safety shutter some years ago and had a good deal of publicity in the Press in 1929, when he invented his road safety signals. He has all his life been an ardent worker against film mutilation.

Some Good New Discs

The technical quality of disc records has improved so markedly during the past twelve months that it has been difficult to pick out items of outstanding merit from the non-sync. user's point of view. The sort of disc that will make a hit in the middle of a cinema programme is not easy to define ; quality has relatively little to do with it, for many of the most beautifully executed and recorded musical works fall quite flat. But three have come to my desk this week that seem worth mention. The first is Columbia's DB.597, a record made by His Majesty's Grenadier Guards. Both items are marches full of descriptive colour. "The Old Frog Pond" is good, though a trifle lacking in sustained variety ; but the other side, "The Parade of the Elephants," is full of the very spirit of a troop of elephants marching and trumpeting, and its slow whimsical humour will infallibly please patrons. Jack and Claude Hulbert have done a highly original record, H.M.V. No. B.4003, "It Always Starts to Rain," and "Jolly Good Company." They contrive to make thin material quite amusing, but please do not make the mistake of putting this on to audiences who like robust humour. A harsh critic might justifiably say the stuff was feeble and wishy-washy, but it is queerly amusing none the less. Finally try one side of H.M.V.'s B.6088, the New Mayfair Dance Orchestra playing a Novelty Fox Trot called "The Haunted House." It is full of amusing effects, but it requires great care in running, otherwise the words, which are clever, will be lost.

New "Talkie" Discs

Protagonists of the disc method of recording will note with glee that there are approximately 4,000 theatres in the States still employing disc reproduction, and R.C.A. Photophone has just begun the distribution of a new type of disc record, developed by the engineers of the R.C.A. Victor Company, known as the Victrolac record. The new disc has several features which make it superior to the old style of shellac record. The width is reduced from 16 in. to 12 in. There is a pronounced reduction in weight from 24 ozs. to 4 ozs. It has greater flexibility and durability, improved tone, quality and a minimum of surface noise. The Company announces that 90 per cent. of the producers have arranged to record their product on this record.

Push-out Cinema Stage

Further details are now to hand concerning the ingenious moving stage at the Ardwick Empire, Manchester, referred to recently in The Bioscope. Before the new installation was made, the orchestra took up its position behind the screen, which was raised when everything was in readiness for the orchestral programme. This resulted in the players being at the back of the stage, which is very large, the Ardwick Empire having been a legitimate theatre. To rectify this, Mr. Bigney, stage manager of the Leicester Palace, another Stoll theatre, designed the moving rostrum.

This is a large platform weighing three tons, stepped so that the players at the rear are in full view of the audience, and is built on rubber-tyred wheels. Immediately the screen is raised, the rostrum is moved slowly forward to the front of the stage. Wire ropes connect the rostrum to a winch which is noiseless in operation and easily worked by one man. So fine is the adjustment that the rostrum, although trackless, moves forward in a perfectly straight line.

All the wire ropes are concealed and the audience is somewhat mystified by the slow movement of the rostrum without any visible power medium. The platform is 25 ft. long by 15 ft. deep ; moves forward 15 ft. ; and is illuminated independently of the ordinary stage footlights.

Book Reviews

*PROJECTING SOUND PICTURES — by Aaron Nadel

At last someone has done it! Ever since "talkies" came in there has been needed a book for the projectionist and the practical theatre manager on the projection of sound films, and the correct operation of sound equipment. Several writers have had a shot at it, and most of them have failed either because their books were a mere catalogue of apparatus or because they were too general in scope.

Mr. Nadell has given us exactly the right mixture—probably because he is a thoroughly practical man and understands practical men's needs and also because as one who was formerly on the staff of E.R.P.I., and more recently in charge of projection with the Publix Theatre Corporation, he knows the subject so thoroughly that he can write of it simply and clearly.

Whatever other books a projectionist has, he cannot afford to be without this one. It only has 260 pages and it will cost him 15s.; but there is nothing in the theatre that is better value for money than this book. It has been prepared on a very definite plan. Electrical phenomena are very largely explained in these pages according to the Electron Theory, so simply and clearly and with such economy of words that the manager who knows very little about electricity and the projectionist who has been working with it for years, can meet on an equal footing.

Explaining Technical Terms

Technical terms are used consistently and correctly, for their meaning is part of the information this book aims to convey. But every term is introduced for the first two or three times in such context as makes its meaning self-explanatory. The reader does not need to memorise the terms; he can read the book as if it were a novel and acquire a technical vocabulary without conscious effort.

The book is colloquial, easy to read and yet, as a literary effort, it is one of which the author may be proud, for its colloquialisms are deliberate and not illiterate. Mr. Nadell has not made the fatal mistake of attempting to describe in great detail different makes of apparatus. He has aimed at giving the practical man a true background for all makes of equipment, and no projectionist who has mastered this book could ever be hopelessly floored by any sound apparatus with which he was confronted.

Confined to Principles in Practice

A book of 1,000 pages could easily be filled with constructional and mechanical details of the 50 or 60 different kinds of equipment that have been produced. The result would be confusion. This volume confines itself to general principles and an extremely detailed description of how they are applied in practice. It does not tell readers where every nut, bolt and wire is situated; but it does linger over the question of how to use the apparatus and why, regardless of its appearance and the location of its component parts.

We wish it were possible, without infringing copyright, to reprint this book from cover to cover in the pages of THE BIOSCOPE. That is, of course, impossible: we can only repeat that it is a really brilliant handbook, and the cinema theatre manager who neglects to buy a copy forthwith will ultimately regret it. Each chapter is followed by a section containing ten questions, followed by ten answers, and the questions are ingeniously contrived so as not easily to be answered unless the reader has read the preceding chapter with some care.

As an illustration, here are the ten questions relating to Chapter 2. Every projectionist who has ever been infuriated by the trickiness of Flutter will realise how thoroughly and practically the subject must have been handled in the 20 pages in question:—

1. What, between the intermittent sprocket and the sound sprocket absorbs the intermittent motion of the film?
2. Flexible connectors are often used between the motor and the disc turntable to absorb motor vibration. Why are they not used between the motor and the projector for sound-on-film reproduction?
3. What means are used to smooth out motor vibration for sound-on-film?
4. Describe the sound of sprocket-pole and dividing line noise.
5. How can they be cured by running the machine?
6. How can they be cured without running the machine?
7. Describe the sound of Flutter.
8. How do you tell if Flutter is in the print or in your projector?
9. Name one class of causes of Flutter and *four* causes in that class.
10. Name another class of causes of Flutter and *twenty* causes in that class.

There are chapters dealing in detail with each of the items of standard equipment, a chapter on acoustics, another on motors, generators and speed-control and another on tracing trouble—a chapter in itself worth the cost of the book. Finally, there is a Precaution index, a Trouble index and a Subject index. The book is, from cover to cover, good. Do not fail to buy it.

*(McGraw Hill, at 15/-)

*TALKING PICTURES — by Bernard Brown, B.Sc.(Eng.)

Though the title of this book is comprehensive, it is a fair summary of the subject-matter. In the course of some 300 pages, Bernard Brown gives the clearest, simplest and most readable treatise on Talking Pictures which has yet appeared.

Whether one approaches it with full technical knowledge or as the veriest amateur, not knowing the arc lamp from the sound head, there will be little difficulty in following the context. Mr. Brown first describes early efforts to produce suitable equipment, and, in the early stages, is by no means technical.

Having introduced his subject and rapidly sketched the history of the sound film following the invention of the thermionic valve, Mr. Brown tackles the technics of it thoroughly enough. Withal he makes his points so clearly that there is little likelihood of anyone failing to comprehend them.

Not a Handbook

Mr. Brown does not confine himself to any one aspect of his subject. On reproducing equipment, its installation, on recording and on studio practice he is informative and interesting.

This is not a handbook of the operation of studio or of theatre equipment. It is a readable description of sound recording and reproduction and the attendant equipment, written by a keen observer of the whole of the sound film field.

Mr. Brown confines his remarks on specific equipment almost entirely to the product of one company. To anyone reading the book with the object of discovering points of comparison between various makes of equipment it would, therefore, be valueless. Such a dissertation would merely have obscured the logical purpose of the book, which is to present a brief and clear description of Talking Pictures, how they came, how they are screened and how they are made.

The practising projectionist or studio engineer will learn little of practical value from this book, yet, after reading it, he will probably find that his outlook has been broadened and that his appreciation of the "other fellow's" problems will on occasion make him more tolerant of his apparent "peevishness" over details.

Mr. Brown concludes with a brief forecast as to the future of the cinema as an entertainment centre. Perhaps there is nothing strange or very novel in this, but the clarity of expression and unbiassed appreciation of the problem as a whole are so typical of the whole of Mr. Brown's work that we let them speak for themselves:—

"Cinemas, too, will have grown, not much bigger, but more elaborate, and they will have effects like theatres. There will be no stage or screen as we know it. The curved proscenium will present many things, and whether they will be real or recorded it will be difficult, if not impossible, to say. The two will be blended into a whole galaxy of entertainment. Magnified images of real actors will move and talk in recorded backgrounds, and, maybe, even with recorded characters. Stage and screen will have combined, and the sum will be televised to the world."

*(Isaac Pitman, at 12/6)

ACTIVITY AT PAIGNTON

Negotiations have just been completed for the purchase, at a figure in the region of £5,000, of a site in Railway Square, Paignton, in the centre of the town fronting the station square. The purchaser is said to be a gentleman well known in the district in the cinema world, whose intention is to form a limited company for the purpose of erecting and operating a high-class picture theatre.

Plans have been prepared, also, for the erection of a cinema at the entrance to the Torbay Country Club, whilst a site has been provisionally secured for another cinema and car park on the Torquay road at Preston.

Meanwhile, it is understood that the proprietors of the Paignton Picture House, one of the most up-to-date cinemas in the West, have under consideration the enlargement of their house.

APERTURE STANDARDISATION PROPOSED

What American Move May Mean For English Theatres

The different picture frame areas possible with sound on film and sound on disc prints have resulted in two separate apertures being adopted by theatres in which disc and film prints are run. The American Academy of Motion Picture Arts and Sciences now proposes a standard size photograph for all filming. This will necessitate the standardisation of camera apertures in studios—to which latest reports indicate that the leading American studios are agreeable—and will render possible the standardisation of theatre practice.

When this question of aperture sizes was under consideration about two years ago, the studios were exposing for the full silent picture frame 0.68 in. by 0.906 in. This aperture was equally suited to sound on disc prints, and sound on film not being in general use, cameramen were content to allow the laboratory to mask off 0.1 in. of the picture to accommodate the sound track where sound on film was needed.

Makers Follow Common Practice

This practice resulted in some theatres following the studio scheme and masking the sound track only; thus obtaining an almost square screen picture for sound on film and reverting to the 3 by 4 oblong screen for disc subjects.

This did not find favour with the majority of the theatres, and it therefore became the general practice to mask in portions at the top and bottom of the frame to screen a 3 by 4 image, the necessary magnification of the smaller film picture to fill the same screen size as used for silent and sound on disc subjects being attained by the use of a supplementary lens or a shorter focus projection lens.

Projector manufacturers fell into line and Simplex, Ernemann and Kalee machines are now fitted with easily interchangeable apertures for sound on disc and sound on film prints. The new proportional aperture for sound on film is, in most cases, 0.6 in. by 0.8 in.

What Theatres Will Gain

Having regard to the increasing use of sound on film, A.M.P.A.S. suggests a standard camera aperture 0.651 in. by 0.868 in., which would render possible a projection aperture 0.615 in. by 0.820 in., an increase of about 4 per cent. over that at present in common use.

Standardisation will simplify work in the studio, making it possible to utilise slightly smaller sets and to effect a slight reduction in production costs.

A certain measure of advantage is offered to the theatres also. A 4 per cent. increase in screen size without additional magnification is obtainable.

Framing will be easier. The proportional masks at present in use give the projectionist no guide as to whether his picture is central until the heads or feet of the artists begin to leave the screen. A smaller film picture will mean that the framing lines will again appear on the screen when the film needs racking to adjust its relation to the projection aperture. There will be no need to adjust projection apertures; to alter the position of the lens to conform with the centres of the two picture sizes; or to adjust the screen masking.

There will inevitably be a period when prints with different frame sizes are in circulation. This would be true of any standardisation. Theatres should, therefore, not make any change until the bulk of the releases received are on the new standard.

The changes proposed will effect the minimum number of theatres, and where changes are needed, the cost will not be high unless new lenses are required, Even then these theatres can continue showing by making small temporary adjustments which will not involve expense.

If the silent aperture has been in use and the theatre does not wish to change lenses, the new aperture will result in a reduction of about 18 per cent. in the screen size. Unless new lenses are introduced a theatre where the sound track only has been masked will find a reduction of about 7 per cent. in the screen size. Shorter focus lenses would enable the screen size to be maintained unaltered in both these cases.

Some exhibitors may consider that the present aperture, 0.6 in. by 0.8 in., would make an effective standard with the least outlay for the theatres; particularly as whatever standard is adopted will benefit the studios. If this were done 4 per cent. of the already limited space available on the film would be wasted, and this is hardly a thing to be aimed at when setting up a permanent standard.

Standardisation Will Save Trouble

It might be thought that the graininess of the picture would be enhanced by the increased magnification necessary, but general practice with the proportional aperture has proved that this is not a serious matter. The smaller aperture will perhaps reduce the amount of light which can reach the screen, but here again current practice shows that this proposal need not be seriously considered, particularly as the aperture to be standardised will be slightly larger than that now in general use.

Standardisation is to be welcomed, for it will save trouble to the studio, the laboratory and the theatre.

THEATRE EQUIPMENT CHANGES
Required by the Proposed Standard.

Where the proportional aperture is used :—

(*a*) File out apertures to larger size
or
Insert new plates.
(*b*) Enlarge screen area by 4 per cent.

Where the Movietone aperture is used :—

(*a*) Insert new plates.
(*b*) Either move in top and bottom screen marks
or
Install shorter focal length lenses and widen the screen.

Where the full frame aperture is used :—

(*a*) Insert new plates.
(*b*) Recentre projector heads.
(*c*) Either move in top, side and bottom screen marks
or
(*d*) Install shorter focal length lenses to enlarge image to present screen size.

Points of Detail Lead to Efficiency

By making the chief operator responsible for the technical efficiency of entertainments, the Capitol Theatre, Didsbury, Manchester, hopes to steer clear of trouble. The system adopted is unique.

The chief operator has a floating cash balance, on which he can draw for the purchase of spare parts, a complete set of which must always be kept in stock. Complete and accessible records of goods in store are always available, together with day to day requisitions, and the operator, from the fund which he handles, must do the rest to ensure the first-class maintenance of operating and electrical equipment.

"If a breakdown did occur," L. Chariton, the manager, told THE BIOSCOPE, "and the operator had not the necessary spare part in stock, to put it mildly, there would be trouble."

Studied attention is given to detail even in the box office. Cashiers always have sufficient money to change a £5 note if necessary. Every show presented at the Capitol is previously rehearsed in "full dress" style. The entertainment quality of the shows has been considerably enhanced by the assiduous care that is given to points of detail.

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Strand Electric's "Workshop"

Extensive Central Premises of Famous Electrical Engineers

Just behind Covent Garden Market is a street named, appropriately enough, Floral Street. The name is prettier than the street, which is narrow, slumish and often enough messed up with Covent Garden refuse. But it provides a home for one of the best known of the electrical firms in the trade, the Strand Electric and Engineering Company.

In view of the fact that the works are large and cover a substantial floor space, it is at first glance surprising that so central and so costly a site should have been chosen. The reason is that the company does a huge business with the West End theatres in connection with stage equipment, and it was found to be a convenience to have premises in the heart of theatre-land, so that an emergency service could be carried on during all entertainment hours.

Four Switchboards Erected

Most visitors to the Strand works are surprised by their extent. Here, on both sides of the street, are floors on floors devoted to the manufacture and storage of every kind of stage lighting equipment. Here are extensive bays with scores of workmen devoted to the manufacture of sheet iron letters for outdoor signs, from 6 in. to 10 ft. in height. Other floors are allocated to batten and footlights, which are turned out by the thousand feet. In the sheet metal works projectors, spotlights, floodlights effects and Area lanterns are being assembled in bewildering variety, while in the different engineering workshops enormous stage switchboards and dimmer gear are assembled.

On the occasion of our visit last week four big stage boards for colour lighting were already erected for test, and the fineness of the mechanical work was noteworthy. We examined one duplex four-colour board, and the adjustment and balance of the gearing was so delicate that, with all eight dimmer ranges clutched in, the mere weight of the knob handle on the master wheel was sufficient to turn the entire train of gears by gravity.

Few people realise that the Strand Company was founded eighteen years ago, and in that period has created something of a monopoly in a highly specialised field. The founders and directors of the firm, A. T. Earnshaw and Phillip Sheridan, are both men with much experience in theatre work. The former was associated for years with the late George Adney Payne and for a further ten years with Charles Frohman, whose productions are landmarks in theatrical history. He is retained by that great showman C. B. Cochran, as consultant for stage lighting and effects. He recalls his first association with pictures when Robert Paul was showing the Diamond Jubilee Procession by means of a crude projector, a wet sheet and a thirty-ampere current. He was also associated with the earlier activities of Ruffells.



A. T. Earnshaw



Phillip Sheridan

Phillip Sheridan was for five years with the Gaiety Theatre, Dublin, ten years at the Crown, Peckham, and fourteen years at the Strand Theatre, Aldwych, prior to the formation of the Strand Company. His ability and experience in electrical work is vouched for by the fact that he was in control of the lighting at the Gaiety, Dublin, when he was seventeen, and actually installed the first electric system in that building.

Real Rush Work

Unfortunately the Strand Company has, from a publicity standpoint, kept its light under a bushel. It has had some sensational news to "splash" had it been so inclined. Apart altogether from its cinema and theatre work, the firm carried out notable lighting installations at the Tattoo and at the Admiralty Theatre at the Wembley Exhibition of 1925. The well-known spectacle of the Attack on Zebrugge was remarkable for the colour effects on the cyclorama cloth, perfected by means of the Strand Company's system of tri-colour lighting.

For many years Strand have been responsible for lighting such annual events as the Variety Ball, the Royal Opera House Dances and the Olympia Circus, while the special lighting installed by them for the recent production at the Alhambra, London, brought high praise from Press and public. The directors pay frequent visits to other countries to keep in touch with modern foreign stage practice, so that the Strand Electric may retain their foremost position in the lighting world.

One advantage of the company's centralised works is its ability to deal with emergency orders in any field. Recently they received at five o'clock a rush order for an electric sign 40 ft. long and 9 ft. high. Nearly everything had to be made, but by throwing a big staff on to the job and working all night the sign was ready for despatch the next morning at ten. Other customers are not, however, invited to provoke a repetition of this miracle.

Converting a Railway Station

A scheme is under consideration to pull down a considerable portion of the L.N.E.R. station at Saltburn, Yorks, and to erect a cinema and floral hall on the site.

NOTICE

Taylor-Hobson lenses photograph most of the pictures at Hollywood and at Elstree, and Taylor-Hobson lenses project most of the pictures at the Super Cinemas in this country.



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Burton-on-Trent's Rebuilt Picturedrome

Sumptuous House With 1,800 Seats

Just before Christmas there will be completed at Burton-on-Trent an ambitious rebuilding scheme, which will provide the town with a sumptuous modern cinema, in which no modern refinement is lacking. The cinema stands on the site, in Curzon Street, of the old Picturedrome, and bears the same name, and is the property of the Burton-on-Trent Picturedrome Co., Ltd.

Plans were prepared by John Fairweather, F.R.I.B.A., of Glasgow, acting in conjunction with Thomas Jenkins, F.R.I.B.A., of Burton, who got out the quantities and so forth. The general contractors are Thomas Lowe & Sons, Ltd., of Burton. In remarkably good time the old building was entirely demolished, and the new theatre, a house of 1,800 seating capacity, has been erected in a matter of under six months.

Symmetrical and Restrained

The facade to Curzon Street is built in deep red brick, the tone of which is emphasised by white mortar joints. It has a stone cornice and the windows are in leaded glazing. This elevation is of a symmetrical and restrained modern character, with two vertical features formed in the brickwork as a termination to the increased height of the central portion. These will each be surmounted with tall flagpoles, giving an imposing appearance.

There will be a wide entrance vestibule, approached from the street by marble steps with black and white insets, which will be protected by a glazed canopy projecting over the pavement. On either side of the entrance will be display windows.

The entrance foyer will be approached from the vestibule by three pairs of swing doors and will be sufficiently commodious to prevent any congestion. Immediately opposite these doors will be the pay box. On either side of this will be two fine Hoptonwood marble staircases, rising to the tea lounge and balcony.

The auditorium will be 120 feet long by 68 feet wide and 35 feet high, and have a seating capacity of 1,300 in the stalls, together with 500 in the balcony, and will have two entrances from the foyer, two separate entrances to the front seats with crush hall, six exits and two balcony entrances and exits. There will be a tea lounge on the first floor.

The operators' rooms will be placed at the back of the balcony; a projection throw of 130 feet will produce a picture 29 feet by 22 feet, of maximum brilliance. Equipment of this essential part of the theatre is by the Walturdaw Cinema Supply Co., handled from their Birmingham office. The sound equipment is Western Electric.

Interior decoration of the walls throughout will be carried out in a texture paint of varying colours, mainly comprising ambers, golden browns, russets and deep reds, toned to a deep colour at the base of the walls and fading out to lighter colours at the ceiling level, and the tea lounge walls will have a panelled effect.

The auditorium ceiling will be in fibrous plaster with coffered panels, and the proscenium arch formed in flat surfaces receding from the auditorium to the screen, and will spring from a richly modelled fibrous plaster base. All the decorative work is in the hands of Bryan's Adamanta, Ltd., of Birmingham.

A Huge Lighting Fitting

On either side of the proscenium arch will be two chambers carried up to the ceiling, one of which will house the organ and will have finely modelled fibrous plaster grilles and projecting balconies.

The auditorium will be illuminated by a huge 16 feet square electric light fitting in the centre of the ceiling, and the entrance foyer and tea lounge will have ceiling lights and fan-shaped wall fittings. The lighting fittings throughout will be of ultra-modern designs executed in bronze and coloured glasses.

The whole of the internal fittings have been contrived to reflect the modern treatment applied throughout; the doors will be of a unique design with a glazed diamond panel and decorated in a rich shaded bronze.

The seating, by Cinema Supply Co., Glasgow, which will be of luxurious and modern design, will present a remarkable effect, being upholstered in alternative colours radiating from the centre of the auditorium.

Bernstein's Shrewsbury Scheme

Theatre for Films and Plays

Bernstein Theatres, who already control the Empire and the King's at Shrewsbury, are to build another theatre in that town. Demolition has already started, and as the plans, prepared by Cecil Masey, F.R.I.B.A., have been completed some time, it is hoped that the house will be finished by October next year.

Seating capacity will be 1,500, and the theatre will be luxuriously finished in the Georgian style. Theodore Komisarjevsky will do the interior decorations. Above the foyer, which will accommodate 750 people, there will be a large restaurant, and the foyer roof will house a large hall which will be used for Masonic gatherings and public meetings.

The site of the theatre is at present occupied by two hotels—The Station and The Waverley—three shops and a mason's yard, and covers an area of two acres. At the rear of the building, which will have three frontages, there will be a park for over 500 cars.

A new feature of the house is that plays will be presented as well as films, and a stage capable of presenting any London play or any of the larger operas is, therefore, being built. Sidney Bernstein states that it is the company's intention to devote the first week in each month to plays.

A.B.C. House for Torquay

Torquay Corporation has approved sketch plans submitted by A.B.C. for the erection of a cinema at Castle Circus. The plans have been prepared by W. R. Glen, the circuit's architect, but no details are at the moment available.

A PHANTOM STAGE

Surely the Park Cinema, Cardiff, must be one of the most remarkable shows in the country. It has recently been reconstructed to overcome certain basic defects. It was a big house, seating over 1,800 people, but it had no stage, no proscenium arch, no grid or stage equipment and had a ceiling about 50 ft. high.

The proprietors, who have always made a feature of their orchestra presentations, decided that to enhance that feature they must have a stage. Equally they decided they could not give up any space for a stage. The problem seemed, in a Euclidean sense, impossible. It certainly called for some imaginative contriving, so they decided to offer the conundrum to Gillespie Williams, of Holophane, Ltd.

The Stage Carpenter's Secret

How he got over the difficulty may not be set down here in too plain detail, because a secret is a secret, even in this trade. But from a platform of less than 6 ft. in depth he built a stage that would deceive anyone but a stage carpenter.

From the lofty ceiling he hung pelmets and drapes to make a complete proscenium. He arranged for the curtain to fall over the edge of the 6-ft. platform, so as to save a fraction of an inch.

In the space left he proceeded to instal the following equipment:—

A cyclorama.
Set of Omni-set scenery.
A gauze festoon curtain for colour display.
An expanding screen.
Screen tabs.
Two three-colour foot-lights.
Two three-colour battens.

As there were no stage wings, the "flying" of all this stuff caused a good deal of head scratching, a process which was renewed when it became necessary to find a home for the dimmers and controls for the Holophane colour stage lighting. Finally, they were accommodated in the basement with tracker wire controls to a special seat for an electrician in the orchestra pit, close to the orchestra leader, who was provided with a foot signalling switch.

Compact Equipment: Astonishing Results

In practice this compact mass of equipment has given astonishing results, and there was not a patron who was not convinced that a proper stage had been installed. The cyclorama gives a completely satisfactory illusion of infinite distance and the Omni-sets, thanks to careful colour lighting, provide some really astonishing stage pictures which have won unstinted applause from patrons.

It is not surprising to hear that other exhibitors, faced with the same lack of stage room, have journeyed specially to Cardiff to inspect the results achieved there and have ordered duplicate intallations from Holophane.

Small One for Bedlington

A site has been reserved in Clayton Street, Bedlington, Northumberland, for a picture hall and skating rink for J. G. Hall, of Melrose Terrace, Bedlington.

It is understood the dimensions of the hall will be 100 ft. by 50 ft. The framework will be supplied by the Glasgow Iron Roofing Company, and a maple floor will be laid.

The main contract for the brickwork has not yet been let.

London's Latest Cinema—The Granada, Tooting, is protected with . . . . . .



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STORAGE BATTERIES

Following The Granada, Walthamstow, Messrs. Bernstein Theatres Ltd. have again installed Chloride Batteries for emergency lighting at their latest Cinema, The Granada, Tooting. Should the main electricity supply fail, the battery immediately takes over the secondary load. There is not a moment of darkness—no risk of panic or total disorganisation. *Over 150 Cinemas and Theatres are equipped with Chloride Batteries for this purpose.* May we place our emergency lighting experience at your disposal? We can submit a scheme to meet any of the local and county regulations.

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Capitol, St. Albans, Opened

Compton Install in Four Days

When the Capitol, St. Albans, was opened on Thursday night it was announced from the stage that up to a few minutes before the opening the auditorium had been full of scaffolding. There was very little evidence of any haste in the appearance of this handsome house, which is quite one of the most pleasing we have seen for a long time. It is decorative without being ornate, and combines an austerity of form with a sense of richness and luxury.

The house was designed by Martin Hatfield and decorated under the direction of Robert Cromie, but it would be difficult to say where architecture became decoration or decoration was not essential architecture. It is a really outstanding example of Artistic Functionalism, and we would willingly see some of the more ornate West End houses replaced by restful structures of this character.

Remarkably Good Quality Sound

Full details of the house and its decorative scheme appeared in THE BIOSCOPE of November 25th. It only remains to say that the decorative scheme, attractive as it sounded in theory, proves to be even more attractive in actuality. The ceiling of flushed gold with black and vermilion contrasts, the simple, fluted proscenium and the economy of decorative themes, combine to make a house distinctive and impressive without being in the least degree bizarre.

A rather long opening programme included an organ recital by H. H. Wingfield, of the Capitol, London, an orchestral selection under the baton of de Jong, Ralph Lynn in "The Chance of a Night Time" and a six-item cabaret. The whole performance, following a brief opening ceremony by his Worship the Mayor of St. Albans, Alderman James Flint, J.P., supported by a number of film stars, was evidently greatly to the liking of a crowded house.

A word must be said for the quality of the sound reproduction. We do not recall hearing sound of greater purity and freedom from background. This was delivered by Western Electric equipment though, as seems inevitable at opening performances, the volume was too high. Evidently Lew Morris's new house is going to meet the needs of the St. Albans residents, who have hitherto been none too well catered for.

It was not until Friday, November 27th, that Compton were informed that the chamber was ready to receive the organ, which was ready for installation. The instrument was despatched to St. Albans that same day.

Early Saturday morning the Compton erectors were in the building, and they worked in relays without interruption until noon on Wednesday, December 2nd, by which time everything was in apple-pie order and the organist was enjoying his first rehearsal!

The instrument is a two-manual one, designed specially for the Capitol. The instrument contains a complete range of orchestral percussion effects, including a peal of bells, a vibraphone, drums, triangle and castanets.

By the way, the organ at the Capitol, St. Albans, is the fifth Compton which Mr. Morris has installed in his theatres in recent times. Indeed, the number of repeat contracts received by Compton is one of the features of their business, and goes far to support their claim that the Compton is "the best theatre organ in the world."

George Pixton Back

George Pixton is back in the theatre furnishing business in London, and it is not surprising to find his old associate, E. A. Roberts, with him again. Mr. Pixton has been for the past five years in India, where he specialised in reproduction furniture and was highly successful. He equipped the Viceroy's house, Commander-in-Chief's house, members' bungalows and Indian princes' residences at Kashmir, Hyderabad, and Patiala.

George Pixton, who is one of the veterans of the seating business, is not in any way connected with Pixton's of Newman Street, having severed his connection with that firm about seven years ago. His correct business title is George Pixton (Senior) & Co., and his address 20, Queen Street, Mayfair, W.1.

Mr. Pixton's experience dates from 1911, when he started Wilson Rae, Pixton & Co., Ltd., in Greek Street, and covers seating, carpets, draperies and fibrous plaster. Readers will be interested to learn that he is also London agent for Trinity Chair Works, Scarborough, probably the biggest seating firm in the North.



Another Gaumont Palace, this time at Taunton, is making rapid progress, and the roof should be up by Christmas. The perspective above is the work of the architect, Wm. T. Benslyn, F.R.I.B.A., who has designed many of the recent additions to the Gaumont British chain

Southport's £120,000 Theatre

On Old Opera House Site

A contract for the building of a cinema at Southport, on the site of the old Opera House, which was destroyed by fire in December, 1929, has been placed with Wm. Tomkinson & Son, of Liverpool, at a price of £70,000. The steelwork is in the hands of T. Blackburn & Sons, Ltd., of Preston.

The new theatre, which will have its main entrance at the junction of Lord Street and Kingsway, will have an imposing elevation surmounted by a large central dome. The entrance will be decorated in an Egyptian style, and the auditorium will follow the Italian Renaissance form. The lighting installation will be a special feature of the theatre.

Plans prepared by G. E. Tonge, of Southport, provide for a house of over 2,000 seats capacity, comparing with the 1,600 seats of the original Opera House. All-in cost of the scheme is estimated at £120,000.

Improving the Empire

New ventilating plant is being installed at the Empire, Broughton, Manchester, of which the manager is Herbert Baker. The gas radiators have been replaced with modern hot-water plant, a boiler house having been built under the stage.

Three-inch pipes, shaped to run over the exit doors, feed eleven radiators in the theatre, one in the pay box, and one each in the operating box and rewinding room. To prevent draughts of cold air entering the theatre, part of the rear passage near the doors leading from the entrance hall to the auditorium, is being boxed in.

The contractors for the heating installation are G. Dawson & Sons, Chapel Street, Salford. A new Transvox screen is being fitted, and the loud-speakers removed from side positions to the rear.

The Empire, Broughton, is one of the cinemas in the circuit controlled by Red Rose Cinemas, Ltd.

A.B.C.'s New Leeds House

The proposed new A.B.C. cinema, which, as exclusively reported in THE BIOSCOPE last week, is to be built at the junction of Vicar Lane, New Briggate and North Street, Leeds, will, it is said, accommodate 2,000, and will occupy a ground space of 1,500 square yards. Plans, which have been prepared by W. R. Glen, staff architect to A.B.C., are in the hands of the Leeds city engineer. The cinema will have a frontage of 90 ft., a large foyer, entrances and exits on three sides, which will enable the cinema to be filled and emptied in three minutes, and substantial covered accommodation for the waiting queues in Sheepshank's Yard at the rear.

Supers for Eastbourne

A new proposal for a cinema at Eastbourne is at present being discussed, the suggested site being at the junction of Devonshire Place and Cornfield Road. Negotiations on the matter are at present proceeding between the architects, Frank T. Verity & Beverley, of London, W., and the Corporation.

No information is at present obtainable as to the sponsors of the scheme, or as to the nature and size of the proposed theatre.

It should not, however, be confused with the scheme launched by Walter Bentley, who has recently announced his intention of building a super in Terminus Road, Eastbourne. Architects for this scheme are J. Stanley Beard & Clare, of Baker Street, W.

A Useful Catalogue

It is rather surprising to discover how well known the firm of D. Walter & Co. is among studio workers and photographers. The company indulges in little publicity, but has built up an extensive connection simply by a policy of low prices and reliable service. There is nothing spectacular about the company's products, but a study of their catalogue reveals a wide range of accessories for stage, studio or special lighting listed at prices which attract attention by their moderation. The No. I Model Spotlight Projector with 6 in. diameter lens, with three colour slides, is an ideal cheap but strongly made instrument priced at 30s., and a pedestal is supplied for 15s. extra. A rather more substantial model for large theatres, mounted on trunnions and fitted with colour wheel and fireproof curtain, is £3, and an ingenious spotting attachment with a set of diaphragms and focussing lens is 15s. 6d. Overhead and Acting Area Floodlights (500 watt) are 35s., while Professional Floods are 30s. or 50s. each on tall stands. A 12-foot magazine type footlight with 18 compartments, with rippled glass reflectors, is £15, and a cheap open type is made with 24 lampholders at £8 19s 6d. per 12-foot run.

Automatic Revolving Spotlight

These few samples will show how reasonably the exhibitor or studio man can supply himself with reliable working equipment. And the rest of the list lives up to this promising start. It includes lamps of all kinds and shapes, fancy strip lighting, mirror bowls and automatic revolving spotlight, cartons, lenses, resistances, reflectors of all kinds and "Empire" Home Projectors. The automatic revolving spotlight is worth special notice. It consists of a special lantern suspended by chains and fitted with four large lenses, the whole turned by a five-hour clockwork motor. It is all encased in a handsome framework finished in Oriental copper and supplied with eight colours. It works from one 500-watt lamp, and when switched on four powerful beams sweep round the room in constantly changing colours. No operator is required, and the whole outfit absolutely complete in all details is priced at £5 15s. 6d., carried paid. For a cafe, dance hall or foyer it is ideal, and being so cheap it commends itself to exhibitors as a thoroughly practical device from which a large number of ingenious exploitation effects can be obtained. It will be seen from all this that the catalogue of D. Walter & Co. is well worth examination.

Billericay Site Acquired

A site has been acquired at Billericay, Essex, on which it is planned to build a super cinema. The promoter of the scheme, whose name cannot at the moment be divulged, tells The Bioscope that the project is still in its earliest stages, and no decision has been reached as to who will prepare the drawings.

B.K.S. HEAR ABOUT DUNNING

How Exteriors are Made in the Studio

At the meeting of the British Kinematograph Society, held at the Gaumont Theatre, Film House, Captain Paul Kimberley took the chair in the absence of Mr. Rowson (at his trade show of "Sunshine Susie") and Mr. Newman (at the Veterans' dinner).

Randle Terraneau, who was to have presented a paper on the Dunning Process, was called away at the last moment owing to the illness of his wife. Leslie Eveleigh, therefore, read Mr. Terraneau's paper.

The Dunning process fundamentally is based upon the use of a coloured transparent background scene, used in connection with a coloured illuminated background behind the actors of the foreground scene during double exposure. In other words, a transparent positive of the background scene is made from any standard width developed negative. This transparency is loaded in an intermediate magazine placed between the regular raw stock magazine and the camera.

The raw stock passes through the intermediate magazine and into the exposure position in the camera jointly with the transparency contained in the intermediate magazine. The latter is in front of, and in contact with, the raw stock. This transparency, as made at present, carries an orange image in its shadow positive portions and a neutral orange in its highlight portions. This gives it an equal filter absorptive value over its entire area and renders it an equivalent to a heavy overall "K" filter.

Function of the Complementary Blue Light

Therefore, if the actors and all portions of the foreground components of a composite photograph are illuminated with, say, a yellow light, they will be photographed through the transparency representing the background components, and their image will be impinged *solidly* upon the raw stock in the same manner as would occur if they were photographed through an overall "K" filter.

This summarises the first phase, or consideration, which, naturally, is to secure a solid original negative of actors through a given scene without a selective exposure obstruction caused by the transparency placed in front of the raw stock.

The second phase, as practised now, occurs automatically and simultaneously with the first phase. It is a printing and not a photographic operation. In other words, behind the actors, and preferably out of focus, is a flat wall or curtain illuminated with blue light, approximately complementary to the orange image of the transparency in the camera. This is large enough to act as a printing light for the entire area of the transparency frame, except those portions obstructed momentarily by the actors or foreground set. The blue light passes through the neutral portions of the transparency, but unlike the yellow light from the actors, it is absorbed by the orange portions of the transparent background scene. And thus it creates around, and apparently behind, the actors on the same raw stock a printed contact negative exposure of the background scene. The result is a complete composite negative, which is developed in the usual manner, and exhibition prints made therefrom along with the regular work in any commercial laboratory. In all cases, the producer sees the finished results on the screen next morning when he is viewing the "dailies" of the previous day.

Why Height and Angle are Important

The Dunning process has certain limitations, as must be the case with all process work, but it offers producers scope which is in advance of that possible by any other means. Naturally, extreme care is needed in using the process. Particular attention must be paid to the angle of the camera and the height of the lens from the ground. If these are not exactly the same when both the background and foreground shots are made, the results will be laughable. One might easily look down on the roof of a bus from the interior of a taxi if the camera height were wrong!

The Dunning process needs intelligent handling, and this was particularly apparent in a series of shots which were screened. It was noticeable that there is a tendency to obtain the background in sharper focus than the foreground. That, at any rate, was the case in the American shots screened. Many of these, however, were reject takes. Several takes by Bob Martin made in this country were of particular excellence, the matching of background and foreground being quite excellent.

Herbert Ponting's Query

In the unfortunate absence of Mr. Terraneau, the discussion was not of particular interest, but that eminent artist of the camera, Herbert G. Ponting, made some interesting and amusing remarks, in which he elicited the information that any film, even if badly warped, could be utilised for backgrounds with the aid of the Dunning process if the film could be run through a projection printer. Mr. Ponting confessed that his query was dictated by the number of interesting background subjects—including icebergs and seals, which, he pointed out, are seldom to be met with just when wanted—in his own files.

At the conclusion of the meeting the secretary was instructed to send Mr. Terraneau a letter expressing the thanks of the B.K.S. for his most fascinating paper and intimating that he had the sympathy of those present in his domestic trouble.

When you show "BUY BRITISH" say it with SHIP CARBONS

"CENTERLITE" SIGNS

One of the latest signs introduced by the General Electric Co. is particularly suited for use in foyer displays. It is known as the "Centerlite." The sign consists of a double sheet of glass mounted in a square frame. The rear glass sheet is of special type, the surface being irregular. The frontal glass is simply a plain sheet. Between the two glasses the matter to be displayed is inserted.

If wording only is to be used it is advisable to have a properly prepared stencil; but it is possible to utilise the sign for displaying many other kinds of announcements. For example, it is quite practical to use ordinary photographs, provided there is sufficient contrast and that the backgrounds are sufficiently dense.

The sign is lit by means of tubular lamps of the single ended type. These are housed in circular metal pillars, which can be placed at the side, top or bottom of the sign. Two tubular lamps opposite each other may be used if greater light intensity is desired.

The "Centerlite" sign is particularly simple in construction and is most suited to cinema requirements. It is almost as effective by daylight as at night. When artificial lighting is necessary, the light from the tubular lamps passes through the irregular background glass and is reflected by this over a wide area towards the eye of the observer.

Announcement changing is easy; simply loosen a screw and draw out the old stencil and then slide the new stencil in between the reflecting glass and the frontal glass. This can be done in a few seconds.



The sign is most striking in appearance and can be used for outdoor or indoor display. It can be obtained in a number of types, such as chain suspension, wall fixing, pedestal or counter fixing. Single or double sided models are available.

The "Centerlite" is all British and is a most useful type of sign, particularly for lobby display.

New Brenograph Effects Slides

A fresh batch of coloured positive and negative effects slides for use with the Master Brenograph has arrived in London, and a BIOSCOPE representative was accorded a special demonstration of their possibilities. Some definitely striking results were obtained, several of the effects screened having a decided suggestion of depth. Any theatre in which a Brenograph effects projector is installed can with the aid of these slides add very materially to its presentation possibilities. If any opportunity for a demonstration of these effects is forthcoming we would urge exhibitors to make every effort to attend. Whether or no a Brenograph is included in the equipment of your theatre we feel you will find the time spent at such a demonstration both interesting and instructive.

British Luxury Chairs

When the Royal Academy of Dramatic Art was opened a short time ago by the Duke and Duchess of York, it was graced with theatre chairs supplied by the Cinema Supply Co., of Hanway Street, Tottenham Court Road, W. The seating is their New British Luxury Chair, complete with silver-plated standards, a type in which the company is now specialising.

Other recent installations of a similar nature by this firm include the Carlton, Acton; Masonic Hall, Newquay; County Theatre, Bedford; Grand Theatre, Luton; and the Globe, Old Kent Road, S.E.

A Reminder.

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EXPERT REPRESENTATIVES ARE AT YOUR SERVICE

SHOWMANSHIP ACTIVITIES



This ultra-realistic display was Manager W. H. Thornton's idea of appropriate treatment for Universal's "East of Borneo."——

——The tiger creeping over the canopy front almost hypnotises passers into approaching the box office

(*Photo Eric Gray*)

JUNGLE IN LEICESTER SQUARE

For the publicising of "East of Borneo," at the Leicester Square Theatre, General Manager W. H. Thornton has surpassed his previous ingenious efforts, for, in a blaze of light and exotic colours, he has transformed the exterior of the theatre into a replica of the Borneo jungle. The whole of the frontage below the canopy represents the true jungle life, with tall grasses and matted vegetation, in which are depicted bright-hued birds, the sinuous bulk of the python and other denizens of the wild. The island pay box is disguised as the bamboo hut of a Dyak head-hunter, whilst, crouched over the canopy with one powerful paw extending over the very edge, is a remarkable cut-out of a tiger. Above the canopy are also cut-outs of two giant gorillas.

In the vestibule are many stuffed specimens of the wild animal life of Borneo, including crocodiles, panthers and hyenas. A further interesting feature is that a genuine native of the districts in which the picture was filmed is present to explain (with the aid of an interpreter) any questions regarding Borneo which curious patrons may care to ask.

PULLING BY PATRIOTISM

The present vogue of buying British and the patriotic flavour of "Tell England" were not overlooked by Manager Royston Webster of the New Grand, Wood Green, N. Several local shopkeepers tied up with him in publicising the film in the manner of "This Is British" with a plentiful display of Union Jacks. Bunting and Jacks of all sizes and descriptions were draped over the front of the hall, and an attendant attired as a sailor paraded in front of a flag-bedecked vestibule.

Further forceful publicity was created by inviting over 100 ex-Service men from the local branches of the British Legion to witness the film. Large notices and posters were displayed in the halls belonging to the Legion, and in this manner particularly much valuable additional publicity was gained.

SOUTHALL'S BIRTHDAY

To celebrate the second birthday of the Palace, Southall, Manager Edward A. Gislingham provided his patrons with an unaccustomed treat in the form of a stage show, which lasted 45 minutes. The wide stage was dominated by a huge cut-out representation of a birthday cake, two-tiered and topped by two big candles, with the name "Palace Birthday" along the front in imitation icing. Flowered drapes carrying wisteria trellises formed the background. Before this, Martell and his orchestra, now operating over the G.B. circuit, played selections from a rostrum masked by panels decorated with slashes of bright colour. Supporting the orchestra were "Peggy's Juveniles," a clever band of youthful dancers and singers, whose "leading man" of some three or four summers sang and danced with easy grace.

Manager Gislingham was his own scene designer and painter, and succeeded in presenting his show in a very attractive manner, That is why it drew big audiences and why they gave it a big "hand" at each performance.



Here is the "King of the Wild" whose tour of Earlsfield and district, to advertise the playing of Universal's serial of that name at the Premier, excited so much public curiosity

BRIXTON INGENUITY

An ingenious angle of attracting patrons, attention to coming features was successfully put over at the Brixton Astoria to publicise "The Smiling Lieutenant" and "Scandal Sheet." Just prior to the screening of the trailers, a man exceedingly well made up as George Bancroft walked on to the stage and, before the closed tabs, commenced to describe the highlights of "Scandal Sheet." Just as he had got really busy, out from the opposite wing came "Maurice Chevalier," who immediately opened up a quick-fire boost of his film.

Failing to get their stuff over uninterruptedly, they turned to each other and commenced a heated altercation as to the respective merits of their films. Just as the fun was getting fast and furious, another man arose from the centre of the stalls, who announced to the now thoroughly astonished audience that the two films which occasioned all the "pother" were the coming great attractions. Then, as the tabs slowly opened and the trailers came on, the two "stars" strolled amicably off the stage.

DONCASTER BOOSTS CHAPLIN

Exploitation for "City Lights" at the Doncaster Picture House (manager, C. Vernon Taylor) began four weeks before the opening date, when an extensive Press campaign was organised, in which crossword puzzles and line building competitions were a prominent feature. Several built-up teaser posters in illuminated box frames were

placed in conspicuous positions in the foyer and corridors, and weekly additions were made in the design and "messages," until the completed caricature of Chaplin was reached. Extensive tie-ups were arranged, and every available vacant shop window utilised for the display of cut-outs and stills.

During the week of showing an impersonator paraded the house front, where cut-outs and streamers were lavishly displayed. The "star" feature of the scheme was, however, the canopy display, where a 7-ft. cut-out of Chaplin occupied a central position, flanked by a clever cut-out imitation of New York sky line, extending the entire length and breadth of the canopy. This "prop" was constructed of ply wood on the premises. Every window was illuminated, and at night, under the beam of a spotlight, the display was a source of attraction and created considerable interest.

PUBLICITY WITH A PUSH

An unusual stunt has just been pulled off by Manager H W Harward, of the Bournemouth Electric Theatre, as a general form of ballyhoo. Instead of boosting his picture, he made use of the fact that a local gentleman had published a song entitled "My Old Push Bike," and organised a bicycle race. Competitors were required to attach a board 28 in. by 22 in. to the front of their bike, on which was to be clearly displayed:

"I'm off to the Bournemouth Electric Theatre, Commercial Road, to hear the latest song success, 'MY OLD PUSH BIKE,' and to see the wonderful film 'RANGO.'"

Competitors paraded at King's Park, and at a given signal started off towards the theatre, pushing their cycles. The song was featured by the theatre organist, and on the evening of the race every patron was presented with a free copy of the song.



The fondness of Brazilians for Laurel and Hardy —"O Gordo e O Magro" (the fat one and the thin one)—is emphasised by this display outside the Eldorado, Rio, where M.-G.-M. product appears to be in favour

£150 WORTH FOR £12

When showing "Front Page" at the Queen's Hall, Newcastle-on-Tyne, Manager J. Radbourne brought off an excellent advertising stunt in conjunction with the local *Evening World*. He obtained a whole page publicity for one night, the usual cost of the page being £150, for £12.

The stunt was worked by arrangement with other local advertisers, and a chatty write-up was devoted to several local stores. The page was headed "The Front Page," and a good deal of the page was devoted to the Queen's Hall attraction; 20,000 small miniature replicas of the *Evening World* front page, across which was splashed in red "'Front Page' at the Queen's Hall," were also distributed. Manager Radbourne obtained the block and circulars at an inclusive cost of 5s. 6d. per thousand.

CALENDARS AS REMINDERS

As a means of fostering goodwill between patrons and theatre, General Manager H. C. Thorburn, of the Lyric, Lymington, is issuing an attractive calendar that would not disgrace the walls of any household. On a stiff cream board foundation, it is dominated by a reproduction of an oil painting, with the name of the theatre and necessary information between that and the leaves of the calendar.

The calendar idea is quite a sound one, and reminds us that one of the London publishing houses is advertising a "Cinema Lover's" calendar, such as would fascinate many a film fan. It might form the prize in a simple competition, or could be given to every 50th patron during Christmas week. Containing a series of photos of stars, it could not but prove a very acceptable gift.

A HIDDEN SINGER

Max Corne, the proprietor, and Miss Jeffreys, manageress of the New Imperial, Cardiff, sprang a pleasant and unusual surprise on their patrons last week. While the orchestra was playing on the stage, an un-

KAMM TALKIE EQUIPMENT

30 YEARS' REPUTATION : COUNTS :

COMPLETE EQUIPMENT
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usually fine contralto voice began singing "Just a Song at Twilight," but the singer could not be seen and nobody appeared to know who it was. Later, however, it leaked out that the singer was an attendant at the cinema, Miss Mollie Miller, and she sang the song while "hiding" behind the piano. Quite a good little inside publicity and entertainment stunt.

BICYCLES FOR PATRONS

The owners of the Court Cinema, Cadoxton, near Barry, are offering a bicycle each week to patrons. Every week one of the admission tickets bears a lucky number, and, at the end of the week, the number is disclosed and the patron holding the ticket with the number is presented with a bicycle.

COMMUNAL PUBLICITY

To put over "My Wife's Family" at Hull, the manager of the Regent, with the assistance of Wardour's exploitation department, got a fine break in the *Hull Daily Mail*. He arranged with the advertising department of the paper a composite page display headed "Everything for the Family," on which local traders were only too glad to take space, heading their announcements in appropriate fashion. An editorial story in the centre of the page cleverly called attention not only to the film, but also to the many household necessities advertised on the page.

As a further part of the campaign excellent displays were arranged with the Cavendish and Hackney Furnishing Companies. In the former's window a complete home was arranged, with banners bearing the words: "Furnished with pride for 'My Wife's Family.' See 'My Wife's Family' and be happy." These were accompanied by stills. The Hackney Furnishing Company had life-sized models of "Father" and the "Kiddies" playing with toys, and all 14 of their windows bore streamers with the message: "Furnished by Hackney for 'My Wife's Family.' See 'My Wife's Family' at the Regent." Effective tie-ups were made with radio shops, piano stores, jewellers and baby linen shops and 4,000 jig-saw puzzles supplied by Wardour were distributed, with 100 free seats offered for the first correct solutions.



General Manager Edward G. Burns, of the Commodore, Southsea, thought "The Criminal Code" worthy of the title of a "great picture," and therefore took steps, as shown above, to impress the importance of this United Artists offering on his public

A MOROCCAN PROLOGUE

Manager C. R. Young, of the Newcastle Paramount Theatre, staged a wonderfully picturesque prologue entitled "In a Moroccan Cabaret" as a prologue to "Morocco." The stage setting was elaborately set out, Legionnaires forming a body-guard to the Paramount Tiller Girls. Excerpts from the "Desert Song" were well rendered by Matthew Newton (tenor) and Doris Barrow (soprano), together with the Legionnaires' chorus. The songs were interspersed with a speciality dancing act by Mira and Karinoff.

OUTSIZE "BOARDMEN"

For the week's run of "Trader Horn" at the Queen's, Wolverhampton, Manager J. Lloyd-Davies hit on the idea of getting some useful publicity out of the hire of two elephants as sandwich-board carriers. Two famous circus elephants recently returned from a season in Ireland to their winter quarters at Wolverhampton. The two elephants, "Salt" and "Saucy," were suitably rigged out, carrying giant posters, and their daily parades of the town created no little interest.

"TRADER HORN" ATMOSPHERE

Visitors to the Majestic, Leeds, last week lingered in the lobby to look at the fine display of African spears, shields, skins, quaintly carved wooden images, representing the goddess "Maternity," ugly-looking knives, and stuffed animals which Manager W. Sherwood had collected to create "atmosphere" for this week's presentation of "Trader Horn."

ESSAYS ON "AFRICA SPEAKS"

Whilst playing "Africa Speaks" at the Queen's, Waterloo, Miss M. Hasprey, who manages the house, advertised a special essay competition on the film for children. Prizes were offered in the form of two volumes on African Life.

The rewards were carried off by two little girls of 12 and 13, with remarkably good commentaries on the film.

Projection—

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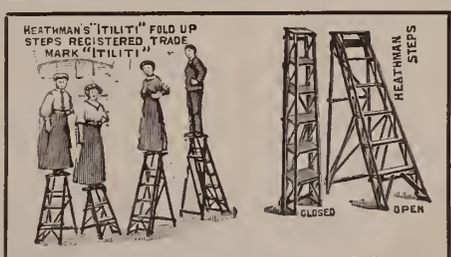
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PATENTS AND TRADE MARKS

THE proprietor of British Patent No. 108621, dated December 5, 1916, relating to "Improvements in a Film Magazine for Cinematographic Cameras," is desirous of entering into arrangements by way of a licence or otherwise on reasonable terms for the purpose of exploiting the above patent and ensuring its practical working in Great Britain.—All inquiries to be addressed to B. SINGER, Steger Building, Chicago, Illinois. 1314

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EARN money writing Showcards at home; we teach and supply work.—ARTCARDS, LTD. (AAI), 45a, Bouverie Road West, Folkestone. 1317

WANTED.—First Class Manager.—Apply, by letter only, MILLAR, La Scala Theatre, 207, Oxford Road, Manchester. 1314

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GENTLEMAN, 23, good education, height 5 ft. 11 in., knowledge of the cinema industry in general, requires position as assistant manager.—Box No. 724, c/o THE BIOSCOPE, Faraday House, 8-10, Charing Cross Road, W.C.2. 1315

YOUNG MAN, age 24, tall, well educated, seeks position with view to management. Excellent references; keen, trustworthy.—Box 722, c/o THE BIOSCOPE, Faraday House, 8-10, Charing Cross Road, W.C.2. 1316

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FOR SALE.—The contents of several West End theatres, 1,000 red, 1,000 blue, 1,000 old gold, 1,000 polished wood tip-up chairs.—CINEMA SUPPLY CO., 16, Hanway Street, Tottenham Court Road, W.1. 'Phone: Museum 3891 1325

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PATENTS AND TRADE MARKS

KINGS Patent Agency, Ltd., 146A, Queen Victoria Street, E.C.4. Free—"Advice Handbook" on patenting Inventions and registering Trade Marks by Registered Agent with 45 years' experience.

(*Continued on page xiii*)

COMING TRADE SHOWS

LONDON

WEDNESDAY, DECEMBER 9, 1931
Top of the Bill.....Radio.....Leicester Square Theatre, 3 p.m.

THURSDAY, DECEMBER 10, 1931
The Platinum Blonde.....United Artists.....Phoenix, 2.45 p.m.
Over the Hill and The Star Reporter.....Fox.....Prince Edward, 8.30 p.m.

FRIDAY, DECEMBER 11, 1931
Men in Her Life and Shotgun Pass.....United Artists.....Phoenix, 2.45 p.m.
Be a Sport.....Butchers.....R.C.A. Theatre (Film House), 2.30 p.m.

TUESDAY, DECEMBER 15, 1931
Six Shorts.....Paramount.....Carlton, 10.45 a.m.
The Old Man.....British Lion.....Phoenix, 3 p.m.
The Age for Love.....United Artists.....New Gallery, 11 a.m.
Her Majesty Love.....First National.....Cambridge Theatre, 3 p.m.

WEDNESDAY, DECEMBER 16, 1931
The Beggar Student.....British Lion.....Phoenix, 8.45 p.m.
Inquest.....First National.....Phoenix, 3 p.m.
Four Shorts.....M.-G.-M.....Own Theatre, 11 a.m.
Six Shorts.....M.-G.-M.....Own Theatre, 3 p.m.

BIRMINGHAM

THURSDAY, DECEMBER 10, 1931
Top of the Bill.....Radio.....Forum, 10.45 a.m.
Heaven On Earth.....Universal.....West End, 10.30 a.m.

FRIDAY, DECEMBER 11, 1931
The Yellow Passport.....Fox.....West End, 10.30 a.m.
Ladies' Man.....Paramount.....Futurist, 10.45 a.m.
Partners of the Trail.....Wardour.....Forum, 10.30 a.m.

TUESDAY, DECEMBER 15, 1931
Man of Mayfair.....Paramount.....Futurist, 10.45 a.m.
Strictly Dishonourable.....Universal.....West End, 10.30 a.m.
Local Boy Makes Good.....First National.....Forum, 10.45 a.m.

WEDNESDAY, DECEMBER 16, 1931
Neck and Neck.....Gaumont.....West End, 10.30 a.m.
The Old Man.....British Lion.....Futurist, 10.45 a.m.

THURSDAY, DECEMBER 17, 1931
Sunshine Susie.....Ideal.....West End, 10.30 a.m.
The Beggar Student.....British Lion.....Futurist, 10.45 a.m.
The Gay Buckaroo.....Universal.....Forum, 10.30 a.m.

BELFAST

THURSDAY, DECEMBER 10, 1931
Rynox and Mother and Son.....Ideal.....Royal, 11 a.m.

FRIDAY, DECEMBER 11, 1931
Michael and Mary.....Ideal.....Classic, 11 a.m.

TUESDAY, DECEMBER 15, 1931
Silence.....Paramount.....Royal, 10.45 a.m.

WEDNESDAY, DECEMBER 16, 1931
Congress Dances.....Gaumont.....Classic, 10.45 a.m.

BRISTOL

FRIDAY, DECEMBER 11, 1931
Alias the Bad Man.....Gaumont.....Regent, 11 a.m.

WEDNESDAY, DECEMBER 16, 1931
Neck and Neck.....Gaumont.....Regent, 11 a.m.

THURSDAY, DECEMBER 17, 1931
Arizona Terror.....Gaumont.....Regent, 11 a.m.

CARDIFF

FRIDAY, DECEMBER 11, 1931
Strictly Dishonourable.....Universal.....Olympia, 11 a.m.
Secret Service.....Radio.....New, 11 a.m.
The Hours Between.....Paramount.....Capitol, 11 a.m.
Alias the Bad Man.....Gaumont.....Own Theatre, 3 p.m.
Congress Dances.....Gaumont.....Imperial, 11 a.m.
Five Star Final.....First National.....Queen's, 11 a.m.

TUESDAY, DECEMBER 15, 1931
A Gentleman of Paris.....Gaumont.....Imperial, 11 a.m.
Neck and Neck.....Gaumont.....Own Theatre, 3 p.m.
Top of the Bill.....Radio.....New, 11 a.m.
Over the Hill.....Fox.....Park Hall, 11 a.m.
The Old Man.....British Lion.....Capitol, 11 a.m.

WEDNESDAY, DECEMBER 16, 1931
The Beggar Student.....British Lion.....Park Hall, 11 a.m.
Partners of the Trail.....Wardour.....Queen's, 11 a.m.
The Gay Buckaroo.....Universal.....Imperial, 11 a.m.

GLASGOW

THURSDAY, DECEMBER 10, 1931
The Champ.....M.-G.-M.....Regal, 11 a.m.
Arizona Terror.....Gaumont.....Picture House, 11 a.m.

FRIDAY, DECEMBER 11, 1931
Congress Dances.....Gaumont.....Picture House, 11 a.m.
Dugan of the Bad Lands.....Wardour.....Regal, 11 a.m.

MONDAY, DECEMBER 14, 1931
The Lullaby.....M.-G.-M.....Regal, 10.45 a.m.

TUESDAY, DECEMBER 15, 1931
Over the Hill.....Fox.....Picture House, 10.45 a.m.
Stage Whispers.....Butchers.....La Scala, 11 a.m.
Sunshine Susie.....Ideal.....New Savoy, 11 a.m.

WEDNESDAY, DECEMBER 16, 1931
The Yellow Passport.....Fox.....Picture House, 10.45 a.m.
Ladies' Man.....Paramount.....Green's, 11 a.m.

THURSDAY, DECEMBER 17, 1931
The Old Man.....British Lion.....Green's, 11 a.m.
Montana Kid.....Wardour.....Regal, 11 a.m.
Local Boy Makes Good.....First National.....Coliseum, 11 a.m.

LEEDS

THURSDAY, DECEMBER 10, 1931
The Lullaby.....M.-G.-M.....Rialto, 10.45 a.m.

FRIDAY, DECEMBER 11, 1931
Top of the Bill.....Radio.....Tower, 11 a.m.
Alias the Bad Man.....Gaumont.....Majestic, 11 a.m.
Five Star Final.....First National.....Rialto, 11 a.m.
Stage Whispers.....Butchers.....Scala, 11 a.m.

TUESDAY, DECEMBER 15, 1931
A Gentleman of Paris.....Gaumont.....Majestic, 11 a.m.
Ladies' Man.....Paramount.....Rialto, 10.45 a.m.
The Old Man.....British Lion.....Scala, 11 a.m.

WEDNESDAY, DECEMBER 16, 1931
Neck and Neck.....Gaumont.....Majestic, 11 a.m.
Over the Hill.....Fox.....Scala, 11 a.m.
Strictly Dishonourable.....Universal.....Rialto, 10.45 a.m.

THURSDAY, DECEMBER 17, 1931
The Champ.....M.-G.-M.....Rialto, 10.45 a.m.
The Beggar Student.....British Lion.....Scala, 11 a.m.

LIVERPOOL

FRIDAY, DECEMBER 11, 1931
Man of Mayfair.....Paramount.....Futurist, 10.45 a.m.
Sunshine Susie.....Ideal.....Scala, 11 a.m.

TUESDAY, DECEMBER 15, 1931
The Yellow Passport.....Fox.....Trocadero, 11 a.m.

WEDNESDAY, DECEMBER 16, 1931
The Old Man.....British Lion.....Scala, 11 a.m.
The Lullaby.....M.-G.-M.....Palais de Luxe, 10.30 a.m.
Arizona Terror.....Gaumont.....Troeadero, 11 a.m.

THURSDAY, DECEMBER 17, 1931
Over the Hill.....Fox.....Trocadero, 11 a.m.
Neck and Neck.....Gaumont.....Palais de Luxe, 11 a.m.

MANCHESTER

FRIDAY, DECEMBER 11, 1931
Top of the Bill.....Radio.....Theatre Royal, 11 a.m.
Alias the Bad Man.....Gaumont.....Market Street Picture House, 11 a.m.
Over the Hill.....Fox.....Piccadilly, 11 a.m.

TUESDAY, DECEMBER 15, 1931
Neck and Neck.....Gaumont.....Market Street Picture House, 11 a.m.
The Beloved Bachelor.....Paramount.....Paramount Theatre, 10.45 a.m.
Local Boy Makes Good.....First National.....Theatre Royal, 11 a.m.

WEDNESDAY, DECEMBER 16, 1931
A Gentleman of Paris.....Gaumont.....Piccadilly, 11 a.m.

THURSDAY, DECEMBER 17, 1931
The Old Man...British Lion.....Piccadilly, 11 a.m.

NEWCASTLE

THURSDAY, DECEMBER 10, 1931
Top of the Bill.....Radio.....Grainger, 11 a.m.

FRIDAY, DECEMBER 11, 1931
We Three.....First National.....Grainger, 10.45 a.m.
Sunshine Susie.....Ideal.....Queen's, 10.30 a.m.
Man of Mayfair.....Paramount.....Paramount Theatre, 10.30 a.m.

TUESDAY, DECEMBER 15, 1931
A Gentleman of Paris.....Gaumont.....Queen's, 10.30 a.m.
Montana Kid.....Wardour.....Grainger, 10.30 a.m.

WEDNESDAY, DECEMBER 16, 1931
The Beggar Student.....British Lion.....Stoll, 10.45 a.m.
Neck and Neck.....Gaumont.....Queen's, 10.30 a.m. ; Own Theatre, 2.30 p.m.
Dugan of the Bad Lands.....Wardour.....Grainger, 08'01 a.m.
Strictly Dishonourable.....Universal.....Grainger, 10.45 a.m.

THURSDAY, DECEMBER 17, 1931
Over the Hill.....Fox.....Queen's, 10.30 a.m.

NOTTINGHAM

THURSDAY, DECEMBER 10, 1931
Secret Service.....Radio.....Scala, 11 a.m.

FRIDAY, DECEMBER 11, 1931
Top of the Bill.....Radio.....Scala, 11 a.m.

TUESDAY, DECEMBER 15, 1931
The Hours Between.....Paramount.....Elite, 10.45 a.m.

SHEFFIELD

THURSDAY, DECEMBER 10, 1931
Five Star Final.....First National.....Central, 10.45 a.m.
Stage Whispers.....Butchers.....Union Street Picture House, 11 a.m.

FRIDAY, DECEMBER 11, 1931
The Lullaby.....M.-G.-M.....Cinema House, 11 a.m.
Secrets of a Secretary.....Paramount.....Central, 10.45 a.m.
Montana Kid.....Wardour.....Hippodrome, 11 a.m.

TUESDAY, DECEMBER 15, 1931
The Champ.....M.-G.-M.....Cinema House, 11 a.m.
Secret Service.....Radio.....Central, 11 a.m.
Neck and Neck.....Gaumont.....Union Street Picture House, 11 a.m.

WEDNESDAY, DECEMBER 16, 1931
Top of the Bill.....Radio.....Central, 11 a.m.
Arizona Terror.....Gaumont.....Union Street Picture House, 11 a.m.

THURSDAY, DECEMBER 17, 1931
Local Boy Makes Good.....First National...Union Street P.H., 10.45 a.m.

PROVED AGAIN!

—RELIABILITY OF F.I. EQUIPMENT

WELL-KNOWN BROKERS QUOTE LOWEST "LOSS FROM BREAKDOWN" PREMIUM

YET another example of the high reputation for reliability held by F.I. equipment. The letter from a well-known insurance broker, reproduced here, tells its own story—the proved reliability of F.I. equipment warrants a lower premium than for that of any other make of apparatus. Surely a wonderful testimony—and one which you cannot afford to ignore. With F.I. equipment not only are you assured of freedom from expensive breakdown, but at the same time you know that reproduction is perfect—is continuously perfect. Remember too, F.I. is ALL BRITISH.

29th September, 1931

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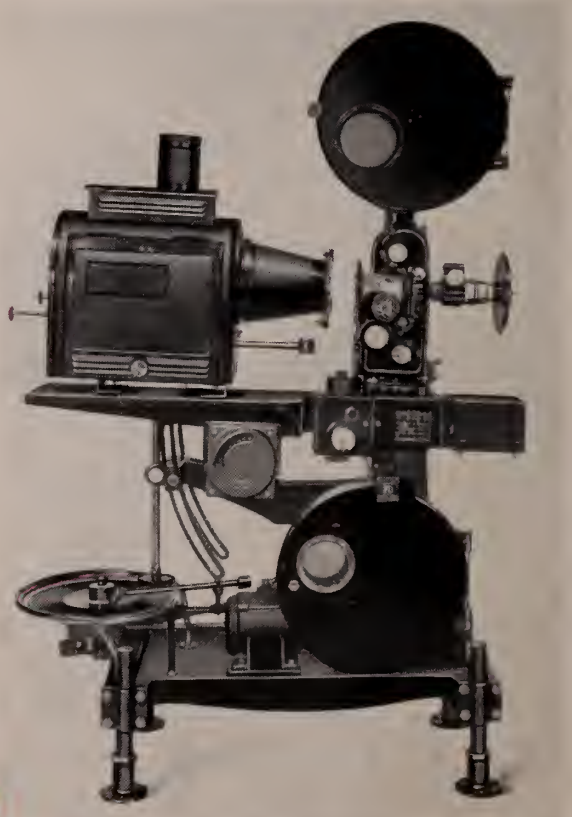
In reply to your enquiry for the best rate for "Loss from Breakdown" risk, we are pleased to inform you that as a result of the views expressed by those theatres installed with your set and in view of the proved reliability of the equipment, we are in a position to quote you lower rates than we are able to give for any other make of apparatus.

We enclose details of the individual rates, and trust that we may be favoured with your insurances.

Yours faithfully,

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DECEMBER 16, 1931
No. 1315
Vol. LXXXIX
Founded 1908

The Bioscope

THE INDEPENDENT FILM TRADE PAPER

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That's an advantage the smart showman doesn't overlook!

Here's what M-G-M exhibitors will get in April and May next:

THE CHAMP (Wallace Beery—Jackie Cooper) THIS MODERN AGE (Joan Crawford) THE CUBAN LOVE SONG (Lawrence Tibbett) SIDEWALKS OF NEW YORK (Buster Keaton) The New Adventures of GET-RICH-QUICK WALLINGFORD (William Haines) THE RISE of HELGA (Greta Garbo—Clark Gable) THE LULLABY (Helen Hayes) THE GUARDSMAN (Alfred Lunt—Lynn Fontanne) BEAU CHUMPS (Laurel—Hardy)

And in June, July, August and onwards the same amazing standard of consistency will be maintained... There's no disputing M-G-M's SUPREMACY—theirs is the only product on the market that an exhibitor can book with a sense of SECURITY, and a knowledge that his theatre will be the most popular in the town—

AND THE SMART SHOWMAN KNOWS IT!

The whole Press

Sunny Re SUNSHIN

A DECIDED COMPLIMENT!—"It is regrettable to have to compliment a British picture on being so full of life, laughter, and movement that it does not look or sound at all like a British picture."—FILM WEEKLY.

FULL OF PLUMS.—"Comparison between 'Sunshine Susie' and 'Congress Dances' is inevitable, as they are the two best talkie musical shows of the year in the English language . . . 'Sunshine Susie' is as full of movement and gaiety as a Christmas pudding is full of plums."—SUNDAY EXPRESS.

BEST ENTERTAINMENT.—"'Sunshine Susie' is the best entertainment of the film week in London, in spite of our having thirteen new talking pictures on parade."—DAILY MAIL.

"It is a certain 'winner' for all ages, both sexes, and all classes."—ERA.

GOLDEN BOX-OFFICE RETURNS.—"'Sunshine Susie' is most happily named. It is a film which is most surely destined to bring the sunshine of golden box-office returns wherever it is shown."—CINEMA.

TRIUMPH.—"Another song-and-dance triumph . . . Is a further consignment of pure gladness."—SUNDAY REFEREE.

MERRIEST EVER.—"'Sunshine Susie' floats like a cork on the crest of the Viennese vogue, and a merrier entertainment has certainly never been shown in this country."—SUNDAY CHRONICLE.

THAT RAREST OF FILMS.—"It is among those rarest of films which live up to advance notices. Unquestionably the best musical film yet turned out by a British concern, it attains almost universal appeal, and is destined to bring a flood of sunshine to the box-office."—BIOSCOPE.

A BIG SUCCESS.—"Unless I have lost my power of prophecy, 'Sunshine Susie' is a British picture that is going to be a big success. It has just that something that will make it liked by every audience."—REYNOLDS ILLUSTRATED NEWS.

OUTSTANDING.—"My nap for the week—'Sunshine Susie,' an outstanding British film."—DAILY MIRROR.

RENATE
in
SUNSHIN
with
JACK HULBERT
MORRIS

MUSIC BY PAUL ABRAHAM
BOOK BY FRANZ SCHULZ
LYRICS BY DESMOND CARTER

RCA REC
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IDEAL FILMS LTD, FI

sings the "Happy Song!

views for E SUSIE"

RADIATING HAPPINESS.—"The most welcome of new talkie stars is Renate Muller, the laughing heroine of 'Sunshine Susie.' I know of few film stars who radiate happiness so effectively. 'Sunshine Susie' is a film to see . . . a fascinating blend of the natural rhythm of the cinema and the lilt of a tune. It makes you want to go about your own business to waltz time."—EVENING NEWS.

A REVELATION.—"Undoubtedly the best and most imaginatively-directed musical produced in this country . . . This subject will go anywhere, and make the ticket-rolls look small . . . Nothing better has been done in our studios. A picture that, I think, is going to be a revelation to London."—DAILY FILM RENTER.

AT LAST!—"At last a British picture, which we have been waiting for so long that we had almost despaired of its ever coming, has arrived. 'Sunshine Susie' can take its place with the best of them, and I make this statement with no mental reservations at all."—NEWS OF THE WORLD.

BEST BRITISH TALKIE YET!—"British film history was made yesterday when Gainsborough Pictures privately disclosed their latest production, 'Sunshine Susie,' a musical comedy so witty, so gay, so technically brilliant, that it takes rank as the best British talkie yet made . . . Judged from the highest standards it remains a really great picture."—DAILY EXPRESS.

TREMENDOUS POPULAR SUCCESS.—"'Sunshine Susie,' one of the happiest of talking-picture entertainments . . . By the joyousness of this performance, the expertness of the direction by Mr. Victor Saville, and the charm of the story, 'Sunshine Susie' will be a tremendous popular success."—DAILY MAIL.

FEATHER IN OUR CAP.—"One of the most entertaining films ever projected on a screen . . . 'Sunshine Susie' is a feather in the cap of British production."—NEWS CHRONICLE.

JOYOUS.—"A distinct feather in the cap of British production. . . . It is gay, light-hearted, with a spontaneous touch that is irresistible. . . . It's a joyous film full of charm, gaiety and entertainment."—BOWLER REED'S REPORT.

"THIS IS THE STUFF!"—"I have no hesitation in saying that, as far as the film-going millions are concerned, this is the stuff to give them. Nothing more exhilarating has yet come from any British studio. I think filmgoers everywhere will receive it with shouts of joy."—SUNDAY PICTORIAL.

MULLER

E SUSIE

OWEN NARES
HARVEY

ORDING.

ted by

LM HOUSE. WARDOUR ST. W.

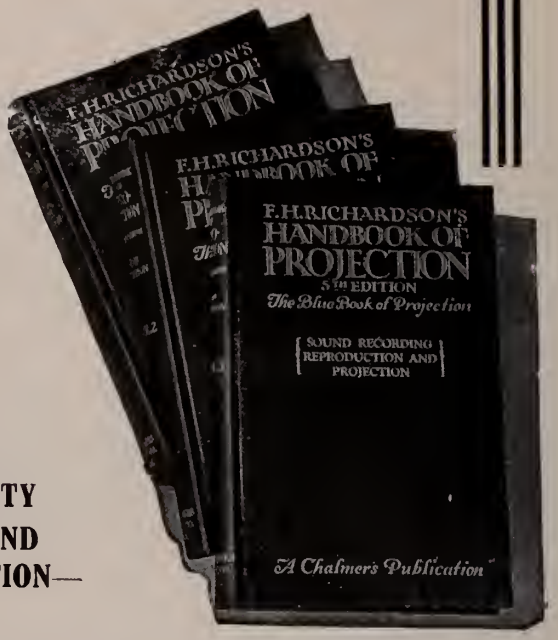
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VICTOR SAVILLE

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Paramount Sound News

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Paramount Pictures

Distributed by The Paramount Film Service Ltd.

FROM STRENGTH

Paramount's



Paramount's June Releases (1st Month, 4th Quarter, Releasing Year Sept. 1931-1932) **made a great showing.**

Here is given the equally impressive list for July (2nd Month, 4th Quarter)

Without a doubt—Paramount is rising from strength to strength—the 4th Quarter will make a terrific finish to a mighty year.



Paramount presents
GEORGE BANCROFT
in
"RICH MAN'S FOLLY"
with
FRANCES DEE, ROBERT AMES and JULIETTE COMPTON
Directed by John Cromwell

RELEASE DATE JULY 4 1932

Let the star with the biggest punch in pictures force the business up for you.

* *See overleaf for further details on this one.*



PARAMOUNT BRITISH PRODUCTIONS present
"EBB TIDE"
with
JOAN BARRY DOROTHY BOUCHIER GEORGE BARRAUD
DIRECTED BY ARTHUR ROSSON
Brilliant Talking Version of the Silent Success "Fate gave me 20 cents"
A PARAMOUNT BRITISH PRODUCTION

RELEASE DATE JULY 11 1932

Look at this cast of British artists. Wide-awake showmen know that the public will want to see them in this Paramount British Production.

Distributed by The Paramount Film Service Ltd.

Paramount Pictures

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TO STRENGTH!

4TH Quarter {Releasing Year Sept. 1931-32}



Paramount presents

GARY COOPER and CLAUDETTE COLBERT

in

"HIS WOMAN"

Directed by Edward Sloman

Based upon a novel by Dale Collins,

RELEASE DATE JULY 18 1932

Gary Cooper would 'get away with murder' with the WOMEN—Claudette 'can do no wrong' with the MEN. So this picture gets them all.



Paramount presents

"PLAYING THE GAME"

with

RICHARD ARLEN, PEGGY SHANNON, JACK OAKIE, REGIS TOOMEY & CHARLES STARRETT

Directed by Norman McLeod

Adapted from "Stadium"

By Francis Wallace

RELEASE DATE JULY 21 1932

What a cluster of stars—each one with a real following of fans. They'll lead the crowd to your house.



Paramount presents

"WORKING GIRLS"

with

PAUL LUKAS, JUDITH WOOD, CHARLES ROGERS, DOROTHY HALL & STUART ERWIN

Directed by Dorothy Arzner

From the play "Blind Mice" by Vera Caspary and Winifred Lenihan

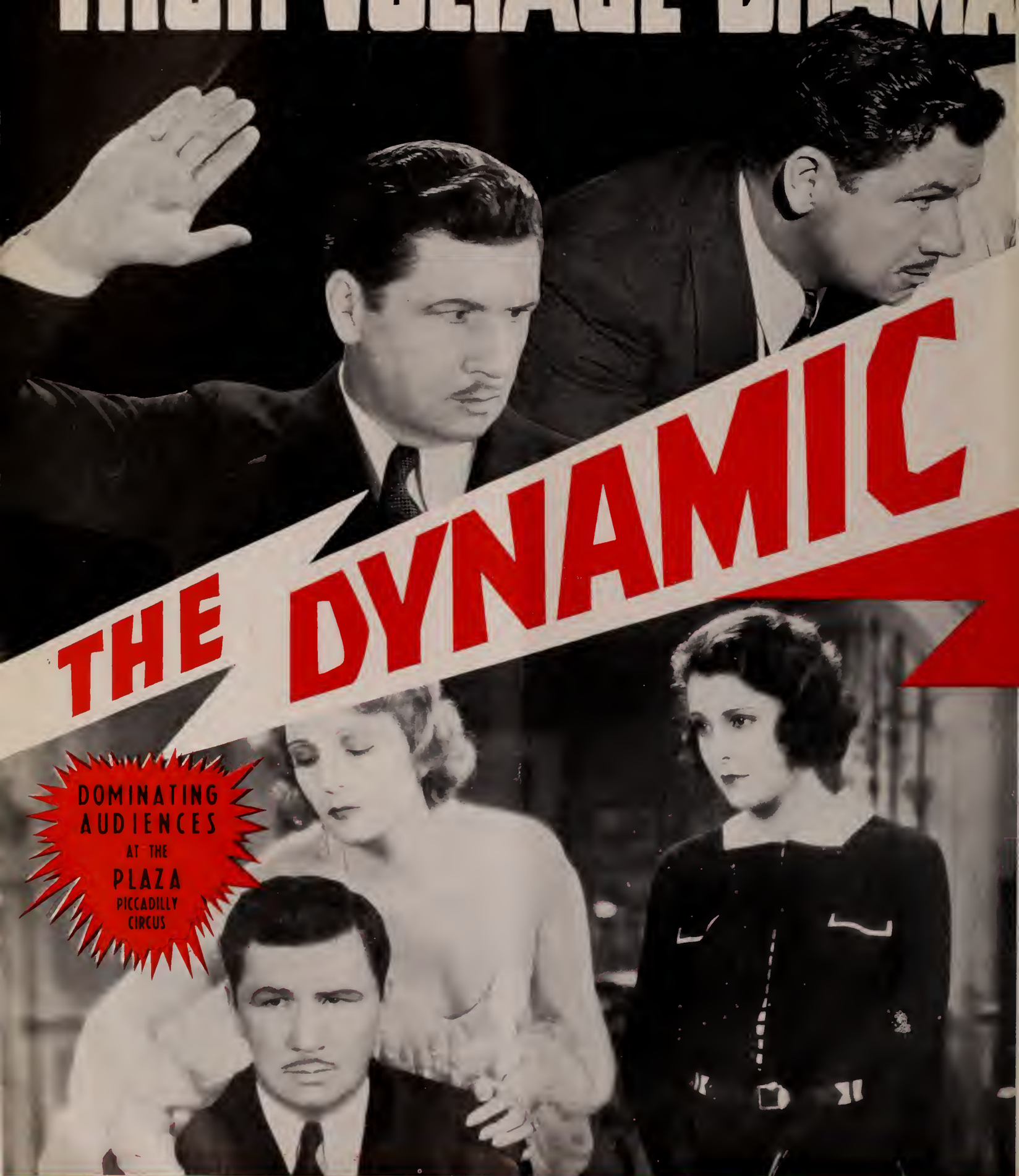
RELEASE DATE JULY 25 1932

Its 'Working Girls' that keep the Box Office busy—Here they see themselves LIVING, LOVING, and LAUGHING with Paul Lukas. Doesn't that spell 'A FULL HOUSE!'

Pictures

SEE OVERLEAF for more about "RICH MAN'S FOLLY"

HIGH VOLTAGE DRAMA



THE DYNAMIC

DOMINATING AUDIENCES AT THE PLAZA PICCADILLY CIRCUS



Paramount presents

GEORGE BANCROFT

IN

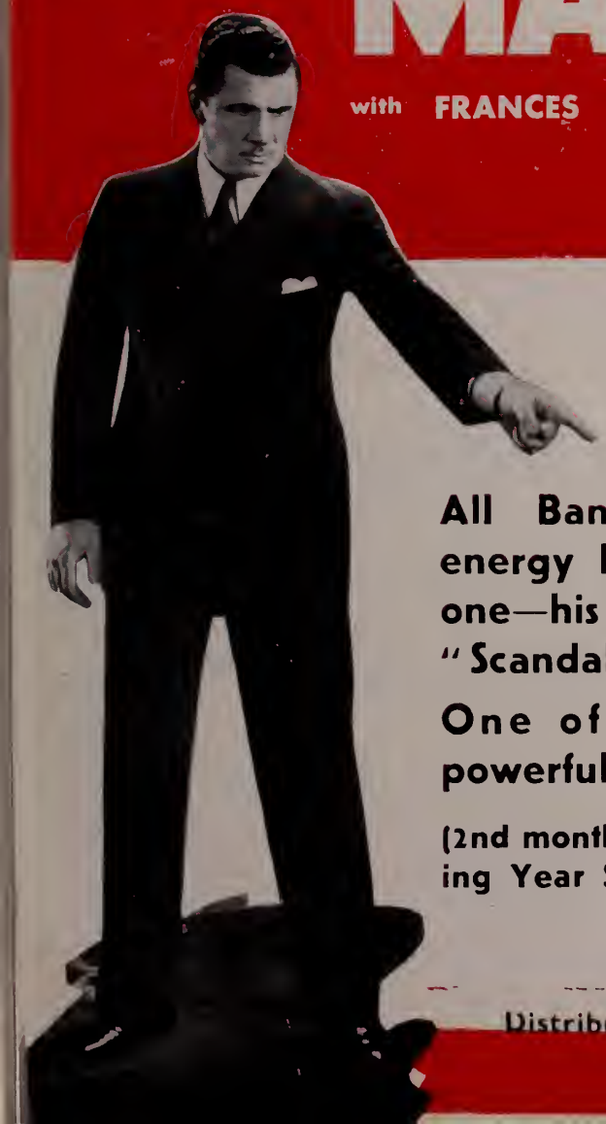
"RICH MAN'S FOLLY"

RELEASE DATE JULY 4 1932

with **FRANCES DEE, ROBERT AMES and JULIETTE COMPTON**

Directed by John Cromwell

A Paramount Picture



All Bancroft's stored-up energy bursts out in this one—his first picture since "Scandal Sheet."

One of Paramount's powerful list for July 1932.

(2nd month 4th Quarter Releasing Year Sept. 1931—32.)

"A corking George Bancroft picture."

DAILY HERALD.

"It is packed with action, its sentiment is attractive . . . Mr. George Bancroft gives a splendid performance."

EVENING STANDARD.

"There is tremendous power in his performance."

DAILY EXPRESS.

Paramount Pictures

Distributed by The Paramount Film Service Ltd.

In the presence of H.R.H. The Prince of Wales, H.R.H. Prince George and a most distinguished audience



PHOTO: VANDYK.



RALPH LYNN in Mischief

SPECIALLY SELECTED FOR THE OCCASION, WAS SHOWN LAST NIGHT AT A MIDNIGHT PERFORMANCE AT THE CARLTON HAYMARKET

"It's a British and Dominions Production"

Story by Ben Travers.

DIRECTED BY

JACK RAYMOND

Dresses Designed by Doris Zinkeisen
—Executed by Lady Victor Paget.



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No. 1315. Vol. LXXXIX. DECEMBER 16, 1931 PRICE 6d.

As We See It——

"Play Straight—Co-operate"

In the spirit of the season it might not be too much to hope that the good work started by Sam Eckman, jun., President of the K.R.S., and R. V. Crow, President of the C.E.A., to promote a conciliatory atmosphere between renters and exhibitors, should reach fruition.

We have pressed consistently for a practical demonstration from the K.R.S. which might *prove* to hard-pressed exhibitors that Mr. Eckman's urge for "co-operation" did not end just as it began—in plain talk.

There have been signs that the K.R.S. would provide that evidence of goodwill. A small exhibitors' scheme has been thrashed out, and the renters indicate their readiness to go further in regard to rental relief they may afford the small exhibitor.

Unfortunately, from the exhibitors' own side—C.E.A. Headquarters—there appears to be a disconcerting clash of effort.

Mr. Crow, replying to a speech by J. C. Graham, who represented the K.R.S. at Bristol last week, acknowledged that the only safeguard of film quality in the future was an equitable return to the producer-renter to-day. We felt he had hit it.

Obviously, for as long as the film business goes on, there must be a profit both for the exhibitor and the producer-renter. Assuming the C.E.A. desires to "co-operate," it may be expected to negotiate with the K.R.S.or its renter-members on lines securing that state of equity. But what happens?

While Mr. Crow is applauding Mr. Eckman's plea for "co-operation," the official organ of his good association, the C.E.A., wields an inflammatory influence. Co-operation must come from both sides or not at all.

It is probably by one of those most unfortunate of all curious coincidences that the General Council was last week asked, with thoughts of Christmas goodwill and "co-operation" uppermost in its collective mind, to pass *special judgment upon one isolated film out of the whole output of one particular renting concern*. It is possibly by the same co-incidental process that the official organ of the C.E.A. gave special prominence to that judgment.

But it is difficult for us to believe that the spasmodic selection for discriminatory criticism by the C.E.A. Council or Committee of isolated films out of the large number trade shown will do any more to assist the type of exhibitor most in need of help than it will to engender the spirit of co-operation which both the K.R.S. and C.E.A. Presidents are agreed is desirable. *All* films or *none* should be dealt with in this fashion by the C.E.A.

A good slogan for to-day would be "Play Straight—Co-operate."

"Sell British!"

Occasionally the doleful dirge of the pessimist is varied by the surprising note of the man who is an optimist not merely to be different, but because his heart, his mind and his eyes compel him to be.

His is the spirit that, recognising in economic crises, bad trade, unemployment and heavy taxation, difficulties to be studied intelligently and overcome, will force our nation to win through. One such man is G. S. Royd, who gives his name to one of Britain's most progressive publicity organisations. He believes in "Buy British," but he recognises that its fellow press-stud, "Sell British," can alone complete the desired "clinch," securing a practical hold upon more and better trade.

"Britain," he says, "is ready to advertise because her competitors advertise, but she regards advertising as a necessary evil, and not as an essential of modern commerce." "Hollywood productions have waved the Stars and Stripes in every country almost to the obliteration of the Union Jack," he says. "American films advertise American psychology and American goods, and British exports decline."

He has read the full force of the slogan "Trade Follows the Film." When there are more Royds there will be fewer British deputations to Government asking for Protection. Their time and energy, plus newly-acquired imagination and courage, will be diverted to the real issue of "Selling British."

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Triumphant Royal Presentation of "Mischief"

Prince of Wales and Prince George "Richly Amused"

Another Brilliant B. & D. Success for W. & F.

Enthusiastic scenes marked the arrival of the Prince of Wales and Prince George at the Carlton Theatre last (Tuesday) night for a special Midnight Ballet Party in aid of Queen Charlotte's Hospital.

The Film Industry was largely represented at the gathering, when the new British and Dominions comedy, "Mischief," in which Ralph Lynn and the Aldwych players again excelled, was shown for the first time in public.

Hubert Marsh and Herbert Wilcox, of British and Dominions, and Jack Raymond, the director of the film, afterwards received unstinted congratulations upon their latest achievement. The terrific reception accorded the film at last night's Charity Performance will doubtless do much to increase the large public which will see the film when it is pre-released by W. & F. at the New Gallery next week.

It is likely that this picture, which will be reviewed in full in THE BIOSCOPE next week, will achieve even greater success than previous Ralph Lynn farces, which include the highly profitable "Rookery Nook," "Plunder" and "Chance of a Night-Time."

Like these well-known British & Dominions comedies, "Mischief" is based on an original story written by Ben Travers, author of Aldwych farces. In "Mischief," Ralph Lynn is again supported by Winifred Shotter and other players, including Jeanne Stuart, James Carewe, Kenneth Kove, Maude Gill, A. Bromley Davenport and Jack Hobbs.

Although last night's audience was composed principally of distinguished people, the laughter was as vociferous as one might have expected in any suburban or provincial theatre, and although the programme included a ballet by the Carmargo Ballet Society, co-operating with the Rambert Ballet, the film was easily the high light of the show. After the Ballet there was dancing on the stage and a "Help-Yourself" running buffet, which continued until the early hours.

Dr. Becker Quits A.S.F.I.

E. Van Duyn Now Chief

Following a board meeting of Associated Sound Film Industries, Ltd., held on Friday last, it was announced that Dr. Rudolf Becker, general manager of the company since its inception in November, 1929, has tendered his resignation from that post and also from the managing directorship of British Sound Film Productions, Ltd.

Dr. Becker stated that as a reorganisation of the Acoustic Spreekfilm concerns is now in progress on the Continent, and important studio activities have been secured for A.S.F.I. during the near future, he thought the work of organisation for which he had been appointed had been completed, and therefore he would now like to devote himself to other work of a more definitely commercial character.

The board, after referring to the heavy task which Dr. Becker had shouldered in a period of exceptional financial difficulty, expressed its regret at Dr. Becker's decision and wished him every success in his future work.

Dr. Becker will be succeeded as general manager of A.S.F.I. and managing director of British Sound Film Productions, Ltd., by E. van Duyn, of the Spreekfilm Company, of Amsterdam. Mr. van Duyn has co-operated with Dr. Becker since his illness last year, and has deputised for him during his visits abroad.

British European Film Corpn. Registered

French and German Versions

Registration details of the British European Film Corpn., Ltd., particulars of which were exclusively published in THE BIOSCOPE last week, are now announced. A "private" company, with a nominal capital of £1,000, it has as its objects, "to carry on the business of producers, exploiters and exhibitors of cinematograph film subjects of all kinds, etc."

The subscribers (each with one share) are Hubert T. Marsh, chairman and managing director of British & Dominions Film Corpn., Ltd.; H. S. Meen; S. Soskin, chairman of Sozira Films, Ltd.; and L. Zisserman, director of Sozira Films; while Hubert T. Marsh and S. Soskin each sign for 498 shares on behalf of British & Dominions and Sozira Films respectively.

The names of the directors, to be four in number, are not stated.

Further to the information published in THE BIOSCOPE last week, Mr. Marsh states that the company will handle French and German versions of subjects produced by British & Dominions for the English-speaking market. The Continental versions will be produced at Boreham Wood, the first subject to be handled in this manner, "Rhapsody," having already been completed in all its versions.

J. C. Clavering Returns

Ionic, Golders Green, To Start Chain

J. C. Clavering, formerly well known as an exhibitor, is coming back as an exhibitor. He has already taken over the Ionic, Golders Green, from Captain Victor Diamond, and is negotiating for further properties which will form the nucleus of a small chain of halls.

Management of the Ionic is temporarily being taken over by Claude Withers, formerly manager of the Camden Hippodrome, who, as exclusively reported in THE BIOSCOPE last week, has joined Mr. Clavering as general manager of theatres.

C. J. Donada Leaving Paramount

Tribute from J. C. Graham

A glowing tribute is paid to C. J. Donada, who is leaving early in the New Year in order to devote his activities to other interests, in a statement from J. C. Graham, managing director of Paramount Film Service, Ltd.



C. J. Donada

"It is with the deepest regret that I have accepted Mr. Donada's resignation," stated Mr. Graham, "but in common fairness I feel that he is entitled to claim relief from his responsibilities to this company, in view of the heavy calls on his services in other directions. In expressing my great reluctance to end an association of close upon 20 years, I should like to add the cordial wish that Mr. Donada's future will be rewarded with all the success to which his undoubted gifts entitle him."

In October, 1913, when Adolph Zukor opened an office in Charing Cross Road for the Famous Players Film Company, which originally represented the Paramount interests in Europe, he appointed Mr. Donada to handle the Continental end of the business.

A network of distribution centres established throughout the Continent by Mr. Donada facilitated the development of the company's trading in the initial stages, and eventually he built up an efficient organisation to handle the Paramount product in all parts of Europe outside the United Kingdom.

Mr. Donada was in 1916 appointed secretary of the company, which represented the parent corporation in Europe. Later his advice was sought in regard to larger exhibiting undertakings, and at the invitation of the directors he took complete charge of the management of a number of important exhibiting groups.

His organising ability was also evidenced in the strides that the Paramount Ad-Sales Department and other branches of the organisation made under his guidance—a gift that was also apparent in his choice of lientenants.

Efftee to Open

F. W. Thring will trade show the initial programme of the Efftec producing unit in Sydney shortly. Advance reports are decidedly encouraging. It is probable that either Manager Tom Holt or Thring himself will journey to London on the matter of outlet there and on the Continent in the near future.

"Sound Films In Schools"

Middlesex Report On "Educationals"

Urges Immediate Need for Films

The Report on the Middlesex Experiment—being the first statement on Sound Pictures in British Schools—is on sale to-day.

Definitely favouring the sound film as a valuable instrument for aiding education, the report stresses the immediate need for films, scientifically produced for school use. The type of equipment suitable for school work is also dealt with—but the installation of Sets is regarded as of secondary importance until films are available.

The Report issued by the National Union of Teachers deals with the first comprehensive test ever conducted into the use of the sound film in education. Commencing in the early part of this year, the Experiment was prolonged over a period of three months and was carried out jointly by a Committee representative of the National Union of Teachers, Middlesex Education Authorities, head masters and teachers of the schools participating, and the cinema industry, the latter represented by the Western Electric Company, who supplied the equipment, with British Instructional Films and British Movietone News supplying the films. F. A. Hoare, of the National Union of Teachers, was appointed Secretary, and H. M. Walton, Secretary of Education for Middlesex, acted as Chairman of the Committee organising the Experiment.

22,118 Examinations

Fifteen schools in Middlesex participated, including Secondary, Senior and Junior types. A total of 3,602 pupils of both sexes, with ages ranging from 8 to 18 years, took part, whilst 186 teachers collaborated in testing results. No less than 22,118 individual tests were conducted.

Sixteen films were used in the Experiment and were divided into four groups. Six of these were geographical, four dealt with biology or nature study, whilst the remaining six could be described as films of general interest.

The Committee compiling the Report agreed that the films used were by no means ideal for school use, as they were all, at some time or other, used as part of an entertainment programme for adults, but even with this material, *the value of the Sound film in education was amply demonstrated.*

Any suggestion as to the Experiment being in the nature of a "stunt" was actively discouraged, and the teachers were urged to accept it as part of the ordinary school routine.

Teachers' Views on Films

The questionnaires which were set to the teachers reveal some interesting opinions on the actual films used and, so far as film production is concerned, should be a valuable guide to future activities. Their opinions are summarised below:—

1. Where incorporated, running commentaries were too fast, and the words chosen were far too advanced for the average child.
2. Geographical films lacked explanatory maps and diagrams.
3. Music, used as a background, and where not actually required as an integral part of the film, should be definitely excluded.
4. In all films the more important points should be emphasised by "close-ups," or

(*Continued on page* 16)

Salary and Wage Reductions by Decree

Germany's Hope for Saner Cost Basis

(By Our German Correspondent, Fritz Mann)

In consequence of a new Emergency Decree issued by the German Government, the Film Industry will probably be encouraged to evolve a new economical code. Fresh "cuts" of all costs will be carried out, definitive wages being fixed for artistic, technical and administrative employees. According to the new Emergency Decree, it is believed that a legal basis is now created, under which to attain reductions of the unjustified prices for licences claimed by the Electrical Trusts.

Lubitsch for Berlin

Ernst Lubitsch, the famous director and "prime" producer of Paramount, will come to Berlin, his native place, at the beginning of next year. I hear that Lubitsch intends to work in Berlin again after an interval of many years.

American Attack in International Talker Field?

Western Electric is said to plan opening a great offensive in the international apparatus field. It is said that the situation at present affecting Tobis has encouraged Western Electric to act. Advances by adjustments with the A.E.G. (the great German electrical concern) are reported. By an action of the A.E.G., behind which Western Electric stands, the majority of the Tobis interest is, it is said, to be acquired. Should this action be realised, Western Electric would gain a virtual monopoly in the talker field in Europe, in spite of the famous Paris Convention.



Shots of the ex-Kaiser in exile at Doorn are included in last Monday's release of British Movietone News

Rene Clair's "Talkie Without Words"

Practically No Dialogue in "Liberty"

(From Our French Correspondent, Georges Clarriere)

"Liberty," René Clair's latest production for French Tobis, has just been presented with considerable success at the Miracles Hall, in Paris. The scenario, dialogue and direction are by Clair personally. The stars are Henri Marchand and Raymond Cordy, both practically newcomers to the screen. They are perfectly natural in their parts.

"A Nous la Liberté," as it is called in French, shows the Clair production formula pushed to greater lengths than in "Sous les Toits de Paris" or "Le Million." The action is rapid, and there is practically no dialogue.

The film consists in story telling in a sequence of scenes full of very ingenious gags. The theme is that of comparing, in a satirical way, life in a modern prison and that in a highly standardised phonograph factory.

There is a slight love interest in the film; but it mainly deals with the adventures of two inseparable chums. Music and sound underline the action from start to finish, but there is no theme song or chorus. The settings are mainly factory scenes, extremely severe and modern.

Although the story of "Liberty!" is rather difficult for the masses of cinegoers to follow, it is a film which will be much admired by the intellectual patrons of better-class halls; and, in any case, it can be clearly followed without any knowledge of the French language.

The whole film was made in the Tobis studios and grounds at Epinay, with the Tobis-Klangfilm sound recording process. The sound is perfect, as is the photography. It is one of the few outstanding French films of the present year.

Zukor and Kane Receive French Honours

Adolph Zukor and Robert Kane, the latter now director-general of the French Paramount studios, have been created Chevaliers of the Legion of Honour.

Gaumont Finance

The financial reorganisation of Gaumont-Franco-Film-Aubert continues, and it is understood that the Banque National de Crédit has consented to giving forty years' credit for the repayment of about two hundred million francs which were involved in the gigantic financial operations of 1929-1930. This sum has to be refunded in yearly payments of five million francs. This last week the Gaumont hundred franc shares hovered in value between twenty-five and twenty-two francs.

G. W. Pabst in Paris

In connection with his production of "L'Atlantide" for Nero-Film, of Berlin, and the Société Internationale Cinémato-

(*Continued on page* 16)

TALK OF THE TRADE

Co-op. Movements—R.K.O. Plan All Set—Educationals, But What About Cash?—Princes See "Mischief"—Fighting for Sunday—Fleet Street Tactics

FARADAY HOUSE,
December 16, 1931

On the Co-op. Front

Not very much detail from the Co-op. Front this week: meetings are proceeding, as reported on later pages, mostly in private, for exhibitors are not keen to be quoted in the Press. Will Evans is definitely going to U.S.A. "on special business," but probably not until the New Year. Meanwhile, Messrs. Comyns Carr, Victor Davis, F. W. Morrison and Sir Gordon Craig are addressing exhibitors in Glasgow to-day (Wednesday); the Nottingham exhibitors are to discuss Co-op. on January 6th, and those at Bristol are meeting specially on January 19th. Other meetings are being arranged. What the trade would very much like to know is how much truth there is in the rumour freely circulated in Wardour Street, that the Co-op. has already enrolled over 500 members. R. C. Morrison, J.P., speaking for Dorland House, says it is not possible to disclose figures yet, so we must wait in patience.

R.K.O. Scheme Approved by Stockholders

A cable from New York informs me that the R.K.O. stockholders have approved the plans submitted to them for the re-financing of the company. Details of this plan were first conveyed through THE BIOSCOPE three weeks ago and created a mild sensation on this side, where the news that R.K.O. stood in any need of capital reconstruction, came as a great surprise. There was a movement among certain stockholders—evidently a minority movement—to prevent the scheme from going through, but according to present indications their efforts are likely to be unsuccessful. This fact in itself might be taken as evidence of the very grave state of affairs generally in financial America, because it is understood that the reduction and re-classification of the R.K.O. stock will involve the present holders rather heavily. The alternative, it is clearly stated, would be a receivership, and so it is conceivable that the stockholders preferred to choose the lesser of two evils. There is, however, an ancient quotation "Out of evil cometh good." . . .

Talk Films And National Education

I imagine that a good amount of trade interest will be aroused by the report, finally presented, of the Middlesex educational experiment. This report is a voluminous affair published in book form and containing a mass of information, much of which will be of little use unless capital can be found for the expensive business of developing an Educational Film Production Policy. A précis of the report appears on another page, and you will see that, in effect, it urges that someone should start at once to make educational pictures. The question of fitting schools with projectors, the report somewhat amusingly suggests, can follow the main consideration of providing the films to show. Marvellous logic!

If Britain Does Not America Will!

Viewing this matter seriously, however, it becomes manifestly desirable that this country should not rely upon America for its supply of educational films when ultimately—and inevitably—the film becomes a really forceful factor in Public School, Secondary and even Elementary Education. The question is this: Who is going to undertake the risky commercial experiment of making special types of films as recommended in this report for screening in schools? There is little doubt that there is money in it for the company with resources equal to the draining process which must be a preliminary to success in any such new field of endeavour.

Could F.B.I. Secure Board of Education Assistance?

If times were normal I should feel constrained to urge that the members of the F.B.I. should consider seriously the provision of educational films, and that they should attempt to secure financial support from the Board of Education. In view of the National purpose and significance of the educational film and the danger that unless this country gets ahead in this direction America will ultimately do so, with definite cultural effects upon the next generation of British people, is it too much to hope that even in spite of present National difficulties Lord Eustace Percy could be induced to recommend the Government to grant a part subsidy to a reputable company or companies ready and competent to undertake the production of British educational films?

Princes See B. and D.'s "Mischief"

This week's great event is the Carlton Theatre Royal performance of the new Ralph Lynn film, "Mischief," which the Prince of Wales and Prince George consented to attend last (Tuesday) evening. You will find a full report on another page held for late news, so I need do little except congratulate Hubert Marsh and Herbert Wilcox, of British & Dominions, as well as Jeffrey Bernerd, of W. & F., on the honour which this special performance confers upon the film and upon their respective companies. The evening's event is in aid of Queen Charlotte's Hospital, and J. C. Graham and Earl St. John, of Paramount, are to be heartily applauded for their part, viz., the loaning of the theatre. Is it not characteristic of both these gentlemen that they should welcome into the programme on such an occasion a new British film made by a concern other than their own?

Serious Blow To The "Seat-Filling Trade"

If the K.R.S. is duly impressed by the result of recent correspondence between the C.E.A. and the L.C.C. on the hardy annual topic of trade show "deadheads," I imagine it will, in the near future, be less difficult for trade journalists to get a reasonably good seat at London trade shows. It is time something was done and if the C.E.A. can achieve the exclusion of "seat-fillers" it will have done the whole trade a service. The L.C.C. informs the C.E.A. that the presence of "deadheads" at trade shows automatically brings such performances within the scope of the Cinematograph Act, 1909, and that consequently the whole of the Council's rules of management attaching to cinema licences applies. I wish the L.C.C. could discover that by some statutory means "deadheads" could be made to pay entertainments tax! We should then get fewer experiences of the kind brought to my notice a few days ago.

How NOT To Treat The Press

Two representatives of two reputable film trade journals attended a trade show legitimately to review a film. They were considerably disturbed by the chatter of three gentlemen seated near by, and when they remonstrated they were sneered at in rather loud undertones as just "two more butter-and-egg men." It may be that the gentleman who invented this delicate epithet was in an excellent position to judge whether or not the crowded house was filled mainly with "deadheads," for he was a close relative of the managing director of the company showing the film. That position of authority should, however, have carried the responsibility of knowing legitimate Press representatives and of treating them with the courtesy usually accorded to their craft. Yes, it is time something was done.

Fighting For Sunday

As an instance of the absurd lengths to which some of the more reactionary Sabbatarian bodies will go in their fight against Sunday cinemas, and of the ridiculous consequences in which they often involve themselves, the following facts are interesting. Harry C. Thorburn, general manager of the Lyric, Lymington, recently secured a Sunday licence—first in his locality. Local public responded enthusiastically by patronising his Sunday shows. Last week the local population of 5,000 odd was petitioned by the Vicar, Free Church Council ("Free" is a beautiful word), to sign against the continuance of Sunday shows. Total signatures amounted to 399, included among which were found many minors and non-ratepayers! The local Borough Council pointed out that Mr. Thorburn was in order as he had a 7-day licence over which they, in any case, had no authority. One local minister of religion has taken a more commendable stand and one which will do more good as well as more credit to his cause. He is advocating Sunday shows, stipulating that suitable pictures should be screened. As any wise exhibitor would, Mr. Thorburn takes this cleric's advice on programmes and everything works smoothly. How long before the last of the obstructionists hauls down his colours?

Sunday Opening In Madeira?

Leila Stewart, freed from the responsibilities of the Warner space desk, writes again from Funchal, Madeira, just to say that as it's so near Christmas she finds nothing to do but bathe in the sea and the sun! She has no papers (except, presumably, THE BIOSCOPE); no cinemas, no 'phone (what does she use to impress her visitors now!) and no letters except one day a week. Hope these are delivered on the Sabbath; she'll then at least have one trouble in common with the industry—Sunday opening.

Saying It With Free Trailers

No finer New Year greeting could have been devised by anyone than that adopted by C. M. Woolf and Jeffrey Bernerd for the W. & F. Film Service. At the beginning of the New Year W. & F. will distribute free of charge to exhibitors showing their British

films a special service of trailers. There is a double significance to this fine gesture ; not only are W. & F. heart and soul with the exhibitor in putting over their fine British product, but they are so confident of widespread public response that they are prepared to incur expense as well as trouble in giving every one of these films a fair break with British theatre audiences. According to the rate at which W. & F. are booking their recent string of British successes someone, somewhere, is going to feel a draught, and it will not be the British exhibitor nor the British producer.

Mickey Mouse Annual At the Kit-Cat

Will I attend the Annual Mickey Mouse Christmas Party at the Capitol and Kit-Cat next Sunday? Will I take with me two small friends? So runs an invitation card from Simon Rowson, of Ideal. The "two young friends" have already written two dozen replies on different coloured paper and posted some in every postbox in the neighbourhood (just in case). All are safely in the affirmative, so I may look forward in secret joy to next Sunday. This Annual Party is *the* best of the year, and promises this time to be bigger and better than ever. All the latest Mickey Cartoons will be screened at the Capitol, and Miss Pamela Ostrer, daughter of Isidore Ostrer, will afterwards preside at the Kit-Cat tea party. As Lord Eustace Percy suggested last week, the more national depression there is, the more we need Mickey Mouse !

A Record Salesman

British Lion must surely be the first film company to enlist the service of a "salesman" who knows when to stop talking, who only tells his story once over and who enters into no argument. That salesman will shortly be in thousands of cinemas, all more or less at the same time, urging exhibitors to book the new A.F.A. film, "The Beggar Student," which British Lion is trade showing this (Wednesday) evening at the Phoenix. The explanation is that they have had made a celluloid disc with theme songs from the film and a sales talk encouraging exhibitors to book the film. They ought to have sent a recording instrument out with each copy so that exhibitors could have sent back their own bit of chatter on sharing terms to the British Lion offices for a play back !

Fleet Street Needs Lessons

"Lila Lee, the heroine in 'Trader Horn' and 'Lloyd of the C.I.D.,' Universal's latest Hollywood production."

These are among the *faux pas* emanating from Fleet Street this week. Most Fleet Street organisations have competent film critics, but with even fewer exceptions these are constantly embarrassed by the results of clumsy interference on the part of the inside men, who know less about films and film stars than the average newspaper urchin. The first film publicity director with the courage to tackle this problem, instead of grovelling as though Fleet Street really did "sell the pictures," will have the film critics with him 100 per cent.

Believe It Or Not !

A well-known renters' salesman—widely respected and remarkably gifted (for a film salesman) at telling the truth—told me yesterday that he knows an exhibitor who has already paid his income tax. Not last year's demands, but the full January 1, 1932, instalment. He should be caricatured by Ripley !

OBSERVER

20 Millions Wanting Talkies

Still Paying to See "Singing Fool"

By Terence Atherton

It is surprising that in the Balkan countries, whose Slav population have never heard a full-size "talkie" in any language but German and English, the cinema has not been killed stone-dead by finding its voice. For no one has considered the South Slavs—despite their twenty millions of population in Jugo-Slavia and Bulgaria, speaking practically the same language—worthy of a "talkie" of their own, not even a "dubbed" version. The Jugo-Slav has to be content with hearing foreign tongues from his native screen, and reading only imprinted titles and dialogue along the base of the screen.

Yet talk has not killed the cinema in the Balkan countries, which demonstrates the virility of this medium among the less sophisticated nations. Fortunately, too, in the larger towns, Belgrade, Zagreb, Sofia, and so on, a large proportion of the population is bilingual, speaking both German and Serbo-Croat or Bulgarian. Thus the German talk-film has a pull over its American rival, especially in the parts of the old Austrian Empire now incorporated in the kingdom of the Serbs, Croats and Slovenes.

The thought naturally arises—if the German and English "talkie" can still be popular, what an amazing success would greet the arrival on the Balkan screens of native "talkies !"

You cannot get a seat of any sort under 10 dinars, which roughly equals for the Jugo-Slav 1s. 6d. out of the pocket of an English cinemagoer.

There is, incidentally, a scheme on foot to provide Belgrade, the Jugo-Slav capital, with a really modern super-cinema. At present there is not one Belgrade cinema with an illuminated modern facade, nor attractive foyer ; as these things are understood in England ; yet the city has a wealthy upper social strata, and a total population approaching 300,000.

The explanation must be found in the rapid growth of the capital from some 50,000 inhabitants only ten years ago.

Perhaps in the coming year something will happen to bring the talking film right to the doors of the Jugo-Slav, via the talking newsreel, for the Balkan map is just now under the serious gaze of one enterprising concern that has practically combed the rest of Europe for screen news. More than anything, this project should bring the South Slav talking film into the realm of practical production in the near future.

Jugo-Slavia, up to October, 1931, had a total of 110 wired cinemas, against 35 a year previously ; Bulgaria had 35 against 10 in 1930 ; Rumania 135 against 50 ; and Turkey in Europe had 40, an increase of 30 on the figures for October, 1930.

Whether the returns from such a territory can be considered negligible is a matter for film producers and renters to discover and decide.

I consider that there is a sound financial return awaiting the producer who will make a few not too expensive "talkies" in the Jugo-Slav tongue. As will be seen, a market exists in probably well over 100 cinemas of Jugo-Slavia and Bulgaria, for here a film has long life, almost approaching immortality. I instance the startling fact that "The Singing Fool" is enjoying probably its one hundred and first resurrection this week in Belgrade.

SAYS ONE CHAMPION TO ANOTHER

See Page iii

Visatone Set For Australia

For British Dominions Films

Stoll Picture Productions announce that a Visatone sound recording system has just been shipped to Australia to the order of British Dominions Films, Ltd.

It is stated of the set installed at the Stoll Studios that it has never once held up a production a minute through mechanical or other fault. The set is, of course, sold entirely free of royalties.

The Duchess Speaks

Voice Recorded by Paramount

Paramount Sound News recorded the first and only record of H.R.H. the Duchess of York's speech at the opening of a new block of model flats at the week-end.

Being the first sound record ever made of H.R.H.'s voice, this issue of the Newsreel should be of peculiar interest to hundreds of cinema patrons able to hear for the first time a public utterance from one of the most popular members of the Royal Family.

"EDUCATIONAL" REPORT

(*Continued from page* 13)

by a short pause (*i.e.*, a continuous shot), whilst the comments could be repeated.

5. The commentary should not be exclusively relied upon to furnish the necessary explanation, but more captions should be inserted.
6. Many of the films were considered as being overloaded with too much detail.

Most of the opinions apply to those films which dealt with specific subjects, the "General Interest" films being considered in the main of no real educational value, except in so far as they helped to broaden the outlook.

In the comparative tests which were made between the Sound and the Silent film, the advantages appeared to be all on the side of the Sound picture.

An important feature of the Experiment, which was the subject of close scrutiny, was the effect of the Sound film on the dull and backward child. The Committee definitely conclude from the Experiment that the gap between the normal and the retarded pupil can be considerably lessened with the use of the Sound film. It has been demonstrated quite clearly that the Sound picture is an instrument that definitely benefits this class of child.

Recommendations to the Trade

The main conclusions reached, and the recommendations made by the Committee as a result of this Experiment, are of particular interest to the trade, and are summed up below:—

It is felt that much of the existing film material which no longer has "Box Office" value, could be saved from destruction and, by re-editing, made fit for use in schools.

The direction in which development is long overdue, however, is the actual production of new films. These should be made with the close co-operation of producers and teachers, and with facilities for advice from specialists in all branches of education.

The problem of installing the necessary projection equipment is admitted by the Report to be one of some magnitude, since this MUST follow the production of suitable films.

The Committee are of the opinion that Sound films would prove to be an indispensable aid in teaching such subjects as Geography, History, Science, English, Foreign Languages, Mathematics, Music, Physical Training and Vocational Guidance. Several of these subjects, and the method of treating them in the film, have been enlarged upon in the Report, published in book form by "The Schoolmaster" Publishing Co., 3, Racquet Court, Fleet Street, E.C.4.

On the problem of distribution, the Committee urge the need for a comprehensive catalogue of available films as and when produced.

The formation of a central body was recommended for the examination and certification of films as being educationally sound before inclusion in the catalogue.

Suitable Equipment

Dealing with the type of reproducing equipment most suited for school work, it is strongly recommended that this should be supplied by a reputable firm who can guarantee continuous and reliable service and who can continually supply the necessary spare parts. It is maintained that, while the initial outlay may be more expensive, this will be cheaper in the long run. A price range of £200 to £3,000 is quoted in the Report, and covers all types of equipment, using standard (35 mm.) or sub-standard (16 mm.) film.

Wm. Fox Denies New Affiliations

Says No in Aaron Fox Film Corp.

(By "The Bioscope" New York Representative, Ernest A. Rovelstad)

Broadway and Hollywood are both discussing the announced formation of Aaron Fox Film Corporation. Aaron Fox is a brother of William Fox. Production, distribution and exhibition on an international scale is the announced policy, with a studio to be acquired in Hollywood, exchanges to be established and theatres built or purchased for operation on a price range of a dime to 50 cents.

The new company capitalised at $10,000,000 suggests that the movement has somebody big behind it But who, the industry asks? From the offices of Hirsch, Newman, Reass and Becker, representing William Fox, it is denied that he has anything to do with it.

Columbia Looking for Stars

Columbia is in the field for names, and by that it means stars whose names are real box-office, Lou B. Metzger, general sales manager, said at Kansas City, Mo., where a two-day district meeting of the Columbia sales forces was held.

"We are producing high quality pictures because we have no theatre affiliations and are not compelled to rush production to meet arbitrary release schedules," Metzger said.

As to exhibitor demands for a decrease in negative cost, the Columbia executive replied that quality product cannot be produced for nothing.

America and "Educationals"

Whatever hopes had been held for an early development of the non-theatrical market have been dashed by a combination of circumstances.

For one thing, a proposed deal for acquisition of a Photophone non-theatrical licence by Fox Films Corporation has cooled, and with that development has faded R.C.A. Photophone's dream of winning much of the non-theatrical sound business of producer-distributor licensees of Western Electric. It is understood that several Erpi licensees for some time have had in mind a possible tie-up with R.C.A. in order to get away from the $500 a reel royalty fee of Western Electric.

Fox alone of the leading companies in the field of production and distribution for the theatre had made any serious efforts toward development of the non-theatrical market. And others who had had their eyes wide open to be ready to step in at an auspicious moment have found it advisable to conserve the finances and effort required for pioneering work.

Speaking of R.C.A. Photophone, the company has reduced its deficit $862,326 to a new total of $2,576,498, compared with the figure $3,438,824 for a year ago, says the balance-sheet of September 30, 1931. Investment and advances to its subsidiaries totalled $1,203,531, as against $2,484,319 August 31, 1930, and the corporation had notes payable to Radio Corporation amounting to $1,000,000. Total assets were $15,210,373, compared with $18,279,619 on the 1930 date.



Marilyn Miller with Ben Lyon in "Her Majesty Love," which First National Film Distributors will present to the trade at an early date

FRENCH TRADE AFFAIRS

(*Continued from page* 13)

graphique, of Paris, G. W. Pabst is making a short stay in Paris. The new film, which will be entirely sound, music and dialogue will be directed from a new scenario, and will not be like the silent version, which, featuring Napierkowski, was exploited in England. The old film was thought to have been too close a copy of Rider Haggard's "She," but the new version will differ considerably, the mystery element of the desert being treated, not as though it were a fact, but as an halucination of one of the characters in the drama. Pabst's idea is to make the story so clear in action that dialogue will be all but unnecessary. The exteriors will be made in Africa, production commencing shortly.

Mercanton Returns

Louis Mercanton has returned to Paris to direct "Miche," a French comedy with music, in the Paramount studios at St. Maurice. Dranem, France's most famous music-hall comic, will be the star.

Three New Halls

Palais-Marignan is the provisional name of the new hall which Pathé-Cinéma is to open in the Champs-Elysées early next Spring. It will seat 2.5000.

A sort of "café lounge cinéma" is to be opened on the Boulevard de Clichy, not far from the Moulin-Rouge. This, it is understood, will be a 400-seater speciality hall.

François Coty, politician, financier and perfume-maker, is said to contemplate the construction of a publishing centre for his paper, *L'Ami du Peuple*, on the Boulevards, where the Nouvelles-Galeries department store once stood. If the scheme comes to anything, there will be a cinema with probably a thousand seats, run on the lines of the speciality halls run by the papers *L'Intransigeant* and *Le Petit Parisien*.

SPEAKING PERSONALLY

P. B. M. Smith has taken over the management of the Camden Hippodrome, N.W., from Claude Withers. He is very well known in West London circles by reason of his long connection with the Red Hall, Walham Green. Other managerial posts held by Mr. Smith have been at the Finsbury Park Rink, and the Pavilion, Hackney.

Mostyn F. Ashley, assistant manager at the Tower Super Cinema, Peckham, has just been promoted to the management of the Palace, Kilburn. Before going to the Tower, Mr. Ashby was for some time assistant manager at the New Victoria, S.W., and was associated with General Manager Jack Hanbury in many of his live showmanship efforts.

David Harris has been appointed manager of Warner Bros'. Birmingham office in succession to Charles Sanders, who has resigned. Prior to joining Warner Bros., Mr. Harris was with Paramount at their London office for 18 months.

J. P. Carter, who has been on the staff of Walturdaw's branch at Manchester, has now joined Langrish & Co. at their Birmingham office.

Frank Williams, who for a number of years has been associated with the Picture House, Cannock, has taken over the Electric Palace at Hednesford, which is shortly to be opened, after reconditioning, as the Tivoli.

F. R. Marion, Western Electric's late operating manager, is leaving for America on the 19th inst., per the s.s. *Leviathan*, and a farewell dinner is being given him by his colleagues on the 17th inst.

T. P. Drew, Western Electric's sales manager, returned to business on Monday.

James Mitchell Yates (44), of Deane Road, Bolton, former manager of the Regal, Bolton, has not been heard of since attending a recent trade show in Manchester. Much anxiety is felt concerning his whereabouts.



Billie Dove, Charles Stanett and Mary Duncan in the Howard Hughes film, "The Age for Love," which was trade shown in London yesterday by United Artists.

Maurice Herbert Mott-Cowan, who was for three years Liverpool manager for F.B.O., has been appointed traveller for Butcher's Film Service. He will operate on the North Wales territory, which is attached to the Liverpool branch of the company. "Bert" Mott-Cowan's father is Liverpool manager for W. & F.

E. C. Finlason, manager of the Broadway Cinema, Bootle, has been appointed manager of the Plaza, Allerton, Liverpool, in succession to G. Mudge. Mr. Cawood, from London, is now in charge of the Broadway.

G. Mudge, for the last few years manager of the Plaza (G.-B.), Allerton, Liverpool, has been promoted circuit manager for Gaumont-British in Liverpool. He takes over that part of the circuit which previously came under Mr. Snell's jurisdiction.

Cyril Levy, who was for nearly eight years manager of the Scala Picture House, Birkenhead, has been appointed northern representative for David Allen Neon Displays, Ltd. His headquarters are at Hunter Street, Liverpool. Messrs. Allens have large Neon sign works in London, and have executed many important contracts in this territory.

W. G. Thompson, who for the last four years has been in business at Parsonage Chambers, Manchester, as film agent, has joined Radio Pictures, Manchester, as outside representative.

Fred Farrall, a newcomer to the cinema trade, has joined Pathe Pictures, Liverpool, as traveller. Up to recently he was cinema advertising representative for one of the Liverpool evening newspapers.

J. H. Ferguson, on relinquishing the position of house manager of the Piccadilly Picture Theatre, Manchester, which he has held since 1926, was presented last week with a gold watch by his colleagues and the staff of the Piccadilly.

N. Snell, circuit manager for Gaumont-British in the Liverpool area, succeeds to the position vacated by J. H. Cannon, who has been appointed area inspector.

H. Bays has just returned to the Notts and Derby territory as Paramount's representative. He has been for some time in the Birmingham area, but will now look after Notts, Derbyshire and the Potteries. A veteran of the trade, he was formerly in the same territory for Hepworth.

Herbert Bedford has just returned to Nottingham as manager of the Grand, Gaumont-British's big suburban theatre. He is well known in the city, where he was formerly assistant manager at the Hippodrome. Mr. Bedford, who during the last four years has had extensive experience in Leeds, Sheffield, Preston, Hanley, Bournemouth and many other towns, returns to Nottingham from the Majestic, Ashton-under-Lyne.

H. W. Cladish, who has been manager of the Ideal, Kings Heath, Birmingham, for some time past, has relinquished his appointment.

Jack Barrasford has succeeded H. W. Cladish as manager of the Ideal, Kings Heath. Mr. Barrasford will be remembered by many in the Midlands for his associations in the trade at Wolverhampton and later at Worcester, where he was for a period manager of the Silver Cinema. His recent activities have been in the London area.



M. H. Mott-Cowan



C. H. Russ

C. H. Russ, area inspector for Gaumont British on the Liverpool territory, has, THE BIOSCOPE understands, been appointed successor to A. S. Moss, who has been appointed assistant general manager to Will Evans on the Moss Empire Circuit. Mr. Russ, who will be divisional superintendent, will operate from Birmingham, and cover the South Midlands and South Coast division.

Albert Smith, who has for some time been in charge at the Palace, Kilburn, has been appointed manager at the Red Hall, Walham Green. Manager Smith was formerly for some time connected with theatres in the Liverpool area.

George Oxley has been appointed manager of the Welbeck Cinema and Playhouse, Walker-on-Tyne, in place of F. K. Seymour.

R. Waugh has been promoted to the supervision of the four Gaumont-British theatres in Newcastle, the Queen's, Grey Street, New Westgate, and Pavilion, in addition to the other theatres he already controls on "T." circuit. His headquarters will in future be at the Queen's Hall, Newcastle-on-Tyne.

Rex O'Grady, organist at the Paramount Theatre, Manchester, is considered by many good judges to be the most versatile cinema organist, and he considers the organ at the Paramount Theatre is the finest he has ever played. In the near future he may broadcast. He began playing at the age of eight, and at the age of 11 was appointed organist at Rotherhithe Church. At 14 he was conductor of the orchestra and choirmaster of the New Cross Philharmonic Society, London. He was senior scholar of Trinity College of Music, London, at the age of 15, and played the organ in the cinema for the first time at 17. When Wurlitzer came over from America 10 years ago, he decided to make his career as a cinema organist.

C. Bennett, of Greenbank, Breck Road, Wallasey, has been appointed agent for the Liverpool area for British Lion Film Corporation, in place of Mr. Fearnett. Mr. Bennett, who is very well known in Lancashire trade circles, was previously with F.B.O. for a number of years.

C. Smidmore, who has for some time past been acting as relief manager for P.C.T., has been appointed manager at the Highbury Picture House, London, N.

"Bioscope" Readers' Forum

Open Platform To All in the Trade

READERS of THE BIOSCOPE have frequently expressed a desire for the recommencement of our "Readers' Forum," for many years an interesting feature of this journal.

The Editor will be pleased, therefore, to receive from any member of the film industry, or anyone actively interested in its welfare, contributions, however controversial, to this feature.

All letters intended for publication MUST be accompanied by the name and address of the writer and, unless expressly requested to withhold, the Editor will consider himself at liberty to publish names and addresses. If requested, however, a pseudonym only will be used, and the name and address will be treated in strict confidence. Letters should be reasonably brief and, if possible, confined to one specific subject

S.O.S.!

THE EDITOR,
THE BIOSCOPE.

DEAR SIR,

At the risk of being charged with neglecting Shakespere's injunction to "Avoid Vain Repetition," might I urge you through your columns—which are generally acknowledged to be the exhibitor's mouthpiece—to press emphatically the claims of the small exhibitors, in the desperate plight that many find themselves in since the infliction of the Entertainment Tax on the cheaper seats.

Many of these cinemas have to depend largely on the poorer class of cinema-goers, who pay 3d. to 6d. for their seats. As these folk have—owing to their meagre income—to budget in coppers, an additional tax of 33⅓ per cent. and 25 per cent. (3d. and 1d.), and 4d. and 1d.) has had a disastrous effect on the attendances. It is not a question of waiting for better times. The falling-off of patronage has been so severe that these halls are being faced with a weekly *deficit* that can only have one end—closing down. These small exhibitors are not agitating for increased profits. They are crying out to be saved from extinction, and quick extinction, if some alleviation is not granted!

We are told—and possibly with a large element of truth—that nothing can be done before next Budget Day. If this is so, then I fear that, judging by the cases of hardship we hear about, many of our smaller brethren will be out of it, and their staffs switched on to the dole.

The incidence of the tax is manifestly unfair. It only needs a glance at the percentage of tax on the poor man's seat, 3d., 4d. and 6d., to see how he is asked to pay a much larger percentage than his wealthier neighbour.

I am not personally interested in any small hall, so that I am entirely unbiased. Truly, the poor man, as well as the small exhibitor, has ample reason to grouse.

Yours sincerely,
J. S. SNELL.

Shipcote Hall,
Gateshead-on-Tyne.
December 11, 1931.

EXHIBITOR APPEAL FOR FAIR PLAY

THE EDITOR,
THE BIOSCOPE.

DEAR SIR,

In your last issue of December 9th, you quote Mr. J. C. Graham, of Paramount. "If exhibitors insisted upon rentals that are too low, product would be forced to inferiority levels." Agreed: but this is only just another dig at the Film Co-op. movement. I am an independent exhibitor of 20 years, and a keen looker-on at "The Game."

The only people who are getting cheap films are the circuits, and no renter can deny it. While the small exhibitor is bluffed and bullied with demands starting at 33⅓ per cent. to 50 per cent., and often a week's booking at that, circuit houses can afford to show two pictures in one programme for which I paid 50 per cent. and a 60 per cent. in one programme. You know this is a fact. I can give names of films and the cinemas if required.

Now then, Mr. Graham, how much per cent. did these houses pay for these films to be able to put them in one programme? Then why is the small man to be derided by Press and Trade because they want to have a fair bargain?

The renter will see that it will not be a reduction in rentals that will ruin them, or compel them to give us worse rubbish than 50 per cent. of their past output. I have in mind renters who put out outputs at £2 per film, while killing the old independent like Hepworth, Grainger, &c., who now piously say prices must not be brought down and imperil the quality!

I want no silly price-cutting, but a fair hiring fee, as accorded to the big circuits, to enable me to at least live and pay my way, and that cannot be done if the present rates continue.

Mr. Sam Eckman's "get-together" idea is fine. Please start at once, and one of the first things for the renters to do is to honour the contracts made in their name by their representatives and return them promptly, not hold them in that wonderful place "Head Office" for three weeks or a month and then send them back, minus the Plum, which, after various excuses—but none in writing—is handed over to the traveller, as the bait for the next lot of bookings.

This trick was recently tried on me, and the booking was to include tentative dates for "The Regent" in course of construction. I turned the lot down. Another try-out was the booking of six films, including the Plum for a week, January 4th.

A few days after the traveller called and stated the Plum would not be released till January 25th, so I could not have it until February 1st. I tore the six contracts up, and have my signatures in my desk as torn off.

Now although told that this film was not to be released till January 25th, it has been shown a few miles from here this week, and the general release is early January. Another booking included a comedy Plum.

Three weeks after, contracts arrived minus comedy. On inquiring at the renters I was told the traveller should not have booked it. Splendid! Why did the firm send him out with this included in his list with dates open?

If the renter stopped this trickery, played the game, and offered the small man a fair deal, there would be no talk of Co-op. bookings

Yours sincerely,
ERNEST E. SMITH
(Sole Proprietor).

Regent Cinema,
Bishop's Stortford, Herts.
December 14, 1931.

[It is our opinion that Mr. Graham, on behalf of the K.R.S., indicated that fair rentals were in the interest of both exhibitors and renters. Cases such as these cited by Mr. Smith could surely be dealt with by a K.R.S.-C.E.A. Committee, and the "Get-together" ideal which Mr. Eckman has advocated could then become something of vital concern to the industry.—EDITOR.]



Evan Thomas is not exactly enjoying himself in this scene from the B.I.P. picture, "Tin Gods," of which F. W. Kraemer is the director

French Government and Trade

The French Government, through the department of the Ministry of Fine Arts, has chosen the members forming the Conseil Supérieur de la Cinématographie, and they are nominated for a period of three years. Over seventy people have been chosen, many of whom have only the remotest connection with the film trade. Two-thirds, however, may claim to be in the business, or in trades associated with it.

Amongst notabilities of the trade whose names are given are Charles Pathé, Léon Gaumont, M. Natan, Andre Debrie, Charles Jourjon, Charles Delac, Marcel Vandal, Roger Richebé, Adolphe Osso, Raymond Lusiez, Léon Brézillon, Schmidt (of Kodak) and others.

Marlene May Film in Germany

Marlene Dietrich, during her stay in Germany in the spring, hopes to play in a picture. She desires to work again in Germany, as she believes that a maximum success is only possible for her in the German atmosphere. It is doubtful whether Paramount, to whom she is under contract, will allow her to work in Berlin: Ufa has been trying for many weeks to obtain her on loan.

BOX OFFICE FILM REVIEWS

✱ Denotes Registered British Film.

✱"The Old Man"

Offered by: *British Lion.* **Produced by:** *British Lion Film Corpn.* **Directed by:** *Manning Haynes.* **Adapted from:** *The Stage Play by Edgar Wallace.* **Photographed by:** *Alex. Bryce and Paul Barralet.* **Length:** 6,896 *feet.* **Release Date:** *Not fixed.* **Certificate:** *A.* **Recording:** *R.C.A. on Film.*

THE CAST

Mrs. Harris	Maisie Gay
Lady Arranways	Anne Grey
Lord Arranways	Cecil Humphries
John Lorney	D. A. Clarke-Smith
Keith Keller	Lester Matthews
Millie Jeans	Diana Beaumont
Dick Mayford	Gerald Rawlinson
Charles	Frank Stanmore
Rennet	Finlay Currie

Suitability: With many points of appeal, this should do well in almost any house.

This combination of cockney comedy and tragedy, coupled with the air of mystery and surprise which may always be looked for in the Edgar Wallace thriller, will entertain almost any present-day audience.

The story is a little involved, but is quite easily followed, and interest is sustained throughout.

The Old Man is a mysterious character who spends his time replacing stolen articles, and it is while engaged in this pastime in the house of Lord Arranways that the house catches fire.

The action now deals with the flirtations of Lady Arranways (Anne Grey) with Keith Keller (Lester Matthews), the suspicions of her husband and the opinions of the landlord of the local hotel where the party are temporarily housed.

Keith, a blackmailer and general rotter, has several enemies, and an attack is made on his life. The revelation of the identity of the attacker and the clearing up of the mystery comes as a genuine surprise, and the reconciliation of the noble lord and his wife supplies the happy ending.

Maisie Gay, though not essential to the story, her nonsense at times retarding the narrative, does some excellent work as an old "char" despite the fact that several of her remarks are "near the knuckle." Anne Grey looks beautiful in the role of Lady Arranways, a part which calls for a minimum of real acting, and Cecil Humphries is splendid as her disgruntled and suspicious husband. Perhaps the best performance comes from D. A. Clarke-Smith in the part of the hotel landlord, the man who is responsible for the big surprise. Lester Matthews is sufficiently objectionable in the role of Keith.

The film is convincingly mounted with action taking place chiefly in the old country hotel. The fire has all the appearance of the real thing.

ANALYSIS

Story and Dialogue	14%	*out of*	20%
Direction	17%	,,	20%
Acting	16%	,,	20%
Recording and Photography	18%	,,	20%
General Appeal	16%	,,	20%
	81%	,,	100%

H. M.

"Men in Her Life"

Offered by: *United Artists.* **Produced by:** *Columbia Pictures.* **Directed by:** *Wm. Beaudine.* **Photographed by:** *Teddy Tetzlaff.* **Length:** 6,808 *feet.* **Release Date:** *Not fixed.* **Certificate:** *A.* **Recording:** *Western Electric on Film.*

THE CAST

Julia	Lois Moran
Flashy	Charles Bickford
Count Iven	Victor Varconi
Dick	Donald Dilloway
Anton	Luis Alberni
Maria	Adrienne D'Ambricourt

Suitability: Has all the ingredients of a good popular booking.

This film presents an appealing little love story—not particularly original, but put over with plenty of pep in an irresistible comedy vein. The result is an evenly balanced entertainment, which the majority will appreciate to the full.

"Flashy" Madden, lately an American racketeer, aims at entering society, and while in France the opportunity to do so falls his way. Chance leads him to a small hostelry where Julia Cavanagh, a beautiful young New Yorker, has been duped by a philandering Count, who leaves her flat on hearing that her father has lost his money.

At Madden's suggestion she receives payment in return for teaching him etiquette. Soon Madden is in love with her, but she leaves for New York to marry Dick (Donald Dilloway), an old school pal.

On the eve of the wedding Flashy calls on her and overhears the Count blackmailing her. In a hectic meeting he kills her persecutor, and at his subsequent trial refuses to divulge what he knows. Julia, however, testifies on his behalf; Dick signifies his intention of having nothing more to do with her, and the anticipated happy end comes with Julia leaving for Miami with "the only real gentleman she has ever known."

The director has skated ever so lightly over the opening scenes of the girl's humiliation, and is to be complimented on his handling of the situation. From then on the action provides delightful humour in the awkward embarrassment in which this would-be gent finds himself when confronted with the niceties which association with the upper ten demands.

Charles Bickford has seldom done anything better. His admirers who look to him for some of the "rough stuff" will not be disappointed, and by the time he wins the girl of his dreams he will have earned their utmost sympathy. Lois Moran plays the part of Julia with charm and conviction, and Victor Varconi is sufficiently sinister as the objectionable Count.

The court scenes are splendidly mounted, and technical qualities generally first rate.

ANALYSIS

Story and Dialogue	12%	*out of*	20%
Direction	18%	,,	20%
Acting	17%	,,	20%
Recording and Photography	18%	,,	20%
General Appeal	17%	,,	20%
	82%	,,	100%

H. M.

✱"Rich and Strange"

Offered by: *Wardour.* **Produced by:** *B.I.P.* **Directed by:** *Alfred Hitchcock, from a story by Dale Collins.* **Photographed by:** *John Cox and Charles Martin.* **Length:** 8,300 *feet.* **Release Date:** *Not fixed.* **Certificate:** *A.* **Recording:** *R.C.A. on Film.*

THE CAST

Fred Hill	Henry Kendall
Emily Hill	Joan Barry
Commander Gordon	Percy Marmont
The Princess	Betty Amann
Miss Imrie	Elsie Randolph

Suitability: May go on Hitchcock's reputation, but is not satisfying entertainment for popular patrons.

Alfred Hitchcock's abilities as a director have led us to expect much, and it is a foregone conclusion that the great majority will be disappointed in this, his latest effort. He may suffer for his established reputation.

He certainly, in this instance, is not well served by his story, which is in itself episodic. Even so, only with the rarest exception is there a hint of a masterly touch to lift it above the very ordinary screen material. The tempo is extremely slow; there is lack of action and considerably too much footage for story needs.

A dissatisfied "surburbanite" (Henry Kendall), married to a homely little wife (Joan Barry), craves travel, and gets an opportunity when a relative presents him with a fat cheque.

They proceed to Singapore in easy stages—each stage is bridged by a sub-title—and while aboard the liner going to the Far East the wife flirts with Commander Gordon (Percy Marmont), and the husband falls victim to a bogus princess (Betty Amann), who relieves him of a thousand pounds.

Sadder and wiser, the couple return, are shipwrecked, fall in with a Chinese junk, but eventually reach their villa in quiet suburbia.

To be content with one's lot is apparently the moral, but before one realises it the story has become tedious. Alternating between shots of the various ports of call—surely relics of tropicals—and mild flirtations on expansive promenade decks, devoid of anyone other than the two principals, the end is something in the nature of a relief.

The sequence of the wreck, in which the two treat it rather as an everyday occurrence, is as fantastic as it is pointless, a remark which applies equally to the episode on the Chinese junk. An exceedingly abrupt ending comes when the scene shifts from the China seas to London's suburbs.

Henry Kendall, who utters some specially strong expressions, is satisfactory as Hill, and Joan Barry makes a pleasing little wife. Percy Marmont has the conventional role of the commander, while Betty Amann is not too convincing as a vamp.

The comedy is feeble and forced, though this is hardly the fault of Elsie Randolph, who is called upon to interpret most of it as a gossipy spinster.

Recording is not always of the best.

ANALYSIS

Story and Dialogue	10%	*out of*	20%
Direction	14%	,,	20%
Acting	16%	,,	20%
Recording and Photography	17%	,,	20%
General Appeal	12%	,,	20%
	69%	,,	100%

H. M.

"Over the Hill"

Offered by: *Fox.* **Produced by:** *Fox Films, Ltd.* **Directed by:** *Henry King.* **Length:** 8,241 *feet.* **Certificate:** *U.* **Release Date:** *Not fixed.* **Recording:** *Western Electric on Film.*

THE CAST

Johnny	James Dunn
Isabel	Sally Eilers
Ma	Mae Marsh
Pa	James Kirkwood
Tommy	Edward Crundall
Isaac	Olin Howland

Suitability: Strong appeal to the emotions of a not too sophisticated audience.

In this "talkie" version of Will Carleton's popular poem, the silent version of which will be remembered for Mary Carr's great success in the leading part, Henry King, the director, again proves that he possesses the valuable American gift of going all out for his object. Whether the subject be the callous brutality of the racketeer, the stupidity and corruption of the police, the cold-blooded pertinacity of the newspaper reporter or the pathos of domestic suffering, the American director realises that, while subtle shades may please the cultured few, the million likes its colours laid on with a trowel.

The story, which follows the silent film version in all essentials, is of the devoted mother of a most objectionable family, who is left in poverty by her shiftless, easy-going husband, and then, like a female King Lear, rejected in turn by the children for whom she has sacrificed her life, until at the callous suggestion of the one who has benefited most, she wends her lonely way over the hill to the poorhouse.

From this fate she is rescued by the scapegoat of the family, who has already been the only one to show any spirit of sacrifice or affection.

The story is told effectively though with too much emphasis, particularly in the introductory scenes. The unselfish devotion of the wife and mother is so beautifully expressed by the actress that one does not need to have it further illustrated by the sight of a cat suckling its kittens.

The children, too, are such objectionable little brats that the details of their quarrels and perfunctory ablutions might well be curtailed and scenes in school cut out entirely.

The dramatic interest is stronger when the children are grown up, scenes which are well directed and superlatively well played. Some may think the subject too gloomy for this period of general depression and that it lacks the interest attaching to a new subject, but there are plenty of people who enjoy the process of having their heartstrings rended to make this film an assured box-office success.

Mae Marsh gives a most tender and sympathetic performance of the principal character and in her gradual change from young womanhood to old age proves herself to be a fine student of character.

James Dunn is convincing as Johnny, and again shows his power in expressing manly emotion. Sally Eilers is a charming heroine, and in an exceptionally good east outstanding performances are given by James Kirkwood as the father, Olin Howland as the hypercritical Isaac and Edward Crundall as a most offensive son-in-law.

ANALYSIS

Story and Dialogue	16%	*out of*	20%
Direction	16%	,,	20%
Acting	17%	,,	20%
Recording and Photography	15%	,,	20%
General Appeal	17%	,,	20%
	81%	,,	100%

J. H. B.

"Rich Man's Folly"

Offered by: *Paramount.* **Produced by:** *Paramount.* **Directed by:** *John Cromwell.* **Photographed by:** *David Abel.* **Length:** 7,166 *feet.* **Release Date:** *July* 4, 1932. **Certificate:** *U.* **Recording:** *Western Electric on Film.* **Story suggested by:** "*Dombey and Son,*" *by Charles Dickens.*

THE CAST

Brock Trumbell ..... George Bancroft
Anne Trumbull ..... Frances Dee
Joe Warren ..... Robert Ames
Brock Trumbull, jun. ..... David Durand
Paula Norcross ..... Juliette Compton
Katherine Trumbull ..... Dorothy Peterson

Suitability: Strong and spectacular attraction for any audience.

In the role of a pitiless and arrogant shipbuilder, George Bancroft gives a great performance, and proves himself a master of emotions.

Brock Trumbull, head of an old-established firm of shipbuilders, exults when his wife gives birth to a boy, though the event involves her death. His firstborn, a girl, he regards with indifference, but lavishes his affections on his son, whom he feels will grow up and as Brock VI succeed him and carry on the business.

But the child is delicate. His sister in vain points this out to her father when he arranges for the boy to christen a ship just completed. The little fellow goes through the ceremony with credit to himself, but soon after collapses and dies.

Trumbull becomes morose and departs for Europe. His daughter has won the esteem of young Warren, a shipbuilder in a small way. He offers marriage, but she postpones acceptance. Her father returns and with him a wife—worldly, or worse. He hears his daughter bewailing his selfishness, greed and bounce, and a scene ensues. She leaves and marries Warren.

Matters go wrong with Trumbull. A big contract is in jeopardy, bankers refuse accommodation and Warren proves a rival. A crash is diverted by a mortgage, but his wife proves her worthlessness, and his men revolt. He fights them and causes the loss of his own vessel, on the eve of launching. Ultimately, the chastened man is reconciled to his daughter, and the businesses are amalgamated.

Though Bancroft's powerful performance is the outstanding feature of this film, there is much in it to appeal on other grounds. David Durand displays remarkable cleverness as the invalid boy, and Frances Dee is sweet and sympathetic as the sister. Though pathos predominates in the early part, it cannot be described as drab or over-sentimentalised. This is avoided by the director's skilful introduction of exhilarating scenes, such as humorous rejoicings at the shipbuilding yard when the birth of a boy is announced, and beautiful pictures of college life when the daughter achieves distinction. Excitement is supplied by heated business interviews, and a big fight at the close.

ANALYSIS

Story and Dialogue	16%	*out of*	20%
Direction	16%	,,	20%
Acting	18%	,,	20%
Recording and Photography	18%	,,	20%
General Appeal	18%	,,	20%
	86%	,,	100%

I. J.

*"Dance, Little Lady"

Offered by: *Wardour.* **Produced by:** *B.I.P.* **Directed by:** *Anthony Asquith.* **From:** *The novel "Carnival," by Compton Mackenzie.* **Length:** 5,780 *feet.* **Release Date:** *Not fixed.* **Certificate:** *A.* **Recording:** *Klangfilm on Film.*

THE CAST

Jenny Pearl ..... Ann Casson
Maurice Avery ..... Carl Harbord
Mrs. Pearl ..... Flora Robson
Mr. Pearl ..... Moore Marriott
Irene ..... Sunday Wilshin

Suitability: Tedious film, which lacks the accepted characteristics of box office material.

Compton Mackenzie's story tells of a ballet dancer's romance in the Victorian era. Anthony Asquith, who directed, has striven to capture the atmosphere of the times, but, in creating it, has sacrificed its appeal to popular taste.

This is not the type of production needed in the cinemas to-day. It savours too much of the old fashioned to stimulate interest, particularly as, in the absence of any real action, it relies heavily upon dialogue.

Jenny Pearl (Ann Casson) is a dancer from a humble family, who, with a ready tongue, resents the advances made by fops who hang around the stage doors for favours.

But she falls in love with Maurice (Carl Harbord), a sculptor, who, out of pique because she will not give herself to him, goes abroad.

Hearing that he is returning she goes to meet him, ready to do anything to show her affection for him, but he fails to turn up, and she involves herself with another man. Fortunately for her—and, of course, for the story!—Maurice arrives and saves her from further degradation, and the end—contrary to the novel—is a happy one.

To follow this film to its illogical conclusion will prove an effort for most audiences. The story is a sombre one, and Asquith's treatment in no way adds that touch of colour which might have enhanced its entertainment value.

Development is slow, the early scenes dealing with the rather coarse repartee between the dancers at periodical meetings at the stage door. Human appeal is vested in the family squabbles at Jenny's home and the fear of the mother for the future of her daughter.

Ann Casson makes an appealing Jenny, and though rather too immature for the part, her future on the screen will be closely watched. Carl Harbord does well in the unpleasing part of Maurice, whose despicable behaviour is not reconciliable with his protestations of affection for the girl in the closing scenes. Flora Robson is excellent as the mother, and Moore Marriott is well cast as the father.

ANALYSIS

Story and Dialogue	10%	*out of*	20%
Acting	16%	,,	20%
Direction	15%	,,	20%
Recording and Photography	14%	,,	20%
General Appeal	8%	,,	20%
	63%	,,	100%

H. M.

"Her Majesty Love"

Offered by: *First National Film Distributors.* **Produced by:** *First National.* **Directed by:** *Wilhelm Dieterle.* **Length:** 6,808 *feet.* **Release Date:** *May* 16, 1932. **Certificate:** *A.* **Recording:** *Vitaphone on Film and Disc.*

THE CAST

Lia Toerrek ..... Marilyn Miller
Fred von Wellingen ..... Ben Lyon
Lia's Father ..... W. C. Fields
Otnar ..... Ford Sterling
Baron Schwarzdorf ..... Leon Errol
Emil ..... Chester Conklin
Hanneman ..... Harry Stubbs
Aunt Harriette ..... Maude Eburne

Suitability: Light fare, which will need strong support to put it over with any success.

Marilyn Miller may be the darling of New York's Broadway, but she will have to do considerably better than this to make anything like a name for herself in this country among cine-goers.

It would appear from the strong support given her that the producers are aware of her shortcomings, but even this array of talent can create no enthusiasm in "Her Majesty Love."

W. C. Fields is the one bright spot in a meandering musical comedy romance, and the director spoilt this in a measure by repetition.

Lia (Marilyn Miller) is an attendant in the bar of a Berlin cabaret. Fred (Ben Lyon), son of a big industrial family, falls in love with her, but, in deference to the family wishes and the promise of a big job, jilts her.

The short-sighted Fred goes away to forget her, and she marries Baron Schwarzdorf (Leon Errol), but Fred returns and is happily reunited to her an hour or so after the wedding.

Dialogue for the most part is poor, and only occasionally does the quality permit this bunch of proved mirth makers to reveal themselves in their true light.

Marilyn Miller, as Lia, dances well, but when it is her turn to put over a little acting she only succeeds in a brand of facial contortion. Though, as the story has it, she is a poor girl, she dresses in regal style, and is never in keeping with the humble abode she occupies with her father. This latter part is delightfully rendered by W. C. Fields. Chester Conklin has a small, but amusing, role, and Leon Errol is effective as the Baron, a man not at all nice to know. Ben Lyon gives a breezy performance as the rather weak-kneed Fred.

The film is splendidly served from a technical point of view, and the settings throughout are on pretentious lines.

ANALYSIS

Story and Dialogue	9%	*out of*	20%
Direction	14%	,,	20%
Acting	14%	,,	20%
Recording and Photography	18%	,,	20%
General Appeal	10%	,,	20%
	65%	,,	100%

H. M.

*"Star Reporter"

Offered by: *Fox.* **Produced by:** *Jerry Jackson.* **Directed by:** *Michael Powell.* **Length:** 3,997 *feet.* **Certificate:** *A.* **Release Date:** *Not fixed.* **Recording:** *Western Electric on Film.*

THE CAST

Michael Starr ..... Harold French
Lady Susan Loman ..... Isla Bevan
Mendel ..... Garry Marsh
Lord Langbourne ..... Spencer Trevor
and
Anthony Holles, Noel Dainton, Elsa Graves, Philip Morant.

Suitability: Good second feature for melodrama houses.

This film, from a story by Philip MacDonald, directed by Michael Powell, though possessing no great originality of plot or special distinction in presentation, is of sufficient interest to make a useful addition to a programme supporting an outstanding feature.

In the synopsis it is explained that the characters and incidents are entirely fictitious. The film would have gained in interest if the incidents had been treated with more imagination and the characters with greater realism.

A young journalist applies for the position of chauffeur to Lady Susan Loman, presumably to obtain journalistic copy and, incidentally, because he looks remarkably well in the uniform. Lady Susan's father, Lord Langbourne, is the impecunious owner of a world-famous diamond, and, in order to raise money, he agrees to a scheme suggested by an international crook, Mendel, whereby the jewel will be "stolen" and Lord Langbourne will draw the insurance money. An elaborate "smash and grab" raid is staged in Bond Street, which is witnessed by the handsome young journalist chauffeur, who sees the diamond deposited in a flower seller's basket.

For some reason which is not clearly explained, the handsome young journalist chaffeur instead of grabbing the diamond from the basket and shouting for the police, spends his time scribbling

notes to his Fleet Street office, while he watches the diamond being carried off by a mysterious stranger.

It turns out, afterwards, however, that he is only conserving his energies for a sensational entrance into the headquarters of the crook's gang, where, after being overpowered and tortured, he secures the jewel after a struggle at the top of the building from which the crook falls to his death.

The drama is somewhat unsophisticated, but full of exciting situations and rapid acting. Garry Marsh, as the crook, Mendel, plays with most conviction, and his voice records particularly well. Harold French as the journalistic chauffeur has a pleasing personality, but plays the part with more self-confidence than conviction, and Spencer Trevor cleverly conveys the impression that Lord Langbourne is fool enough not to realise that he is taking part in a swindle.

ANALYSIS

Story and Dialogue	10%	*out of*	20%
Direction	15%	,,	20%
Acting	12%	,,	20%
Recording and Photography	12%	,,	20%
General Appeal	15%	,,	20%
	64%	,,	100%

J. H. B.

"The Age for Love"

Offered by: *United Artists.* **Directed by:** *Frank Lloyd. A Howard Hughes Production.* **Length:** 7,472 *feet.* **Release Date:** *Not fixed.* **Certificate:** *A.* **Photography by:** *Harry Fischbeck.* **Based on:** *The novel by Ernest Pascal.* **Recording:** *Western Electric on Film.*

THE CAST

Jean Hurd ..... Billie Dove
Dudley Crome ..... Charles Starrett
Sylvie Pearson ..... Lois Wilson
Horace Keats ..... Edward Everett Horton
Jeff Aldrich ..... Adrian Morris

Suitability: Sound programme picture anywhere.

Excellent acting makes the familiar problem of a young wife's devotion to home or continuing a business career one of absorbing interest. Much light relief.

Jean, fascinating and efficient, runs the office of Keats, a literary broker of lethargic habits. At a party she meets Dudley, handsome but ordinary. Though there is nothing in common between them, he makes advances. She marries him and leaves business.

Time hangs heavy on the young wife's hands, and as the affairs of Keats are in a bad way he suggests her return and a partnership. After much opposition the husband consents.

Gradually the couple drift apart. Jean is absorbed in her work, even during the evenings. Quarrels ensue, Dudley leaves her and a divorce goes through. He marries a girl who has always loved him, but he cannot forget Jean, and, seeing her at a theatre one night, follows, forces himself into her flat, and she does not eject him.

Wife and ex-wife meet; each shows self-sacrifice, but the former is soon to become a mother. During a visit to Europe Jean sips the cup of pleasure, meets Dudley on her return to New York, and the couple are reconciled.

This story is told in a straightforward manner and reflects credit on the director. But it cannot be said to throw any light on the two problems raised, namely, the business career and child question.

No sympathy for either is aroused in the mind of the spectator. Compensation for this is provided by one of Edward Everett Horton's delightful character studies. As a literary agent who reclines on a sofa and goes to sleep while reading his clients' manuscripts, he gets many laughs. There is also a humble household where happiness reigns through the wife being domesticated and having children.

Billie Dove gives a very clever performance as Jean, and displays much emotion when the young wife is roused. Charles Starrett plays Dudley on rather starchy lines, as the character requires.

ANALYSIS

Story and Dialogue	14%	*out of*	20%
Direction	14%	,,	20%
Acting	17%	,,	20%
Recording and Photography	17%	,,	20%
General Appeal	18%	,,	20%
	80%	,,	100%

I. J.

"The Platinum Blonde"

Offered by: *United Artists.* **Produced by:** *Columbia Pictures.* **Directed by:** *Frank Capra.* **Length:** 8,141 *feet.* **Release Date:** *Not fixed.* **Certificate:** *U.* **Based on a Story by:** *H. E. Chandler and D. W. Churchill.* **Recording:** *Western Electric on Film.*

THE CAST

Stew Smith ..... Robert Williams
Gallagher ..... Loretta Young
Anne Schuyler ..... Jean Harlow
Grayson ..... Reginald Owen
Mrs. Schuyler ..... Louise Closser Hale
Smythe ..... Halliwell Hobbs

Suitability: Good entertainment for popular patrons.

A hare-brained newspaper man of phenomenal verbosity marries a society girl in haste, but repents at leisure.

Stew Smith is sent by his editor to ferret out the facts of a breach of promise case. At a plutocratic mansion he encounters a fascinating blonde, and, against her wishes, supplies his paper with the information required about her brother. Though this ruffles her she encourages his advances.

The girl Gallagher, who does society stuff for Stew's paper, secretly loves him, but he is too blind to see it. With Anne, the blonde, he visits swell functions, makes ardent love and marries her.

Stew's life is a miserable one; at the office his chums banter him, while at home Anne becomes supercilious and bad tempered, and her family attempt to give her bohemian husband the polish he lacks. Ultimately, a divorce is arranged, and the Gallagher girl wins the man she loves.

This picture is plentifully supplied with amusing impersonations, and though several are of the caricature order and the incidents often farcical, they succeed in educing laughter throughout.

Robert Williams, who plays Stew, has the gift of rapid utterance in a remarkable degree, and his witticisms, though not particularly refined, are certainly smart.

Staging is lavish and artistic, action taking place at the office and the mansion. At the latter an amusing raid of Stew's rowdy friends occurs. A slight abbreviation would be advantageous.

ANALYSIS

Story and Dialogue	15%	*out of*	20%
Direction	12%	,,	20%
Acting	16%	,,	20%
Recording and Photography	17%	,,	20%
General Appeal	16%	,,	20%
	76%	,,	100%

I. J.

"Top of the Bill"

Offered by: *Radio.* **Produced by:** *Radio in All-Technicolor.* **Directed by:** *Melville Brown.* **Adapted from:** *Juliet W. Tomkin's story "Fanny Foley Herself."* **Length:** 6,512 *feet.* **Release Date:** *May 2, 1932.* **Certificate:** *U.* **Recording:** *R.C.A. Sound on Film.*

THE CAST

Fanny Foley ..... Edna May Oliver
Mr. Seeley ..... Hobart Bosworth
Lucy ..... Florence Roberts
Carmen ..... Rochelle Hudson
Lenore ..... Helen Chandler

Suitability: Will be received by laughter at most houses.

A touching mother-love story, amusing variety turns, and a talented comedienne of droll personality provide acceptable entertainment.

After a tumultuous reception, Fanny Foley, a popular music hall artist, retires to her dressing room and finds a letter announcing her husband's death. The son of a wealthy man, his marriage had caused estrangement from his father.

An interview between the millionaire and the despised daughter-in-law takes place. He offers to adopt her two daughters, to leave them his wealth and make her a liberal allowance provided she leaves the stage and does not see her children any more. With biting sarcasm she declines.

In receipt of a big salary, Fanny has her girls well educated. Neither have seen their mother on the stage, and when they do the indelicacy of her performance shocks them. They remonstrate, implore her to give it up, and attempt to earn their own living. She again sees the pursc-proud old man, and he provides a beautiful cottage home, omitting to state it is on his estate. Complications ensue when he throws himself in the path of the girls and tries to wean them from their mother. But, ultimately, he recognises her worth, and happiness reigns.

It is difficult to say whether Edna May Oliver's quaint mannerisms, smartness in repartee and stage appearances as a gawky eccentric, or the touching little story of self-sacrifice make the stronger appeal. The amusing incidents are not arbitrarily imposed, but arise naturally from the course of events. There are many exciting moments and some funny low comedy work, especially when the mother flies to her children by plane and descends by parachute. A pleasing love story is introduced.

Robert Bosworth as the father-in-law, and Florence Roberts and Rochelle Hudson as the daughters, give excellent performances, without a trace of theatricalism. Helen Chandler has also a good part. The staging is artistic. Everything is in Technicolor.

ANALYSIS

Story and Dialogue	12%	*out of*	20%
Direction	15%	,,	20%
Acting	16%	,,	20%
Recording and Photography	16%	,,	20%
General Appeal	15%	,,	20%
	74%	,,	100%

I. J.

"Shotgun Pass"

Offered by: *United Artists.* **Produced by:** *Columbia Pictures.* **Directed by:** *J. P. McGowan.* **Photographed by:** *Ben Kline.* **Length:** 5,109 *feet.* **Release Date:** *Not fixed.* **Certificate:** *U.* **Recording:** *Western Electric on Film.*

THE CAST

Tim Walker ..... Tim McCoy
Sally Seagrue ..... Virginia Lee Corbin
Lon Seagrue ..... Dick Stuart
Sage Brush ..... Frank Rice
Spider Mitchell ..... Joe Marba
Jake Mitchell ..... Monty Vandergrift

Suitability: Acceptable booking of its type.

Tim McCoy may be reckoned as one of the best cowboy stars, and though the material here gives him no real opportunity, his personality will appeal to those lovers of the "wide open spaces."

As Tim Walker, a ranch manager, he is "up against" a rival faction, a set of crooks who endeavour to kill him to gain an interest in the ranch with which he is interested. A slight love interest is introduced, and it is actually for the sake of Sally that he takes such risks.

Most of the crooked business on the part of the bad men takes place in the famous Shotgun Pass, which, besides being the scene of several thrills, lends pictorial beauty to the film.

The film's main fault lies in the fact that its hero is too blatantly clever, and his actions at times are liable to provide derisive laughter. Against this is some deadly earnest fisticuffs, splendid horsemanship and considerable comedy. Shots of hords of stampeding horses are cleverly handled.

Virginia Lee Corbin plays opposite McCoy on conventional lines, and others in the cast are quite up to the required standard.

ANALYSIS

Story and Dialogue	9%	*out of*	20%
Direction	15%	,,	20%
Acting	14%	,,	20%
Recording and Photography	17%	,,	20%
General Appeal	15%	,,	20%
	70%	,,	100%

H. M.

Short Product

"**FOILED**" (*Ideal*). Burns Detective Drama. 966 feet. Release date: Not fixed. Certificate: A. Exciting story of a gambler's murder. Good for popular halls.

"**ONCE A HERO**" (*Ideal*). Talkomedy. 1,703 feet. Release date: Not fixed. Certificate: U. Emerson Treacy, Jack Shaw. Unconvincing story of a bank clerk and a burglar. Much rush-about business and roof chase.

"**CURIOSITIES No. 226**" (*United Artists*). 875 feet. Release date: Not fixed. Certificate:

U. Interesting facts with good photography and lecturette. A curious beach at Hawaii, a huge ball of string, an old fortress at Haiti, etc., make an excellent number.

"**CAT'S NIGHTMARE**" (*Ideal*). Silly Symphony Cartoon. 682 feet. Release date: Not fixed. Certificate: U. Pussy has awful dreams. Much clever work by Walt Disney.

"**SCREEN SNAPSHOTS No. 12**" (*United Artists*). 923 feet. Release date: Not fixed. Certificate: U. Exhilarating pictures of many prominent film artists in cheerful mood at Hollywood. Excellent for film-goers.

"**RED MEN TELL NO TALES**" (*United Artists*). 855 feet. Release date: Not fixed. Certificate: U. Eddie Buzzell Bedtime Story. Delightful burlesque adventures with Red Indians. Good anywhere.

"**THE GIRL RUSH**" (*Ideal*). Talkomedy. 1,846 feet. Release date: Not fixed. Certificate: U. Vernon Dent, Jack Duffy, Helen Mann. Light-hearted collegians and their love affairs. Exciting chase. Beautiful production.

"**THE EXPLORER**" (*Ideal*). Terry Toon Cartoon. 552 feet. Release date: Not fixed. Certificate: U. Old man traveller reaches the North Pole and encounters curious creatures. Excellent cartoon offering.

"**BE A SPORT**" (*Butchers*). 3,013 feet. Release date: Not fixed. Certificate: U. Directed by: John Betts. Finely photographed pictures of yachting, wrestling, diving, rowing, and golf. Many champions appear. First-class of its type. Suitable for shorts.

"**BALMY DAZE**" (*Butchers*). 1,750 feet. Release date: Not fixed. Certificate: U. Exciting adventures on a train and at a yachting club, with funny exhibition of hypnotism. Knockabout nonsense for the masses.

"**CLOWNING**" (*Ideal*). Terry Toon Cartoon. 567 feet. Release date: Not fixed. Certificate: U. A procession to a circus and the performance therein. Very amusing and clever cartoon.

"**QUEENIE OF HOLLYWOOD**" (*Ideal*). Talkomedy. 1,912 feet. Release date: Not fixed. Certificate: U. Virginia Brooks, Rita Flynn, etc. Amusing story of would-be film stars, one being mistaken for a princess.

"**SUNDAY CLOTHES**" (*United Artists*). Columbia Featurette. 593 feet. Certificate: U. Scrappy's tribulations and adventures. A most excellent cartoon offering.

"**CURIOSITIES No. 227**" (*United Artists*). Columbia Featurette. 934 feet. Certificate: U. An extraordinary variety of interesting objects. Isis, the Musical Automaton, Cap' White a big ship owner, a butterfly farm, crickets and their chirps, etc.

"**BARNYARD BROADCAST**" (*Ideal*). Walter Disney Cartoon. 728 feet. Certificate: U. Mickey Mouse, while broadcasting, has much trouble with his cat and her kittens. Most excellent of its type.

"**NEW YORK**" (*Gaumont*). 925 feet. Release date: March 7, 1932. Certificate: U. Finely photographed pictures of the streets and public buildings. Excellent anywhere.

"**CAIRO**" (*Gaumont*). 785 feet. Release date: March 21, 1932. Beautiful glimpses of the streets, markets, mosques and minarets.

"**A BURGLAR TO THE RESCUE**" (*Universal*) Shadow Series. 1,986 feet. Release date: January 25, 1932. Certificate: A. Burlesque crime story of a dishonest bank manager. Moderate appeal.

"**SOLD AT AUCTION**" (*Universal*). Comedy. 1,641 feet. Release date: May 30, 1932. Certificate: U. Daphne Pollard makes extravagant bids at a sale. Much china smashing. For minor halls.

"**SEA SOLDIER'S SWEETIES**" (*Universal*). Comedy. 1,803 feet. Release date: May 2, 1932. Certificate: U. The bugler (Slim Summerville) and the Sergeant (Harry Gribbon) reach the Far East and become rivals for the affections of frolicsome maidens. Amusing.

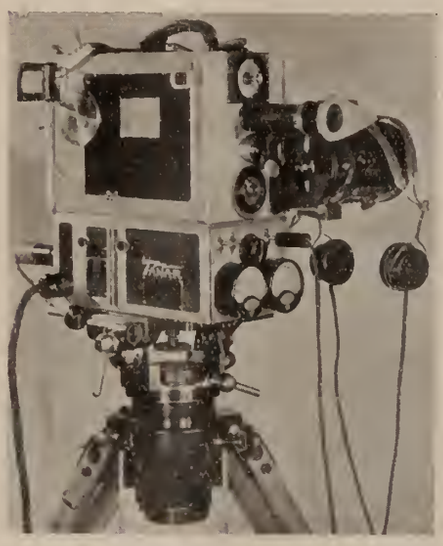
"**RUNNING HOLLYWOOD**" (*Universal*). Thalian Series. 1,746 feet. Release date: June 27, 1932. Certificate: U. A crowd of light-hearted Hollywood stars indulge in an extravaganza, "Ridding the City of Crooks." Amusing rushabout nonsense.

"**QUACK, QUACK**" (*Ideal*). Terry-Toon Cartoon. 562 feet. Certificate: U. Terrible, but amusing, dream of a patient under gas in a dentist's chair. Very clever work.

Portable Recording Set

The Tanar Equipment

When the Tanar portable sound recording equipment was first exhibited in London in June of this year THE BIOSCOPE intimated that there was a probability of the apparatus being manufactured in this country. With the exception of the light valve itself, which is still produced in America, this is now an accomplished fact.



Here is the Tanar set mounted with a De Brie camera. The glow lamp can be seen on the extreme left with the battery connections next to it

Tanar can be fitted to any make of camera and is amazingly compact. Two cases, hardly bigger than the old-fashioned hat-box, and weighing about 60 lbs. each, and the tripod—which is of special construction and very light—comprise the entire equipment.

One case holds the camera and its motor, three additional lenses, two spare 400 ft. magazines and spare wire and tools. The other holds the batteries for supplying power to the glow lamp and motor. Dry batteries are used. Those for the motor should run 15,000 to 20,000 feet of film. Those for the glow lamp, which takes 10 milliamps at 600 volts, and the amplifier, which operates from similar supply, should operate through 100,000 feet.

The speed of the d.c. motor is controlled by a rheostat and speed indicator.

It is claimed that since the element of the glow lamp is made from tantulum—a metal which does not suffer from plating—blackening of the bulb is unknown because the valve gets broken before this can occur! The glow lamps are guaranteed to operate through 100,000 feet of film, and 250,000 feet have been exposed to one glow lamp in Hollywood. The cost of each glow lamp is £10. The sound record, of course, is of the variable density type.

The voltage across the condenser microphone can be altered between 6 volts and 15 volts by means of a stud rheostat, so that the range and sensitivity of the mike can be altered to meet varying conditions.

The handiest set for the topical man is the Tanar set, adapted to the De Brie camera, which has been adapted slightly for silent running. No two steel gears mesh; steel and fibre being the rule throughout. Only one hole is cut in the camera casing; this being to let the film pass to the recording unit; if it is desired to use the picture camera silent, provision is made for making this aperture light-tight.

The Tanar set is well known in America, and certainly has features which should be of interest to topical men and travellers. It will cost under £1,000 complete.

The Tanar (British) Corporation also has the selling agency for Fidelytone, the well-known British recording equipment.

"**TAXI TROUBLES**" (*Ideal*). Talkomedy. 1,667 feet. Certificate: U. Andy Clyde, Rosemary Theby, etc. Exciting adventures of a hen-pecked taxi driver. Clever trick photography.

"**SING, SING SONG**" (*Ideal*). Terry-Toon Cartoon. 540 feet. Certificate: U. Release date: Not fixed. Exciting proceedings by funniosities in a prison. Clever burlesque work and singing.

"**GREAT PIE MYSTERY**" (*Ideal*). Talkomedy. 1,958 feet. Certificate: U. Harry Gribbon, May Boley, Harry Myers, etc. Burlesque melodrama with knockabout nonsense. Juvenile appeal.

"**IDEAL SOUND CINEMAGAZINE.**" 850 feet. Release date: Not fixed. Birds and their young, ladies' fashions and the manufacture of chewing gum make a very good number.

"**UP POPS THE DUKE**" (*Ideal*). Talkomedy 1,783 feet. Certificate: U. George Chandler, Pauline Wagner, etc. Rushabout respecting the impersonation of a Grank Duke. For the masses.

"**WHAT PRICE PANTS**" (*Paramount*). 1,888 feet. Release date: May 16. 1932. Certificate: U. The amusing Smith and Dale are here engaged in the pant making business, the one the governor and the other his sweated employee. The manner in which one tries to swindle the other, only to find himself duped, will amuse popular patrons.

"**BIMBO'S EXPRESS**" (*Paramount*). 558 feet. Release date: June 13, 1932. Certificate: U. Another Max Fleischer cartoon, ingeniously drawn and most amusing. Excellent programme filler.

"**CHEAPER TO RENT**" (*Paramount*). 884 feet. Release date: May 23, 1932. Certificate: U. West and McGinty as a couple of eccentric builders put up an excellent show and one which will please everybody.

"**NOTHING TO DECLARE**" (*Paramount*). 1,720 feet. Release date: May 30, 1932. Certificate: U. The very voluble Lulu McConnell is a passenger on a cross-Atlantic vessel, suffering from sea sickness. She is certainly amusing at times, but a little of her goes a long way. Acceptable popular booking.

"**BETTY CO-ED**" (*Paramount*). 590 feet. Release date: June 6, 1932. Certificate: U. Ruddy Valee sings in this Max Fleischer screen song. This popular tune should go well and the work of the artist will bring many a laugh.

"**FINN AND CADDIE**" (*Paramount*). 911 feet. Release date: June 13, 1932. Certificate: U. Borrah Minnevitch and his harmonica players. The performers reveal rare talent and the eccentricities of the conductor are particularly funny. An excellent programme filler.

"**BULLMANIA**" (*Paramount*). 1,900 feet. Release date: June 6, 1932. Certificate: U. Billy House and his pal are newsreel cameramen who come to grief in an aeroplane in Bullmania, and Billy, on the other's advice, presents himself as a toreador in an effort to win a big prize. This is a splendidly produced short, is amusing and not without big thrills.

"**BEACH NUT**" (*Paramount*). 900 feet. Release date: May 30, 1932. Certificate: U. A piece of nonsense on a piano from Herb. Williams. The scene is laid on a beach, where he performs before a bevy of bathing belles. Fairly amusing.

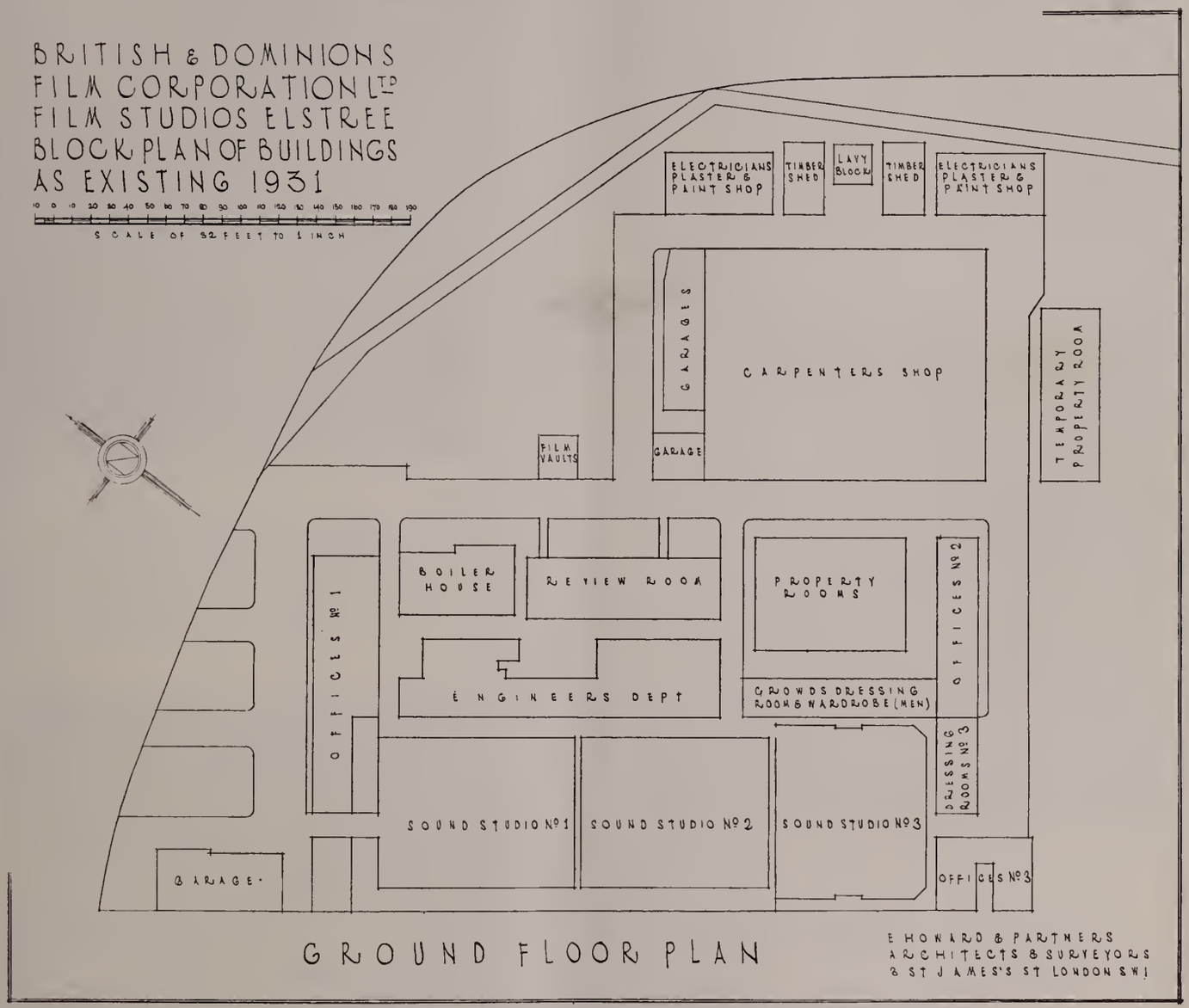
"**MYSTERY OF COMPARTMENT C**" (*Radio*). No. 2, "Celebrated Mystery Series." 1,907 feet. Release date: February 8, 1932. Certificate: U. A potted murder melodrama. Well written and acted. Should be well accepted almost anywhere.

B. & D. Studio Supplement

Quality Studio Built in 47 Days

British & Dominions' Latest Achievement

£300,000 Investment Which Stands For Good British Films



This ground floor plan conveys a general impression of the layout of the studios, but does not show the locations of monitor and recording rooms and certain other accommodation which is provided on a second floor.

TO the distinction of controlling the only Western Electric equipped studio in Great Britain, British & Dominions Film Corporation, Ltd., has added that of being the only company in the world to erect a complete and fully equipped studio stage in the remarkably short period of 47 days, bringing the total value of their studios to roughly £300,000.

When one remembers that the new building had not merely to reach the same standard of efficiency and up-to-dateness which characterised the existing two stages, but had to represent an advance upon these, and even upon some of the latest American studios, one grasps something of the magnitude of the task which was undertaken and carried through with such success.

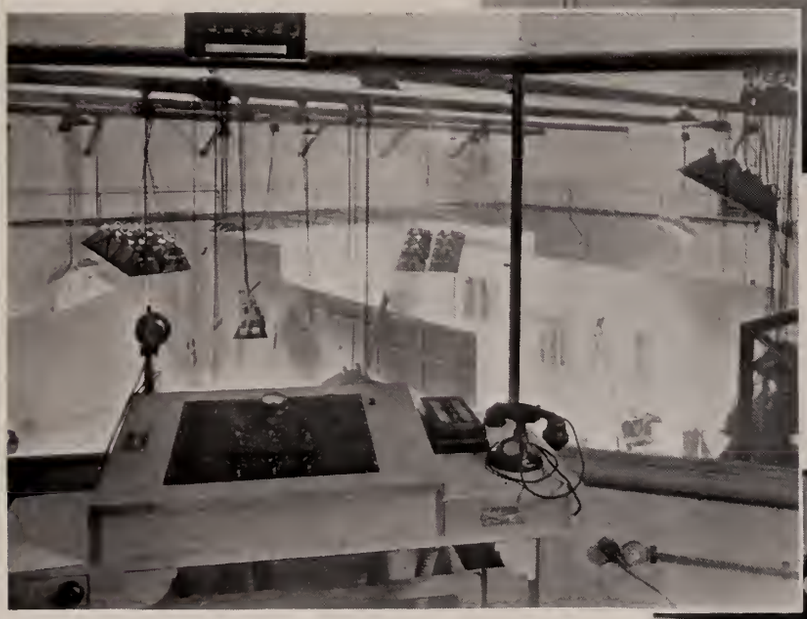
It was on Monday, October 5th, that the architects, Messrs. Howard & Partners, received instructions that the new buildings were required, and by Friday, October 9th, E. G. W. Souster, F.R.I.B.A., and his

WITH B. & D. AT BOREHAM WOOD

MODEL BRITISH STUDIO



This shot of the almost empty studio gives some idea of the floor space available on the British & Dominions lot at Boreham Wood. There are now three floors like this one.



Left is the view of B. & D.'s new working stage, which is enjoyed by the Monitor man from his high perch on the glass-enclosed sound controlling platform.

Below, a view of the floor from "behind the scenes." The "Monitor" room window is seen in the distance.



Below is a part of the apparatus used for synchronising sound on disc. The machinery is mounted on cork-insulated concrete bases to obviate vibration.



Britain's Western Electric Quality Studios

colleagues of Howard & Partners were preparing working drawings on the lines of approved plans.

At this juncture the representatives of the Western Electric Co. and the contractors for the steel work, Edward Wood & Co., Ltd., 68, Victoria Street, S.W., were brought into consultation with the architects, and on Saturday, October 10th, the lengths of the main stanchions for the building were definitely agreed and instructions telephoned to the works to commence preparation of the steel required. Working drawings of the building were finally completed on October 15th and excavations on the site commenced.

On October 21st, six days later, the first lengths of steel were delivered on to the site, and on October 26th the heating engineers, Sturtevant Engineering Co., Ltd., 147, Queen Victoria Street, E.C.4, were able to begin fixing supports for their ventilating trunks over the frame of steelwork that had been erected.

On the same day, the electrical engineers, Berkeley Electrical Engineering Co., Ltd., Vincent House, Vincent Square, S.W., commenced the running of their piping, and on October 28th the general building contractors, Gee, Walker & Slater, 32, St. James Street, S.W.1, started filling in the walls between the steel construction. As early as November 3rd, the walling had been completed ready for the acoustic engineers, Horace W. Cullum Co., Ltd., 52, Britannia Street, King's Cross, who commenced their acoustic treatment. Finally, embellishments on the first half of the flooring occupied until November 25th, when half of the studio was handed over to British & Dominions to enable them to commence building studio sets ready for shooting at the end of the week.

Special Acoustical Treatment

The whole of the external walls and ceilings of the studio and a portion of the walls and ceiling of the monitor rooms are treated with material ensuring special acoustical properties.

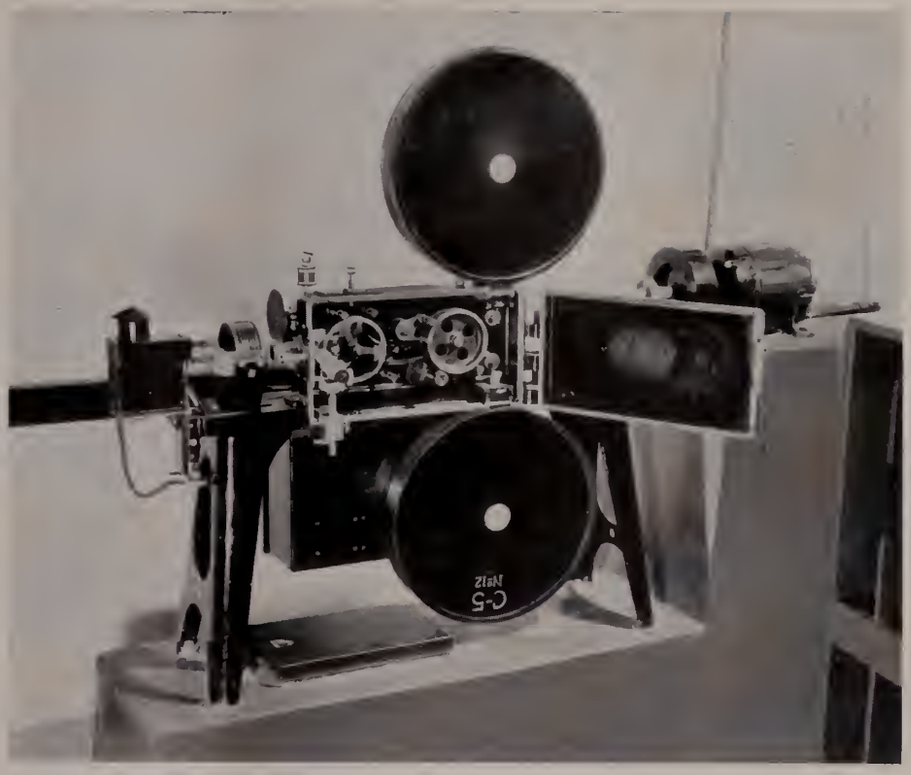
In order to expedite this work, light scaffolding was erected over the whole of the walls and travelling rafts were supported on the underside of the ceiling runways, so that the men working on the ceiling treatment could be moved from point to point as desired. In spite of the large area to be covered, the whole of the acoustical treatment was completed within the short space of 24 days!

Then Heating and Ventilating

Previous to the formation of Stage No. 3, the whole of the ventilating and heating trunking serving the existing two studio stages and a large portion of the administrative offices, dressing rooms, etc., attached to the studios, ran through the space where Studio No. 3 now stands. In addition to this, the central station for the air treatment; that is, the heating and blowing apparatus in connection with ventilation and heating services, was situated in a building where the monitor room has now been located.

The whole of the previously existing plant had, therefore, to be taken down and reinstated in an entirely new structure, which was erected during the time the studio was under construction, and a certain amount of heat had to be continually supplied to the buildings during the course of the work.

Assisting the companies already mentioned were the following:—The fire-resisting floors were supplied by Caxton Floors, Ltd., 16, Caxton Street, S.W.1; and all ironmongery, including special fittings, was supplied by Yannedis & Co., 25, Theobalds Road, W.C., and P. C. Henderson, Ltd., Tangent Works, Barking, Essex.



A Western Electric film recorder installed on a cork-insulated base, at the British & Dominions studios at Boreham Wood

Where B. & D. Films are Printed

Wonders of Olympic Kine Laboratories

The Olympic Kinematograph Laboratories, Ltd., in School Road, London, N.W., who accept responsibility for the printing of all the British and Dominions films, was established in 1913, when it processed merely a few thousand feet of film a month.

To-day, its output is many millions of feet per month. All the time plant has been increased to compete with the ever-growing demands of the British industry.



JOE SKITTRELL
Manager Olympic Kine Laboratories

Kine Laboratories have installed the very latest machinery for sound negative developing, and have only this week opened an entirely new developing unit consisting of the very latest in negative plant. Recently installed at the Kine Laboratories is a special machine for super-imposing titles in any language. The plant is working day and night all the year round, year in and year out, and has special facilities for dealing with daily film "rushes," of which it arranges specially prompt deliveries.

Approximately 150 hands are now employed at the Laboratories.

The entire management and control of the works is under the personal supervision of Joe Skittrell, whose 25 years in the trade must tell in the long run.

He has also a staff of experts who have remained with him practically since he started.

About Iron Chains

Very few people could guess offhand the great variety of articles and commodities used in a film studio like that of British & Dominions. But among the more prosaic, though perhaps most essential, of these are such articles as wire nails, door springs, metal joint fasteners, cast-iron shelf brackets, brass finger plates, iron and brass screws, galvanised painted kettles, galvanised pails, mortice locks, pivot hinges and iron chains (presumably for fractious artists and directors!). Felt and leather cloth are also used in quantities, and all these are supplied in the case of British & Dominions by Stedall & Co., Ltd., of Broad Street, Bloomsbury.

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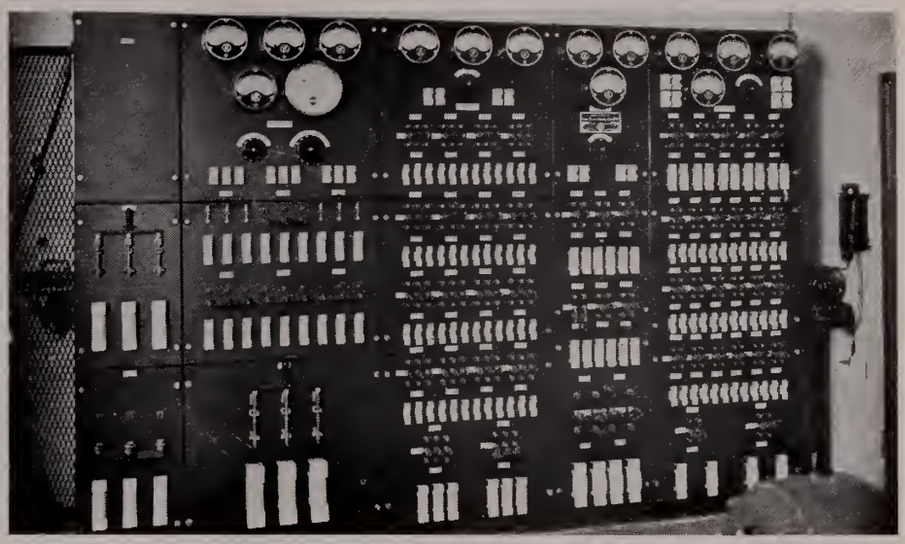
In List of British and Dominions Successes

THE latest stage in the development of the £300,000 studios of British and Dominions brings into bold relief the surprisingly rapid strides which this company has made.

It was only in October, 1929, just over two years ago, that Western Electric first commenced activities with British and Dominions, to whom they supplied a location truck.

That one truck was used to shoot "Rookery Nook" and "Splinters"—both spectacular successes—the truck being used for one picture in the daytime and another by night.

Early in 1930 the work of installing permanent channels was commenced, and on April 7th of that year two stages, complete with separate recording units, each capable of recording on disc and film, were brought into operation. All the power plant is fitted in accordance with Western Electric specification, the acoustic treatment of the two sound stages also being attended to by Western Electric.



Here is a power panel at the British & Dominions Studios. It gives some idea of the electrical energy consumed in the business of picture making

Abreast of the Times

To keep pace with the latest innovations which have from time to time ensured improvement in "talkie" recording, British and Dominions during June of this year adapted the whole of their sound equipment for noiseless recording, the first picture to be made by this process being "Carnival," which features Matheson Lang and Dorothy Bouchier. At that time, British and Dominions had three complete Western Electric channels in use, one for each of the existing stages and one reserved exclusively for "dubbing." A fourth channel is being added to serve a newly constructed stage, so that there is still a separate channel reserved for "dubbing."

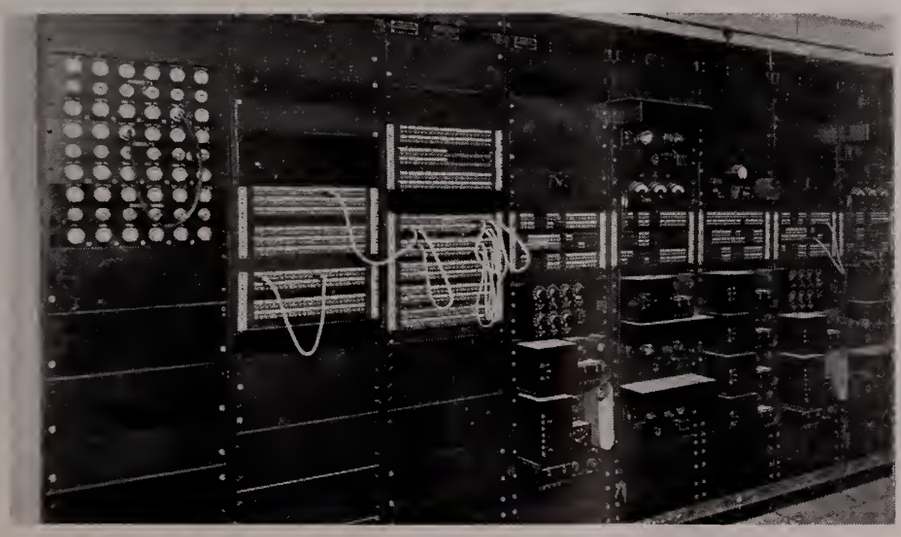
In order that this fourth channel fitted to the new stage should be completed and ready for production work by the first week in December, Western Electric had over 500 men actively employed in the structural and recording work, the installation being carried on simultaneously with the building operations and acoustic treatment.

In view of the established reputation of Western Electric for quality sound reproduction, it is not surprising that the British and Dominions Studios—the only ones equipped with W.E. in this country—should have received the most careful attention of the technical experts associated with Western Electric.

Aldwych Farce Successes

Ever since British and Dominions "talkie" productions have been finding a way to cinemas, not only in Great Britain and the Empire overseas, but in certain foreign markets also, the result of this attention has been manifest in quality and clarity.

Some of the earlier British and Dominions pictures have created box-office records not only in Great Britain, but in Australia, and other overseas markets. "Rookery Nook," "Canaries Sometimes Sing," "Plunder," "Tons of Money" and "Chance of a Night-Time," all Ralph Lynn comedies, have played to terrific business everywhere, and this leading British comedian continues his happy partnership with Tom Walls, Winifred Shotter and other Aldwych players in "Mischief," which has this week achieved the signal honour of a special midnight presentation before the Prince of Wales and Prince George. Everywhere the Ralph Lynn pictures have typified the greater success of British and Dominions.



A Section of the Amplifying Rack at the British & Dominions Studios, Boreham Wood

Star Building Policy

Another well-known British comedian for whom stellar values have been created under the British and Dominions banner is Sydney Howard. First brought to public notice in "Splinters," he was later more prominently played in "Almost a Divorce" and "Up for the Cup."

Another production which is destined to add to the prestige of British and Dominions is "Carnival," in which Matheson Lang and Dorothy Bouchier play the principal parts. This recently was well received by British critics, and now, like the bulk of British and Dominions productions, is being handled by W. & F. Film Service, Ltd., who report heavy bookings.

In the course of production British and Dominions have "Rhapsody," in which Brigette Helm, famous German star, plays in both English and foreign versions; "Good Night, Vienna," in which Jack Buchanan is starring, and "A Night Like This."

Planned for production are "Thark" and "King's Cup," while several other well-known subjects are under negotiation.



Dorothy Bouchier and Joseph Schildkraut in the British & Dominions film "Rhapsody," for presentation soon by W. & F. Film Service

NEW B. & D. PRODUCT

For W. & F. Distribution



Beautiful Brigitte Helm in B. & D.'s "Rhapsody," directed by Herbert Wilcox and due for presentation by W. & F. in the New Year



Dorothy Bouchier and Matheson Lang in the successful B. & D. production "Carnival," now playing at the Marble Arch Pavilion, where W. & F. have arranged a pre-release.

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Managing Director: HUBERT T. MARSH, F.C.A. Director of Productions: HERBERT WILCOX

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IMPERIAL STUDIOS **BOREHAM WOOD, HERTS.**

SEE PAGE FOUR

THE HOUSE OF QUALITY

Managing Director:
HUBERT T. MARSH,
F.C.A.

BRITISH & DOMINIONS FILM CORPORATION LTD.

Director of Productions:
HERBERT WILCOX


RALPH LYNN


WINIFRED SHOTTER


SYDNEY HOWARD


MATHESON LANG


JOSEPH SCHILDKRAUT

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SPLINTERS with SYDNEY HOWARD, NELSON KEYS
ROOKERY NOOK with RALPH LYNN, TOM WALLS

ON APPROVAL with TOM WALLS, YVONNE ARNAUD, WINIFRED SHOTTER, EDMUND BREON
CANARIES SOMETIMES SING with TOM WALLS and YVONNE ARNAUD
PLUNDER with RALPH LYNN, TOM WALLS

TONS OF MONEY with RALPH LYNN, YVONNE ARNAUD
SPECKLED BAND with LYNN HARDING, RAYMOND MASSEY
THE CHANCE OF A NIGHT TIME with RALPH LYNN

ALMOST A DIVORCE with SYDNEY HOWARD, NELSON KEYS
UP FOR THE CUP with SYDNEY HOWARD
CARNIVAL with MATHESON LANG, DOROTHY BOUCHIER, JOSEPH SCHILDKRAUT

MISCHIEF with RALPH LYNN
RHAPSODY with A. RODE and his ROYAL TZIGANES, BRIGITTE HELM, DOROTHY BOUCHIER, JOSEPH SCHILDKRAUT
A NIGHT LIKE THIS with RALPH LYNN, TOM WALLS

Western Electric SOUND SYSTEM

Recorded on Western Electric Equipment.


TOM WALLS


YVONNE ARNAUD


NELSON KEYS


DOROTHY BOUCHIER


ALFRED RODE

BRITISH & DOMINIONS FILM Corp. Ltd.

THE HOUSE OF QUALITY

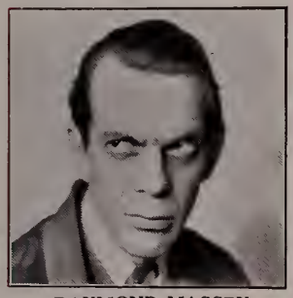
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BOREHAM WOOD.

BRITISH & DOMINIONS FILM CORPORATION LTD.



BRIGITTE HELM



RAYMOND MASSEY



LYN HARDING



EDMUND BREON



SUNDAY WILSHIN

IN PRODUCTION

GOOD NIGHT VIENNA

WITH

JACK BUCHANAN and ANNA NEAGLE

IN PREPARATION

THARK

THE KING'S CUP

SUMMER LIGHTNING

CUCKOO IN THE NEST

CUP OF KINDNESS

ARTISTES AND AUTHORS

TOM WALLS — JACK BUCHANAN
RALPH LYNN — SYDNEY HOWARD
MATHESON LANG — JOS. SCHILDKRAUT

DOROTHY BOUCHIER — BEN TRAVERS
WINIFRED SHOTTER — FREDERICK LONSDALE
YVONNE ARNAUD — P. G. WODEHOUSE
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Western Electric SOUND SYSTEM — THE VOICE OF ACTION

Recorded on Western Electric Equipment.



JACK BUCHANAN



BEN TRAVERS



P. G. WODEHOUSE



FREDERICK LONSDALE



MARY BROUGH

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Each with Monitor Recording and Projection Rooms and finest quality acoustic treatment.

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These are served by four separate Recording Channels capable of recording on Film and Disc.

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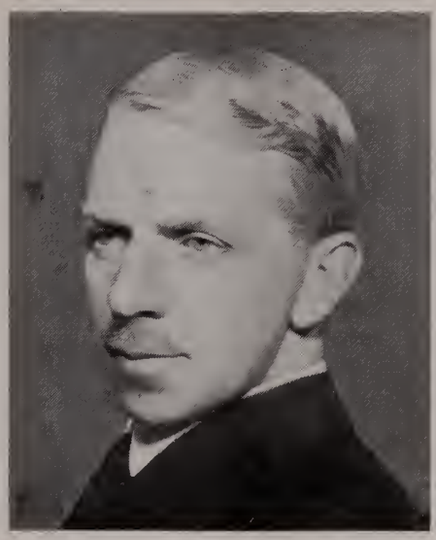
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Builders of a Great British Industry



Hubert T. Marsh, F.C.A.
Chairman and Managing Director
British & Dominions

HERBERT WILCOX, a Director of British and Dominions and chief producer for the Company, can claim to be among the pioneers of Elstree as a British film centre, for he was associated before the inception of British and Dominions with British National, forerunners of the British International.

Mr. Wilcox has been associated with British and Dominions since its inception in 1928, during which time he has been responsible for some signal strokes of showmanship which have helped to place the company's product more prominently before the public than that of many other British concerns.

It was Mr. Wilcox who first brought over leading American stars to play in British pictures. Among the artists appearing in silent productions made under his direction were Pauline Frederick and Dorothy Gish.

Again, when "talkies" came, he was first among British studio executives to dash to Hollywood in order to get first-hand information concerning the then new and highly controversial medium. So convinced was he that "talkies" had come to stay that he immediately rented a stage in the Metropolitan Studios in America, where he produced "Black Waters," one of the earliest "talkies" shown by a British company in this country. Immediately upon his return Mr. Marsh and Mr. Wilcox next made plans for the first stages of their present £300,000 studios.

Throughout his association with the company Mr. Wilcox has shown a daring which marks the real showman, and it is perhaps to this fact as much as to any that the consistent success of the British and Dominions output has been due.



Herbert Wilcox
Director of Productions
British & Dominions

HUBERT T. MARSH, F.C.A., the chairman and managing director of British & Dominions Film Corporation, Ltd., joined the company in November, 1929, when he became its financial controller at a critical time in the company's history.

After freeing the company from its association with the Gramophone Co., Ltd., he closed the studios temporarily and reopened them gradually after a lapse of several months.

Mr. Marsh was appointed managing director of the company on July 1, 1930, becoming chairman also on May 14, 1931. Under his guidance the fortunes of British & Dominions have been revived, until it now has to its credit a strong line of completed and forthcoming product as well as possessing what are possibly the three finest sound studios in the country.

As reported exclusively in THE BIOSCOPE last week, Mr. Marsh has just become associated with a new subsidiary concern, British European Film Corporation, Ltd., which will make and distribute French and German versions of British & Dominions' successful British pictures, "Rhapsody," the first of the line-up, having already been completed in the two languages at the Boreham Wood Studio.

Apart from his association with British & Dominions, Mr. Marsh is very well known in the City, being a partner in the firm of Whitehall, Marsh, Jackson & Co., chartered accountants. A Fellow of the Institute of Chartered Accountants, he is also a director of Tebbit Bros., Ltd., the Royal Sovereign Pencil Co., Ltd., Associated London Properties, Ltd., and J. A. Weir, Ltd. He has had a wide experience in fostering British industries, particularly those which have had special difficulties to contend with. He admits that when he joined British & Dominions he did not anticipate it would absorb such a large amount of his time, but he has since discovered that the film business is a fascinating one, which leaves him with very little leisure.

S. S. A. WATKINS, B.Sc., M.I.E.E., a director of the Western Electric Company, and manager of their recording department, was responsible for the planning of B. & D.'s recording installation.

Formerly a teacher of electrical engineering at the City and Guilds Engineering College, where he gained his B.Sc. degree, Mr. Watkins joined Western Electric in New York in 1911, and was attached to their research laboratories, which were later known as the Bell Telephone Laboratories.

From 1920 onwards his activities were confined more or less exclusively to sound recording and reproduction as applied to the phonograph industry, and he was then engaged on the development of the Western Electric recording system, which is at present employed by H.M.V. and Columbia.

In 1925 he took charge of the research department of talking picture recording, and when the Western Electric sound system was adopted by the Warner Bros. Vitaphone Corporation in 1926, took complete charge of all their recording and theatre activities.

On the formation of Electrical Research Products in 1927, Mr. Watkins was appointed director of their recording engineering department, in which capacity he was responsible for the design and equipping of sound studios for most of the major producing companies in Hollywood and New York.

In February of 1929 he came to England and joined the Western Electric Co., Ltd., as recording manager, and in the early part of this year became a director of the company.



S. S. A Watkins
Director and Recording Manager
for Western Electric



Ernest G. W. Souster, F.R.I.B.A.
of J. E. Howard and Partners,
B. & D. Architects

ERNEST G. W. SOUSTER, F.R.I.B.A., a member of the well-known firm of architects, E. Howard & Partners, of 32, St. James Street, S.W.1, who are responsible for the plans of the New British and Dominions stage, was articled to William Hull, of Northampton, and at the completion of his articles travelled in England and on the Continent.

In 1904 he came to London and after a time entered the office of Messrs. Gilbert & Constanduros, where he remained as manager until the early years of the War. During that period he worked on the drawings for the whole of the cinemas for the Pyke Circuit and the Rialto Theatre, Coventry Street, W., as well as planning hotels and fine office blocks.

During the War Mr. Souster was engaged on the design of a great many War factories and on technical work in connection with munitions, and about this time he also commenced practice on his own at 13, John Street, Adelphi. Since then he has been responsible for the design and erection of over a hundred business premises for several multiple firms, domestic work and office buildings, but he has specialised also in industrial plants.

It was about six years ago that he commenced to take an active part in the practice of E. Howard & Partners, and with Major E. Howard he designed a great many large industrial plants and reconstruction of existing works both in the London district and other parts of Great Britain.

At the end of 1929 E. Howard & Partners were approached by the British & Dominions Film Corporation, Ltd., to construct studios at Elstree, and since that date these architects have been employed in additions to the buildings forming the headquarters of this company, Studio No. 3, just opened, being the last building in the group to be completed.



Jack Raymond
Director for B. & D.

LATEST IN CAMERA TRUCKS AND MIKE BOOMS

The modern studio camera has developed bulk as well as intricacy, and the old-time tripod has given place to a massive four-wheeled truck with rubber tyres on which the camera apparatus can be moved quietly and with comparatively little effort into various positions of the "set." At the same time it is necessary to secure a "rock-steady" stand with no danger of vibration.

Two such trucks were built specially for British and Dominions by E. F. Moy, Ltd., of Camden Town. Microphone booms for the same studio were supplied by Vanreco, Ltd., from Mole Richardson patterns.

These booms are all-metal, and are the very latest in American technical projection, being adjustable in every and any position. Although made of tubular steel these booms are extremely light, making for easy portability.

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B. & D. Studios

CAMERA STANDS

AND

MICROPHONE BOOMS

(In conjunction with MESSRS. VENRECO LTD.)

BY

ERNEST F. MOY, Ltd.

GREENLAND PLACE, CAMDEN TOWN, LONDON, N.W.1.

For all classes of MODERN STUDIO EQUIPMENT including

ALL MAINS SOUND FILM TESTING MACHINES

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Mr. Berger made Fine Colours in London in 1760

British Paints *for* British Pictures

The British & Dominions Studios are painted exclusively with

Berger Paints

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THE VENRECO M.R. MICROPHONE BOOM

A British-made Microphone Boom manufactured under arrangements with Messrs. Mole-Richardson. The Boom is mainly constructed of Solid Drawn Steel Tubing. The total height is 9 ft. 3 in.; Tilting Movement of about 2 ft. each up and down, operated by a Lever Rod.

The Microphone can be swung round a complete circle. A Telescopic Portion gives a horizontal movement of from 7 ft. 6 in. to 12 ft.

It is mounted on three large rubber-tyred Castors for easy travelling, and is fitted with three adjustable Spikes for jacking up off the ground when in position. The whole is finished in Olive Green enamel.

As supplied to B. & D. Studios, El tree.

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Electrical Equipment Efficiency

At B. & D. Studios

The main switchboard is situated at one end of the studio and is equipped with a 5,000-amp. G.E.C.-Salford circuit breaker and the usual instruments.

From this board, power is led through heavy lead-covered Pirelli-General cables, via "T" boxes, to subsidiary switchboards fixed in the walls of the studios. The subsidiary boards are fitted with smaller capacity G.E.C. circuit breakers and with Chamberlain & Hookham energy meters.

From the subsidiary boards power is led to smaller boards in the studio galleries overhead and to portable boards fitted with wheels, so that they may be moved to any convenient point in the studio. These portable boards have a large number of outlets and supply flexible cables through special plug and socket joints.

The flexible cables run to spider boxes of various sizes, so that the whole lay-out is very flexible and lighting units of different powers can be readily connected at any point in the studio.

90 Per Cent. Osram

The studio lighting is approximately 90 per cent. incandescent by means of Osram lamps.

The lighting fittings were supplied by the G.E.C. and number over 200, including a variety of types, so that a cameraman may obtain any kind of lighting he desires.

The fittings include over 100 powerful projectors, fitted with 2,000, 3,000, 5,000 and 10,000-watt Osram lamps and overhead reflector units ranging from 3 up to 18 k.w. rating.

STAGES FOR LETTING

Producers requiring studio space on "letting" terms will be interested to know that British and Dominions can offer the following accommodation for certain dates :—

One Stage 98 ft. 6 in. by 73 ft. 6 in., 7,240 sq. feet.

One Stage 86 ft. 6 in. by 76 ft. 3 in., 6,596 sq. feet.

Inquiries should be made at headquarters, British and Dominions Film Corporation, Ltd., Empire House, 117, Regent Street, W.1. 'Phone : *Regent* 7128

or

Imperial Studios, Boreham Wood. 'Phone : *Elstree* 232

The latest type of spotlight supplied was specially designed for the British & Dominions film studios, and the main part of it is cast in one piece of light aluminium alloy, so as to prevent the possibility of crackling noises occurring, as sometimes happens owing to expansion, if sheet metal is used. These new spotlights are equipped with 2-k.w. Osram lamps, and also have a new type of optically worked mirror, which gives increased efficiency.

A.R.P. Plan Studio Extensions

"Entirely British," says Basil Dean

Plans are being made for the extension of the A.R.P. Film Studios at Ealing Green, according to an announcement made by Basil Dean.

A building containing five storeys of technical departments and dressing rooms, together with a stage, dividable into two parts, will be constructed by the side of the existing main central building.

Approximately £75,000 will be invested in this new extension, it is said.

This extension of the A.R.P. Studios will facilitate the production of a greater number of British films by the Associated Radio Company.

It is only a few weeks since the studio at Ealing was opened as an entirely new building and the news that it is to be extended is, therefore, all the more surprising.

Speaking to THE BIOSCOPE, Mr. Dean said :—"Not one cent of American money has ever been invested in the enterprise. It is necessary to make this quite clear, because the fact that our films are to be released by R.K.O. throughout the world has led certain people to imagine them to be either whole or in part an American enterprise.

"In point of fact, speaking financially, the enterprise mainly owes its existence to the public spirit of Mr. Stephen L. Courtauld, supported by his brother, Major J. Courtauld, M.P., who are determined that we shall contribute our share towards establishing British films in the world market."

SUNSHINE SUSIE—

(A Gainsborough Picture)

Negative was developed and the Trade Show and Premier run Copies were Printed by :—

GEORGE HUMPHRIES & CO.

10, North Court, Chitty St., Tottenham Court Road.

Museum 1734/5 Telegrams : Best Lab, London

BRITISH STUDIO ACTIVITIES

Warners' Next—Fogwell Using Blattner's Studio—"In a Monastery Garden" Cast—A.R.P.'s "Button" Studio—"Buy British"—F.A.G. Christmas Parties

Pertwee Story Teddington's Next

The next story to come into production at Teddington studios under the Warner Bros. and First National banner will be an adaptation by Roland Pertwee and John Hastings Turner of an original story written by Pertwee, and entitled "A Voice Said Good-Night." William McGann will direct and he is now looking around for cast.

Reginald Fogwell's "Betrayal"

Reginald Fogwell has launched a new production at the Blattner Studos, Elstree, where he is personally directing "Betrayal," an original story written by himself in conjunction with Hubert Griffith, the well-known playwright and dramatic critic. "Betrayal" is a strong drama, in which the leading parts are taken by Stewart Rome, Marjorie Hume and Leslie Perrins, supported by Henry Hewitt, J. Fisher-White and Humberston Wright. One of the high spots of the production will be an Old Bailey trial scene, in which Humberston Wright will play the judge. Fogwell's assistant director is Billy Phelps, and his cameraman D. P. Cooper.

Elvey Directing for Hagen

Julius Hagen has signed Maurice Elvey to direct "In a Monastery Garden," the new production at Twickenham, and the cast has been signed. John Stuart and Joan Maude will play the chief roles, and will be supported by Hugh Williams, Alan Napier, Humberston Wright, Frank Pettingell and Dino Galvini. Joan Maude will be remembered as "Salome" in the recently revived stage play and as one of the featured players in the "talkie" version of Hobson's Choice." Hagen's permanent team of technicians are being employed on this film.

Heather Angel as "Sookey"

The title role of "Sookey" in the new George King production, to which I referred last week, has gone to Heather Angel, who made her "talkie" début in "City of Song" as the little Italian peasant girl, and has just completed a leading part in "Bill the Conqueror." A big cast of 50 will support the star. There is only one other important woman's part, which will probably be played by Florence Desmond.

The "Button" Studio

"Quite different from anything I have ever seen in any other studio." That is the remark made recently by an important visitor to the A.R.P. Studios at Ealing Green, the fine British film centre where Basil Dean's "Nine Till Six" is now in production. "The methods are apparently new. They work smoothly, the heart machine serves its purpose admirably. They work it without a hitch. Dean knows how to take advantage of this mechinisation," the visitor said.

Methods of talking production have changed a great deal. There is no clapper boy running on to the set to mark the film; all that is done automatically. Nobody whistles, a button is pressed and there is silence. No shouting for doors to be closed, for the pressure of another button locks them.

Harry Rowson's "Buy British"

"A Lucky Sweep," which has just been completed, is the first production of National Talkies, Ltd., of which Harry M. Rowson is the managing director. Rowson tells me that his company's policy is to produce pictures essentially featuring subjects of national interest, and in pursuit of this policy he intends to follow up this picture as early as possible with "Buy British." I hope the exhibitors will listen to him. National Talkies, Ltd., are producing each picture and arranging individually for distribution after showing each picture to interested distributors.

"The Frightened Lady" Hustles

T. Hayes Hunter, who is directing the British Lion-Gainsborough production, "The Case of the Frightened Lady," at the British Lion Studios, Beaconsfield, is already two days ahead of his schedule! Work this week will be concentrated on the huge Priors Hall set, which occupies the whole of the studio floor space. This fine set, designed by Art Director Norman Arnold, is one of the most solid structures we have seen in a British studio, and it reflects great credit on Mr. Arnold, who worked through two days and nights to have it ready in time for shooting.

Kathleen Nesbitt, Gordon Harker, Emlyn Williams, Julian Royce and Finlay Currie have been hard at work during the past week getting through their scenes just in time to hurry away for the evening performance at Wyndham's Theatre.

Lupino Lane's "Milky Way" Cast

Lupino Lane, who is directing "The Milky Way" for British International Pictures, has now selected his cast for this picture, which is a comedy dealing with gangster life. The principal role will be played by Henry Kendall, under contract to B.I.P., who has been seen in "The Flying Fool" and "Rich and Strange," and will shortly be seen in "The House Opposite" and "Bill the Conqueror." The Milky Way" also heralds the return of Margot Grahame to the B.I.P. fold, for she is to play opposite Henry Kendall.

Betty Norton, another B.I.P. discovery, will also play a leading role in the picture, as will Charles Farrell in one of his very own "tough" parts. A newcomer is Polly Luce, and the cast also includes Ben Welden, Bernard Nedell, who played a leading part in "The Man From Chicago," Wallace Arthur, Frank Perfitt and Arthur Finn.

Other B.I.P. Pictures

Cecil Lewis, who is directing B.I.P.'s "New Year's Eve," is now engaged on one of the most interesting sequences in the film—that of a New Year's Eve party.

* * *

"Brother Alfred" unit has transferred from a millionaire's yacht in the Mediterranean to the dance hall of a Continental cabaret, where some magnificent scenes are being filmed.



Arthur Wontner, again as Sherlock Holmes, gets a "close-up" in the Julius Hagen production, "The Missing Rembrandt," just finished at Twickenham by Leslie Hiscott

"Bill the Conqueror," "Bill Takes a Holiday" and "Bad Companions" are now finished.

Film Artistes' Christmas Parties

Mary Pitcairn, of the Film Artistes' Guilds reminds me that the Guild is holding it, most important annual function—the Christmas Dinner and Party—followed by a dance and cabaret, at the Guild headquarters, 43-44, Great Windmill Street Shaftesbury Avenue, W., on Friday next, December 18th, at 8 p.m. The Guild Children's Christmas Party will be held next Wednesday, December 23rd, "Father Christmas" being in personal attendance to distribute presents to the smaller guests after tea.

Short Shots

Maurice Elvey's latest Twickenham production, "Frail Women," which introduces Mary Newcomb to the screen, is now cut and ready for showing, and Hagen declares it to be Twickenham's greatest achievement to date.

W.H.M.

Financial News and Views

Theatres Which Enjoy Booking Advantages

Steady Profits Which Should Interest Investors

American Stocks Around Low Levels

(BIOSCOPE CITY EDITOR)

LONDON STOCK MARKETS continue to show a very undecided tendency. Rapid fluctuations in exchange are followed by movements in gilt-edged securities which are so wide as to indicate a certain amount of speculation in a class of security which we have been accustomed to look upon as the investor's ground. It seems to be the wise course for the investor for income to ignore these fluctuations and to pay attention to the published statements of the Chancellor of the Exchequer in which he asserts that the finances of the country are on a comparatively sound basis.

Meanwhile, industrial shares are neglected and any movements are mainly the result of year end liquidation and adjustment of the market position. Consequently, our list of prices has no particular feature of interest.

Associated P.P.H. Good Investment

The following particulars of ASSOCIATED PROVINCIAL PICTURE HOUSES, LIMITED, appear to be worth study. It would be too much to expect that the company could escape the results of the last year's depression, but even with some reduction in dividend, the shares seem to be reasonably cheap.

Associated Provincial Picture Houses, Ltd., founded in 1914, is controlled and managed by Provincial Cinematograph Theatres, Ltd., and owns 18 theatres and cafes in London, Aberdeen, Southsea, Dudley, Sutton, Halifax, Walsall, Leigh, Wednesbury, New Brighton, Willenhall, Wolverhampton and Portsmouth.

Its issued capital comprises £100,000 in 7 % Cumulative Preference of 1s., and £700,000 in Ordinary £1 shares.

The financial year ends on May 31st, and figures show that steady progress has been made by the company since 1923.

In that year the profit was £38,201, and in 1931 it had risen to £114,435. Only one year—the "talkie" boom period of 1929-30—was higher, when the total reached £120,937.

Dividends for the past seven years have been maintained at 10%, and the Depreciation Reserve now totals £167,137.

The carry forward from last year of £56,381 is equal to over 8% on the issued Ordinary share capital. All the company's properties are freehold, with the exception of three, which are held on long leases.

A large freehold site has been acquired by the company at Wood Green, London, N., and a modern theatre with a large seating capacity will be erected there as soon as plans have been approved.

It is important to realise that this company exhibits films only, and does not incur the risks involved in the production and renting branches of the industry.

Gaumont Theatre Advantages

The fact that the company's theatres are managed by Provincial Cinematograph Theatres, Ltd. (with the Gaumont-British Picture Corporation, with which it is associated, it is the largest exhibiting company in the world outside the United States of America), places it in a very strong position to book films on the most advantageous terms, which is undoubtedly the secret of success in this industry.

On the basis of a dividend of 10% the Ordinary shares at the price of 16s. 6d. yield approximately 12%.

Weak American Markets

Following the proposals of President Hoover and Mr. Mellon for heavily increased taxation, the American markets have been subjected to heavy and continuous liquidation. This has been aggravated by the failure of the commodity markets to respond to the slightly better tendency observable a month or two ago. As a matter of interest we are including this week a table showing highest and lowest prices of the leading entertainment stocks. It will be noticed that EASTMAN KODAK and LOEWS INCORPORATED (M.-G.-M.) are now around their low levels for the year. The former is at present on an $8 dividend basis and returns almost 10%, and the latter on a $3 basis yields 11%.

As mentioned in a previous issue, Loews are not burdened by heavy over-capitalisation, and the financial position appears to be satisfactory.

The company itself operates 180 theatres in the United States and foreign countries, and the administration has been soundly directed. Profits of the producing subsidiary have shown considerable expansion in the past three years, and the net income of the latter in the 1930 fiscal year represents about two-thirds of the consolidated profits as reported by the company.

SHARE PRICES

LONDON PRICES	Value (par)	Close Tues. Dec. 8	Close Tues. Dec. 15
A.P.P.H. Ordinary	£1	16/6	16/3
ASSOCIATED TALKING Ordinary	5/-	1/-	1/-
A.B.C. CINEMAS Ordinary	5/-	4/9	4/9
7½% Preference ...	£1	14/9	14/4½
BRITISH INT. PICTURES Ordinary	5/-	4/10½	4/7½
8% Preference ...	£1	17/6	17/6
BRITISH INSTR. PIC. Ordinary	10/-	1/9	1/6
BRITISH LION Deferred	1/-	-/4½	-/4½
Preference	10/-	3/9	3/9
BRITISH & DOMINIONS Deferred	1/-	-/6	-/4½
Ordinary	£1	5/9	5/9
BAIRD TELEVISION Pref. Ordinary ...	5/-	3/3	3/4½
Deferred Ordinary	5/-	2/6	2/7½
DENMAN PICT. HOUSES 7% Debentures ...	£100 7%	94	93
Convt. Debentures...	,,	87½	87
GAUMONT Ordinary	10/-	10/6	10/3
7½% Preference ...	£1	16/3	15/9
GAINSBOROUGH Ordinary	£1	7/6	6/10½
Deferred	1/-	-/6	-/6
GENERAL THEATRES Preference	£1	8/6	8/6
6½% Debentures ...	£100	73½	74½
LONDON PAVILION Ordinary	£5	£3	£3
MOSS EMPIRES Ordinary	£1	18/1½	18/1½
Pref. 5%	£1	14/4½	14/4½
P.C.T. Prefd. Ordinary ...	£1	14/6	14/-
Cons. Pref. 7% ...	£1	17/6	18/1½
STOLL THEATRES Ordinary	£1	4/6	4/6
TUSSAUDS Preference	£1	24/4½	25/-
Deferred	1/-	3/3	2/9xd
UNITED P.T. 7% Debentures ...	£1 £100	2/- 76	2/- 75
UNION CINEMAS 10% Preference ...	5/-	1/3	1/6

NEW YORK PRICES		Close Tues. Dec. 8	11 a.m. N.Y. Tues. Dec. 15	1931 High	1931 Low
EASTMAN KODAK	no par value	94½	81⅝	185	81¼
FOX FILMS "A"	,,	4	2⅞*	38¾	2⅞
GEN. THEATRE EQUIPMENT ...	,,	1⅛*	1*½	15½	½*
LOEWS INC.	,,	34½	26⅛	63½	26
PARAMOUNT PUBLIX...	,,	9⅜	6⅜	50¼	6⅞
RADIO CORPORATION	,,	6½	5½	27½	5
RADIO-KEITH-ORPHEUM	,,	1⅝	1	24½	1
WARNER BROS.	,,	3¼	2⅜	20⅜	2¼

*Nominal Price.

Exhibitor's Stratford Palladium Failure

A sitting of the London Bankruptcy Court was held on December 11th before Mr. Registrar Mellor for the public examination of Leopold Linder, cinema exhibitor. The debtor failed in September, with total liabilities £4,363 (ranking £3,911) and assets "nil."

Replying to the Official Receiver, debtor stated that in September, 1930. after running publicity business, he took over the unexpired term of about 30 years of the underlease of the Stratford Palladium, Ward Road, Stratford. The rent, including the use of the plant, was £1,000 per annum. He received the benefit of £500 rent paid in advance by the previous tenants. After about nine months he closed the premises, at a loss of about £700, the takings having been insufficient to meet overhead expenses.

The debtor attributed his insolvency to depression in trade, to loss over the Stratford Palladium, and to a further loss of £1,000 over the publication of a weekly newspaper. The examination was concluded.

CARTOON FILMS FAILURE

The statutory first meetings of the creditors of Ronald Percy Maule, film producer and agent, of Porchester Gardens, Bayswater, W., were held on Tuesday at London Bankruptcy Buildings before Mr. E. Parke, Official Receiver.

The debtor states that a previous failure was recorded against him in 1923. In 1929 he and another person took a studio to produce "talkies," but the other person would not acknowledge him as a partner, and he (debtor) launched an unsuccessful action for damages for breach of agreement. In February, 1931, he and his wife formed Maule Productions, Ltd., to produce cartoon films. They produced "Bobby the Bear" at a cost of £700; it was shown to the renters but was not accepted, as they could not comply with the Quota regulations. No business has been done by the company since July, 1931.

Statement of affairs showed liabilities of £3,673, and assets likely to produce £700.

A resolution was passed for Mr. F. O. Salaman, C.A., 1 and 2, Bucklersbury, E.C., to act as trustee and wind up the estate in bankruptcy.

FOR FILMS SUPPLIED IN 1927

At the Cardiff County Court last week, before Judge L. C. Thomas, the Paragon Film Co., Ltd., Edwards Terrace, Cardiff, claimed £18 9s. 1d. for films supplied to the Carcopol Cinema Co.

It was stated that the films in question were supplied to the respondent company in 1927.

For the respondents it was contended that some of the films were in such a bad state that they could not be shown and that others of the films mentioned were not received.

His Honour held that the claim was well founded, and judgment was given for plaintiffs.

FINCHLEY CINEMA FAILURE RECALLED

Application was made on Monday to Mr. Registrar Warmington, at the London Bankruptcy Court, for an order of discharge on behalf of Frank Beard and Horace Joseph Johnson, trading as Beard & Johnson, and lately carrying on the New Frognal Cinema, Finchley Road, N.

Walter Boyle, Senior Official Receiver, reported that the debtors failed last July with ranking liabilities of £1,951, and no assets whatever. In July, 1927, they paid £1,250 for an unexpired term of 19½ years of the lease of the New Frognal Cinema. Trading was successful until September, 1929, when the London County Council suspended the licence for lack of proper safety exits and cancelled it in January, 1931. Costs amounted to £400.

The discharge was suspended for six months.

Raves from the Provinces

"Sunshine Susie" Spreads Sunshine

Ideal's provincial managers are sending glowing reports of the reception of "Sunshine Susie" by local exhibitors.

From Cardiff, Manchester, Newcastle and Bristol have come heartening messages that are delighting Ideal and Gainsborough executives. Summed up, these tributes indicate without a shadow of doubt that "Sunshine Susie" is regarded by one and all, and in every territory, as the season's greatest offering.

From Liverpool comes the report: "The exhibitors simply raved about it, and from Liverpool's point of view there has never yet been anything to equal it." At Cardiff, where Maurice Prince, the branch manager, wished to buy a gramophone record of "To-Day I Feel So Happy," the theme song, he discovered that "On making enquiries locally with a view to purchasing this record, we were informed that the entire stock had been sold out this week! I think the rush for this record may be directly attributed to our trade show last Tuesday."

Meanwhile, the "House Full" boards have become a happily familiar feature of the Capitol's front since "Sunshine Susie" took up her abode there. E. V. Glenister, the manager, states that at many performances they are reluctantly turning people away, and that the advance bookings are wonderfully good.

"I should say that the Capitol is having the best pre-Christmas business that has fallen to its share for many years," said Mr. Glenister. "All along the line 'Sunshine Susie' is a success, and everything points to a long run for one of the most enjoyable pictures of recent times."

"Devotion" at New Vic.

The P.D.C. picture, "Devotion," starring Ann Harding, is being pre-released at the New Victoria, Victoria, S.W., this week, for seven days. This is its second West End pre-release.

British Trailers Free

Beginning with the New Year, W. & F. are supplying all their customers who book British films with trailers free of cost.

Judgment Against Soviet

The Société Pax-Film, concessionaire for the distribution of Russian films in France, has recently won an action brought against the representatives of the Soviet film industry in Paris for breach of contract. Judgment has been given in favour of Pax-Film, with 1,000,025 francs damages.

Spanish Revolution Film

"Firmin Galan" is the title of a Spanish film directed by Fernando Roldan, for the Spanish Cinematograph Union (not "Cinaes"), the chief episode of which is the Jacca insurrection, which immediately preceded the Spanish Revolution. The film is made with official consent, and is based upon fact. It is being synchronised by the Tobis process at the Epinay studios.

Russian Films in France

Simon Tovbini, representing Soviet film interests, states that Société d'Expansion Cinématographique has been formed to handle Russian films in France, and it is understood that Victoria-Cinéma, S.A., is to do the actual distribution of Sovkino and other productions in France, Belgium and Switzerland.



A Gaumont Sound Mirror story in the making. Leslie Holmes and Clay Keyes show the camera how they came to write their song success, "It Always Starts to Rain"



Michael Barringer, the film of whose play, "Inquest," is being trade shown by First National to-day (Wednesday), at the Phoenix Theatre at 3

First National "Inquest" To-day

Barringer's Story at Phœnix

An interesting personality who, like many of the most imaginative stage and film writers, has had a varied and rugged experience of life, comes once again into the limelight this week with the screening (at the Phoenix this, Wednesday, afternoon) of First National's British film "Inquest." Michael Barringer, who wrote "Inquest" as a stage play, once spent eight years in Canada prospecting for gold; his literary talent seems likely to provide it by less laborious process than mining! Later he worked on transatlantic railroads and spent a season as a lumber-jack. He is also an inventor with 25 wireless patents to his credit. During the war he was in the Flying Corps in France, but he came to the notice of the British film industry in connection with an intriguing phase of sea warfare when he co-directed with Geoffrey Barkas the famous New Era success "'Q' Ships."

Mr. Barringer wrote the play "Inquest" in just under three weeks in a sailing vessel off Bognor, where he has a "home." In less than three weeks after he had sold it and it was later produced in the West End.

In view of its complete originality the picture is bound to attract wide attention among film viewers when it is screened at the Phoenix this afternoon. There is a sustained atmosphere of mystery about the story, and Mr. Barringer admits that his idea of keeping the secret of the plot until the last few hundred feet was deliberate, because, he says, like the executives of First National Film Distributors, he has found that audience reactions have always proved this kind of dramatic construction to be sound in the box-office sense.

Michael Barringer was himself responsible for the adaptation of his play to screen requirements, and when it is remembered that he has for long been actively interested in British film production one imagines that he should be well qualified to accomplish his task successfully.

The two leading characters are enacted by Campbell Gullan and Mary Glynne, who took identical roles in the play.

"Congress Dances" Wins Lancashire

Distinguished Visitors at Trade Shows

Judging by the record attendances at the Liverpool and Manchester trade shows of "Congress Dances," the film has completely captured Lancashire's not easily excited imagination. Both the Trocadero Super Cinema, at Liverpool, and the Piccadilly Theatre, at Manchester, were crowded beyond capacity when the film was screened, and at both shows distinguished audiences included members of the City Council and Corporation and a plentiful sprinkling of Consuls, including the German Consul at Liverpool.

All expressed their great appreciation of a wonderful production—an opinion shared by the Press critics. It is notable that at Manchester both evening papers devoted space in praise of the film in the earliest possible editions after the show.

Ex-Kaiser Yields

Faces Camera Willingly for B.M.N.

Remarkable pictures of the ex-Kaiser in exile at Doorn have been secured by British Movietone News. These are the first moving pictures ever made of the ex-Kaiser, with his consent.

During the many years he has been in exile he has been approached by scores of cinematographers, but hitherto he has refused their requests. When he finally consented, the stipulation he made was that sound apparatus should not be used. This fact has enabled Movietone to add an interesting running commentary.

The shots were included in the Movietone Newsreel released on Monday.



A fresh air scene from "The Guilty Generation," a Columbia picture to be offered to London trade viewers at the New Gallery to-morrow (Thursday) at 11 a.m., by United Artists



Bobby Howes says "How's coal for a feed?" The famous little comedian in "Lord Babs." Walter Forde's current Gainsborough production

Romance Behind the Scenes

Paramount Technical Advisor's History

At the Paramount studio a man of the world, who has been to every place, done more things and is capable of meeting any emergency, can usually be found at the director's elbow during the planning and filming of each production.

One of them is Gerald Grove, serving as technical aide on his ninth Paramount picture, "Once a Lady,"

Son of Sir Walter Grove, of Sedgehill Manor, Shaftesbury, after studying for the diplomatic service in London he joined the British South African Police in Rhodesia, serving until the outbreak of the world war, when he obtained a commission in the King's African Rifles.

Since then he was wounded in German South-West Africa, served as aide-de-camp to Viscount Buxton, Governor-General and Commander-in-Chief of the Union and High Commissioner of South Africa, fought on the French front, spent a year in a military hospital, became a member of the British Foreign Office, acted as chief of staff and aide-de-camp to the Earl of Stradbroke, Governor of Victoria, adventured in the islands of the South Pacific, worked in Mexico as a rancher and, finally, went to Hollywood.

Carstairs, "Hollywood Reporter" Rep.

John "Paddy" Carstairs, who is the sole British representative for the *Hollywood Reporter*, wishes it to be known that he has given no one permission to obtain Press permits or trade show tickets on behalf of that journal, and unless accompanied by specific authority from himself, requests for such should be ignored.

West End's British Boom

Five in Gaumont Houses

A list of the week's attractions at the Gaumont-British London West End group reveals that practically every house is making money with British pictures.

The New Gallery is playing the Gaumont production, "A Gentleman of Paris," which Sinclair Hill directed. This will, incidentally, be followed on Monday by another British picture "Mischief," featuring Ralph Lynn, which Herbert Wilcox directed for B. & D.

"Sunshine Susie," the Gainsborough comedy which Victor Saville directed, is setting up records at the Capitol. It looks like standing up well over Christmas.

At the Marble Arch Pavilion, "Carnival" is playing a second week after previous presentations at the Tivoli and the New Victoria. This Matheson Lang picture is also from the B. & D. studios.

The Astoria has two British pictures in its programme. "Michael and Mary," the Gainsborough picture starring Herbert Marshall and Edna Best, leads, while B. & D.'s "Almost a Divorce," with Sidney Howard and Nelson Keys, adds support.

British Lion's Tauber Film

A musical treat is promised in the first of the Richard Tauber films, "End of the Rainbow," which British Lion is screening for the trade at the Prince Edward Theatre to-morrow (Thursday) afternoon at 3.

Richard Tauber, the world-famous tenor, who took London by storm with his singing in "Land of Smiles," is seen to particular advantage in an absorbing story in which he sings no less than 12 songs, ranging from grand opera to jazz.

Scottish Section — By Councillor James McBride

Two New Scottish Halls

Regal, Dumfries, and Regal, Saltcoats

Provost Brodie performed the opening ceremony last Monday at the Regal, the new picture house erected by Associated British Cinemas in Shakespeare Street, and facing English Street, Dumfries. The house has accommodation for close on 1,800 persons, and is the most modern and palatial picture house outside of the cities.

The building, which is modern in design, has an artistic front built in glazed fireclay, the dressings and mouldings of which are picked out in gold and cream colourings. From the main door a broad corridor opens out, with accommodation for 500 people, so that in the worst of weather patrons will be able to wait in comfort. This corridor provides an impressive approach, as it has decorated plaster walls, with floor of terrazzo, and is amply lighted, with artistic electrical fittings. The staircase, large waiting-room, and lower and upper halls are laid with Korkoid in artistic warm colours. A distinctive modern note is evident in the decorative treatment of the interior, and with the warm tones of the colourings gives a feeling of comfort and cosiness.

The proscenium, which has its architrave moulding fitted with lights, presents a striking feature when the lights are switched on. Three changes in colour—red, blue and amber—may be obtained, and the effect is most artistic. The lighting throughout the house is on the same lavish scale, and the fittings are exceedingly attractive.

Ventilation is another aspect of the building which has received special attention. The system is by fresh air inlets extracted through the ceiling from ducts in the roof. This is led to a fan chamber, and the discharge therefrom is to the open air. A constant supply of purified air is thus secured, making the interior atmosphere wholesome and refreshing. Heating is by the direct system, and is obtained from radiators placed conveniently throughout the house.

The house is handsomely furnished in every part. An air of luxury is added by the floors throughout being carpeted in rich autumn tints. The armchairs, which are the same in every part of the house, have been designed to give the maximum of comfort.

The interior arrangement of the Regal is the result of many experiments to create a theatre acoustically perfect. This has been achieved by the fan-shaped arrangement of the house and the absence of corners, so that the sound waves travel without any obstruction. The sound installation is Western Electric.

General conduct of the cinema will be under the control of David Stewart, J.P., who controls thirty-seven cinemas in Scotland. The manager will be John Darlison, J.P., who has been managing the company's old hall in Dumfries for a number of years.

H. Kemp's Second Saltcoats Cinema

Harry Kemp's new theatre and cinema (the Regal), situated in Hamilton Street, Saltcoats, was opened on Monday afternoon by Provost Christie.

The Regal is a handsome building in every sense of the word. It is seated for 1,200, and all the seats are "the last word" in comfort. A number of these in the balcony are of the divan style. The design on the walls is very effective, being of the warm, yet quiet order. The stage is fully equipped and of a size capable of accommodating any type of show, having all possible lighting effects worked on thoroughly up-to-date lines. Strand Electric were responsible for the stage lighting. The general fittings were supplied by G.E.C. Sound equipment is Western Electric.

Another important item in the new theatre is the vacuum cleaning plant, which is a "built-in" system with pipes all over the building. There is also a large sheltered and roofed waiting hall at the side of the theatre. This will be much appreciated by patrons.

John Fairweather, F.R.I.B.A., Glasgow, was the architect in charge.

Co-operative Advocates Come North

Independent exhibitors in Scotland will now have had their queries regarding the Co-operative Scheme officially answered. At least it is to be hoped so, as A. S. Comyns Carr, K.C., Will Evans, J.P., and Sir Gordon Craig are scheduled to explain the aims, objects and procedure of the Society to a private meeting of exhibitors to-day (Wednesday) in the Central Halls, Glasgow. I learn that George Singleton is to be the liaison officer for the Society in Scotland. This appointment indicates that the halls with which he is connected are likely to be linked up with the Co-operators; it will also explain the rumours in Scottish trade circles of his having secured an important position which would entail him going to London frequently.

Cinema Club Luncheon

The monthly luncheon of the Cinema Club, Glasgow, was held last Friday in Green's Playhouse Cafe. Billed as "Ladies' Day," it was only natural that there was a good turnout of the members' lady friends. After luncheon, Mrs. Breckenridge was called upon to preside, and a very fine musical programme was sustained by the Brisbane Trio, Hilda Hardie and others.

Still They Come

The Regal Picture House, Stranraer, which has been erected by a local company, is scheduled to open next Monday, December 21st, and on December 28th the Florida, Glasgow, will open its doors to the public. The Stranraer house has been designed by James McKissock, and Hamilton Neil is responsible for the Florida.

Children See About Sound

Some 60 pupils of Canonmills School had a lesson taught by cinema at a special performance in the Ritz Picture House, Edinburgh. They were shown a cartoon film made by Western Electric, depicting the methods of sound recording and reproduction. At the close of the performance a number of the boys were shown the projecting room while the ordinary programme was being presented.

The pupils were the guests of the manager, J. S. Nairn.

Relics on View

Relics of the early days of the magic lantern and the cinema were shown at another demonstration and lecture on "The Mechanical Advancement of the Cinema," given by Mr. Nairn, of the Ritz Picture House, to members of the Edinburgh Film Guild. In illustration of his address, Mr. Nairn showed a number of lantern slides made from film slips and the W.E. cartoon sound film, "Finding His Voice." A number of the slides were of Mr. Nairn's own construction.

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London Trade Show Diary

THURSDAY

"End of the Rainbow".....British Lion
Prince Edward, 3

Richard Tauber, the German operatic star, is in this film, supported by Maria Elsner, Lucie Englisch and Oskar Sima.

"The Guilty Generation".....United Artists
New Gallery, 11

How children suffer for the sins of their parents—how family ties make young innocents guilty, is the theme of this Columbia picture. It is a thrilling tale told in a forceful manner and superbly acted by a cast headed by Leo Carrillo. Constance Cummings and Robert Young, Boris Karloff and Ruth Warren appear in support.

Two Columbia Featurettes will also be shown.

Twelve Shorts ..... First National
R.C.A. Theatre, 2.45

FRIDAY

"The Deceiver" ..... United Artists
Phoenix, 2.45

Louis King was chosen to direct this glamorous tale taken from the sensational story by Bella Muni and Abem Finkel.

The story is that of a famous romantic actor who, before leaving for Hollywood to take up a screen contract, attempts to straighten out his many entanglements. Lloyd Hughes, Dorothy Sebastian, Natalie Moorhead and Ian Keith head the cast.

The presentation will be preceded by a screening of "The One Way Trail," starring Tim McCoy.

MONDAY

"Mischief".....W. & F.
New Gallery, 9

This typically Lynn subject, from a story by Ben Travers, uproariously describes a matrimonial complication into which Lynn obtrudes with his customary eagerness and excellent intentions. Naturally he complicates the issue, but in good time runs against Winifred Shotter, falls in love with the charming girl, and all ends happily. Others in the cast include James Carew, Jeanne Stuart, Jack Hobbs, Maud Gill and Bromley Davenport.

"Cavalier of the West".....Pathe
London Pavilion, 10.45

Harry Carey is the star, supported by Kane Richmond and Carmen Leroux.

Ten Shorts ..... First National
R.C.A. Theatre, 2.45

TUESDAY

"Rich Man's Folly" ..... Paramount
Carlton, 10.30

This offering sees Bancroft as a master shipbuilder, whose passion for a son to carry on his business ruins his life as a successful commercial man. In this dramatic offering, Frances Dee gives sympathetic support as his neglected daughter.

"Convicted" ..... Pathe
London Pavilion, 10.45

Jameson Thomas will be seen again on the screen in this feature. The support includes Aileen Pringle, Henry Myers and Dorothy Christie.

WEDNESDAY

"The Christmas Party".....M.-G.-M.
Own Theatre, 11

All the M.-G.-M. stars appear in this Christmas tit-bit.

BOARD OF TRADE EVIDENCE
WEDNESDAY, DECEMBER 23

Xmas Party (M.-G.-M.), Own Theatre.

At the C.E.A. Meetings

A Committee to Meet the Renters

General Council Outcome of Sam Eckman's Plea

Was Co-operative Scheme the Spur?

"That this General Council appoint a Committee to meet the renters on the subject of film rentals and other trading matters."

This resolution, duly proposed and carried unanimously, was the outcome of a long discussion at last Wednesday's meeting of the General Council on Sam Eckman's plea for co-operation at a previous meeting. The resolution was the outcome of a suggestion by the President, R. V. Crow.

Strong expressions of opinion on the relations between renters and exhibitors were a feature of the discussion. Cllr. G. F. McDonald stated that his confidence in the renters was exhausted, while Alderman Trounson declared that he was not satisfied with anything Mr. Eckman had said. Alfred Lever averred that fear of the Co-operative Scheme had been the spur which drove Mr. Eckman into appearing before the General Council.

THE GENERAL SECRETARY read replies received from the News Reel companies in regard to the protest from the General Council that political propaganda should not be included as an item of entertainment.

Pathe Pictures, Ltd., wrote that in their three films no speeches whatever were included during the recent political changes; British Movietone News wrote that they had reduced to a minimum talks direct to the camera and endeavoured more to present the election episodes as items of news, and that they were keeping the resolution of the C.E.A. particularly in mind; Paramount Sound News wrote that they were in agreement with the Association, and would not allow their news reel to be used for propaganda purposes by any political party.

R. DOONER, speaking on behalf of the South Wales Branch, said there had been lengthy discussions in that Branch, and letters had been received from the various news reel companies in reference to the matter, but these did not contain any definite assurance that the practice would be discontinued. In the South Wales area there was a large percentage of members running workmen's halls, and exception was taken to the fact that political items in the news reel had to be paid for. He hoped the Council would consider getting some definite opinion from the companies.

Not Entertainment

H. VICTOR DAVIS contended there was a growing tendency to use cinemas in this subtle way for propaganda, and it was a practice that was not likely to die out unless protest was made.

H. VICTOR DAVIS moved, S. K. LEWIS seconded, and it was agreed:—

"That we again renew our protest against the introduction of political propaganda in our news reels, and we resolve that unless this ceases we shall take other steps which will more effectively deal with the matter."

K.R.S. Backs Eckman

"I am Not Satisfied"

—Alderman Trounson

A letter, dated November 18th, received from the K.R.S., was noted, in which it was stated that the Council of the K.R.S. had passed a vote of thanks to Sam Eckman for the services he had rendered to the trade in coming before the General Council of the C.E.A., and in expressing the views reported and that the Council of the K.R.S. was in accord with the views that he expressed.

R. V. CROW: Following on that letter we come to the question of what is going to be done now—if anything. It has been rather difficult to formulate any definite scheme to lay in front of you, but there is no doubt that if we take advantage at the present moment of this spirit of goodwill which is permeating the trade, there is, especially amongst the heads of the renting firms, a definite desire to try and solve some of their domestic troubles in a way which will help us a little bit on the way we want to go.

In trying to see what would be the best means of taking some practical step to put into effect the ideals that Mr. Eckman and I have been talking about, I have in front of me the success of the Joint Investigation Committee. The amount of work we have got through has been very astonishing, in view of the intricacy of the cases and the amount of evidence that has had to be sifted.

"Trading Conditions Committee"

I have been wondering if something similar in the way of a committee, called, say, the Trading Conditions Committee, or something of that sort, would not enable us to get results more quickly. Such a committee which, to my way of thinking, should be very limited as to numbers, could meet together to discuss the various points at issue between the two sides of the business and could deal with cases of hardship which must arise in the near future through the application of modern conditions of film rental.

The burning question at present is film hire, and in view of conversations which the General Secretary and I have had with some of the Executives, we find there is a feeling that something might be done now continuing on the lines of the small exhibitors' arrangement which were come to. The renters would be inclined to put the small exhibitor into class D. That class has been disposed of by the arrangement entered into, and we think it is now possible to get them to tackle class C.

"How Happy Could I Be with Either!"

Captain G. B. ROW: Although we must realise that the President as President is quite right and proper in pursuing this matter we are in the position of the undecided lover, who said: "How happy could I be with either, were t'other dear charmer away." On one side we have the renters making a gesture that they hope to do something, although they do not tell us exactly what they are going to do, and on the other hand we have a Co-operative Society trying to woo us also. It would be better if the renters could put forward a definite scheme rather than vague suggestions.

Councillor G. F. MCDONALD, J.P., said the President had stated that class D of exhibitors had been disposed of—he supposed that referred to the very small man in a solus position. They had been told there a month ago that when the small men went to the renters they were told the renters knew nothing about the small exhibitors' scheme. His view was that promises were valueless and only put up as a smoke screen. He had evidence himself of renters going back on their word in regard to the booking of films first run. They wanted something definite and open if they were going to trust the renters. His confidence in them was exhausted.

Hard K—Soft C.

A. LEVER: I have given a considerable amount of thought to the matter, and I have been wondering why the renters have given to their society the name K.R.S. One reason, I think, must be that the renters are as hard as the K in K.R.S., but I hope and believe exhibitors are not so soft as the C in C.E.A.

Mr. Eckman has come along and tried to get into better touch with exhibitors and has had conversations with our President and General Secretary, and has promised to try and ameliorate the position of the exhibitor. We are told this is goodness of heart, and that he and other renters are realising that the lot of the exhibitor is not too easy.

But let me tell you this, this gentleman would not have come along when he did were he not aware that something was going to happen which would change the position of the exhibitor in this country whether he wanted it or not. You may say he approached you, or the society, or the officers long before this co-operative scheme was mooted, but although he approached you before the scheme was mooted, he did not do so before he knew the scheme was going to be brought forward, and that if steps were not taken the exhibitor would be forced to seek remedy outside the renters' hands.

"Sense of False Security"

If you are going to be lulled into a false sense of security at the moment by promises of improvement in your condition without guarantees you are doing the wrong thing. It is our turn to demand guarantees now. We are certainly not going to give away the little benefit we have derived at the moment on the chance of being able to secure an improvement in our condition, because we know as soon as we rely upon such promises and disband the co-operative organisation—which would not be done—then we should have every promise retracted without any pretence.

Alderman E. TROUNSON, J.P., said they all appreciated the enormous amount of work and negotiations put through by the President and the motives which underlay his actions. It was essential to get guarantees for any promises made, because expressions of goodwill were not worth 2d. Until exhibitors could get an agreed proposal they would cut no ice whatever.

Although he had been prejudiced against the co-operative scheme in the first place, he was now in favour of it. It was, for the moment, the greatest weapon they had, and had achieved more in the Provinces than anything for a long time in bringing prices down. He was not satisfied with anything Mr. Eckman had said.

"Renters Only Understand Force"

F. W. MORRISON: One appreciates what is being done, but I am convinced that the mentality of the people on the other side only understands one thing, and that is force, and it is because they see the effect of that force that they are trying to throw dust in our eyes against what is coming. I wish they would leave us little people alone, but we must generate that force and use it as a mighty dynamic that will bring the other side of the trade to its senses.

Captain A. DAVIS said that the interests of members who were not in the co-operative scheme had to be looked after, and they should try to get agreed proposals from the renters.

S. K. LEWIS: I doubt if there is an exhibitor who does not feel in his heart that the co-operative scheme is going to be beneficial. I think the President is right in considering that every one of the 4,000 exhibitors will not join the scheme, and the President would be lacking in his duty if he did not consider a line of action for those who do not join the scheme. I think every avenue should be pursued to act for those exhibitors who cannot join the scheme.

JOHN HARRISON moved and Captain A. DAVIS seconded:—

"That this General Council appoint a Committee to meet the renters on the subject of film rentals and other trading matters."

Councillor E. HEWITSON considered every avenue should be explored to help the exhibitor, and that nothing but good could come from such negotiations, provided there were guarantees for promises made.

Policy of Shelving

Major A. J. GALE, O.B.E., J.P., said it was not the intention of the Co-operative Society to interfere with the ordinary functions of the C.E.A., and he thought the Association should continue to function in the interests of its members, by doing anything possible by conferring with the renters to try and get conditions easier.

His opinion of the policy of the renters, which extended over many years, was that they would include on their agenda an item which exhibitors considered of the biggest importance, such as the standard contract and the different conditions on that contract, and after a little discussion they would shelve it and nothing was done. The agenda of any first meeting held should include the standard contract and film prices to see how far the renters were prepared to go to make conditions more reasonable than they were to-day.

Unless exhibitors had something in writing from the renters, promises would be no good at all when things improved a little more. The renters had not started their battle in England like they had in America.

VICTOR DAVIS said the whole question had arisen at such a time and in such a way as to make them doubt the genuineness of the offer made. Even the prodigal son had to eat the husks, however, before he came back to his father's house. He did not know what had engendered these feelings in the renters, but his own opinion was that it was the co-operative scheme.

Mr. HARRISON'S resolution was put to the meeting and agreed unanimously.

It was also agreed that the committee should consist of R. V. Crow, T. Ormiston, M.P., Councillor E. Hewitson and the General Secretary.

"Deadheads" at Trade Shows

Correspondence was read between the L.C.C. and the C.E.A. on the subject of the wholesale distribution of tickets for trade shows and the undesirability of many persons who were thus able to attend.

The L.C.C. stated that the presence of such persons at trade shows would bring such exhibitions within the scope of the Cinematograph Act, 1909, and that, consequently, the whole of the Council's rules of management attached to licences in respect of places of public entertainment would apply thereto.

It was agreed that a letter should be sent to the trade show houses, and that the renters should be circularised on the subject of pointing out the reason for discontinuing such practices.

Meeting with Children's Cinema Assoc.

The Committee appointed to meet representatives of the Children's Cinema Association reported as follows:—

"Your officers have had a very useful discussion with the Children's Cinema Association, and it was a delightful and refreshing experience to meet a body of social workers who really understood our business,

and whose aims were directed to supplying children with healthy entertainment, as distinct from that type of organisation—with which we are unfortunately too familiar—whose sole objects are education and uplift. The deputation included two clergymen, the Rev. F. W. Chudleigh and the Rev. Dr. Donald O. Soper, each of whom has successfully conducted special children's cinemas.

"The troubles of this Association arise from the fact that the supply of silent films is running short. Talking films, they point out, generally are not acceptable to audiences of children, and the reasons given should be interesting to many of our critics who misunderstand the normal interest of children at children's performances. The children want to talk themselves, they want to cheer when the hero overcomes the villain, they want to interject at various points of the drama, and that is the way this Association finds the children enjoy themselves. The only thing that occasionally happens is that one child in the audience of a temperamental nature becomes overexcited, but they point out that that child might become excited anywhere else.

"It was refreshing to receive this unsolicited understanding from a body of this character, and they further informed us that they were quite willing to deal with any of the ridiculous statements made concerning the effect of the cinema on children by organisations which really do not understand them and whose ranks were mainly composed of people who very rarely went to the cinema.

"The Association asks whether we can persuade the renters to make an inventory of all silent films they have got left and of any other films that could be edited and made into suitable copies for children. They have also asked us whether we could get out a list of such talking films, with very little dialogue and a good deal of action, that could also be made available for children's performances.

"Your officers had one of the pleasantest of discussions with this body that it has been their good fortune to have for some time, and are prepared to recommend the General Council to assist the Children's Cinema Association as far as it possibly can. The co-operation of members is desired, because if it is found that sufficient circulation can be obtained it might be possible to arrange for reprints of subjects that are now out of print. That Association is prepared to help these special exhibitions with the co-operation of local scholastic institutions, and in that way to make them a financial success for the exhibitor who is prepared to assist."

The report was approved.

Parliament and E.T.

"Matter Being Ventilated as Far as Possible"

The policy to be pursued in relation to Entertainments Tax figured largely in the report of the Legal, Finance and Parliamentary Committee. The report, which follows, was adopted.

"Questions are down to be asked in the House of Commons by Mr. Neil Maclean, M.P., on the subject of Entertainments Tax, and the General Council will, therefore, note that the matter is being ventilated as far as it can be effectively done at the moment. Your Committee has also had in mind that early in January the request for necessary information will be circulated and trusts that in the meantime delegates will prepare every member for the need of promptly supplying the information asked for immediately the forms, which will be circulated, are received. Your Committee would particularly ask delegates to stress this point to their members in order to prevent a divergence of personal effort which might waste itself on contradictory lines of action.

"The matter has been very fully reconsidered in all its aspects and the opinion of the last meeting of the General Council affirmed. The intelligence of the opinion of the Council becomes obvious when it is realised that the House of Commons is due to rise to-morrow and will not reassemble until February next. There is an opinion abroad that the Cabinet might act in the interim if a strong enough case were presented, but your Committee would remind the members that the Entertainments Tax, as it was imposed by Act of Parliament, can only be altered by another Act of Parliament, and this cannot be done when Parliament is not sitting."

Questions in Parliament

In regard to the paragraph on Entertainments Tax, the GENERAL SECRETARY reported that the following questions had been asked in the House of Commons the previous day by Mr. Maclean and Alderman John Potter after the report had been drafted.

Mr. Potter asked the Chancellor of the Exchequer whether in view of the hardships caused by the additional Entertainments Duty imposed upon exhibitors in the cinema business by the supplementary Budget of September last, he would consider the question of excepting seats up to 6d. from such liability?

Mr. N. Maclean asked the Chancellor of the Exchequer whether his attention had been called to the hardships in working-class districts by the reimposition of the Entertainments Duty on seats up to and including 6d.; and whether he would consider any revision of this tax;

(2) Whether he was aware that the Entertainments Duty upon 3d. seats was equal to a 33⅓ per cent. tax; whether he was prepared to impose a tax of 33⅓ per cent. upon all seats over 2s.; and, if not, whether he would reconsider the tax upon the cheaper seats?

Mr. Chamberlain: I would remind the hon. Members that the revised scale of Entertainments Duty has only been in operation since November 9, and it would be premature at this stage to draw any conclusions as to the effect of the new rates on entertainment proprietors or the public. The incidence of this duty, as of other duties, will be considered in the ordinary course in connection with the next Budget, but I am not prepared to make any statement on the subject at the present time.

Mr. Potter: Is the right hon. Gentleman aware that a considerable revenue is being lost to the State having regard to the imposition of this extra tax on the cheaper seats?

Mr. Chamberlain: I am not aware of it.

Mr. Maclean: Is the right hon. Gentleman prepared to carry the same imposition, 33⅓ per cent., if he can justify it, on to the dearer seats as well?

Mr. Chamberlain: The question of percentage is not uniform now: for instance, on the 6d. seats it is only 16⅔ per cent.

Mr. McGovern: Is it the policy of the Government to impose the heaviest burden on the working classes?

(*Hansard Report—December 8, 1931.*)

General Purposes Committee's Recommendation

The Council had before it the following report of the General Purposes Committee, dealing principally with the question of film hire.

"One of the objects in advertising films extensively is to draw attention to them, and your Committee naturally takes considerable interest in any films which are brought prominently to its notice, particularly when members draw attention to the rentals that are being asked.

"In the case of the film 'Five Star Final,' attention has been directed to the varying percentages which are being asked. In London, for example, members have informed us that 33⅓ per cent. is asked. Correspondence has ensued, in which we are informed that the London figures are no criterion, and in a particular provincial area 40 per cent. is being asked. Your Committee is informed that an offer has been made for this picture and another, in yet another area, for a figure lower than that.

33⅓ Per Cent. with Supporting Programme

"Your Committee wonders why the variation in percentage. Experience gained on previous occasions in indicating to the members the maximum percentage that should be paid for a much boomed picture, which obviously did not deserve to be put into that class, has proved of value, and accordingly your Committee thinks this procedure should be adopted again with regard to this particular film.

"In the opinion of competent viewers 33⅓ per cent. for this film, with a full supporting programme, is the maximum that should be given, and in areas where members have any doubts they would be very well advised to consider the desirability of not going beyond a three days' booking.

"The Committee definitely expresses the opinion that this policy of pricing films which have been extensively advertised, is proving a useful corrective to members in those areas where there is difficulty in attending trade shows and seeing the pictures for themselves, and whose better judgment might be thereby influenced by the advertising methods adopted. Under the stimulus of prolonged advertising it may be possible to create the impression of super product, and for that reason advance information of subsequent films is also of value in enabling exhibitors to build up opinion as they go as to the value it is likely to have when it comes to be shown on their screens.

Carriage on Films

"The West Lancashire Branch has again raised the subject of carriage on films. Your Committee is fully in sympathy with the wishes of the West Lancashire Branch, and has raised the question of carriage with the renters during the discussions on the new standard contract. The renters are just as emphatic as ever in declining to agree to pay carriage one way, although it would only be equitable for them to do so.

"Unfortunately, equitable considerations of this kind do not at the moment carry much weight with them, and as there will probably be matters of more vital importance to discuss with the renters, your Committee does not think any useful purpose would be served by raising this point at present again in order to get another refusal. They make this report so that the West Lancashire Branch can appreciate the Committee's sympathy, and they hope will also appreciate the reasons why they are not taking the matter further at the moment, but the subject will not be lost sight of."

The report was adopted.

Tax Hits Hampshire Exhibitors

General Council Attitude Seconded

"The tax is hitting me very hard," said J. W. Parker at last week's meeting of the Hampshire and Isle of Wight Branch, and that about summed up the views of other members. A general discussion on the reaction of the public to the increase in prices told a woeful tale, and a resolution was ultimately passed supporting the attitude of the General Council in the matter.

The position of the small halls in relation to film rentals was another matter that came in for considerable attention, several members asserting they could do better for themselves than anything the General Council and the K.R.S. could do between them. Major A. W. Banner, who was in the chair, said he had endeavoured o get some information about it, and would see what more he could do.

SMALL halls and film rentals formed the first subject of discussion. Major BANNER, opening the subject, recalled that the matter was mentioned at the last meeting, and said that he had endeavoured to get some information about it, but had not been able to pin down anything. As far as he could judge, what happened in connection with the small halls was that if there was a point the exhibitor desired to be considered, he should bring it to the notice of the General Secretary, who would take the matter up with the companies concerned. If there was a case of hardship among the small halls or any peculiar circumstances, or if there was any difficulty in getting fair treatment, the General Secretary, in conjunction with the President, would go to the renters and tackle them about it.

Captain CLEMENT: Is that irrespective of whether the exhibitor sent in the returns asked for or not?

The CHAIRMAN: I think it applies to those who have sent in their returns for the last six months.

Worse Position than Before

J. W. PARKER, Vice-Chairman, said he thought he could get what he wanted at 25 per cent. One firm had said that they would let the exhibitor have the films at 25 per cent., but if the takings were above the average they wanted 50 per cent. of that excess.

The CHAIRMAN said that he had no hesitation in saying that, generally speaking, if they agreed to the system to which Mr. Parker had alluded they would be in a worse position than before. Take the average weekly receipts at a small hall. They amounted to £84 a week, which came within the £125 laid down when they were asked for specific cases, but should that £84 reach £100, according to his figures they would have to pay 29 per cent.

And so it went on, the larger the receipts the higher the percentage they had to pay. He could not see any advantage whatever to the exhibitor from the scheme. If they could get out of it by paying 25 per cent., or even 33 per cent., they would do better. If they got a really good film they had to pay for it.

Answering Mrs. Iles, who said she had not sent in her return, the Chairman remarked that it would have been better to have sent the returns, so as to help headquarters, but he thought it was not too late to write to the General Secretary and state the case.

Mr. PARKER reiterated his opinion that they could get all they wanted at 25 per cent.

Captain KENDALL, Andover: If that is so, I think you are lucky.

The subject then dropped, the CHAIRMAN promising to bring before the Branch any further information he might get.

An Honourable Understanding

The Chairman next referred to the decision arrived at at the last meeting relative to the Entertainments Tax, as imposed by the recent Budget, and he said that there was a letter from Councillor W. D. Buck calling attention to a case in which it was alleged that the resolution was not being carried out. He pointed out in his letter that it was of little use attending meetings of that character and passing resolutions unless the members intended to carry them out.

There was an honourable understanding among all the members present at the last meeting, and he was glad to say that it had been carried out by the majority of the members, but there were still cases of the exhibitor paying the increased tax. Councillor Buck added that, unless that sort of thing was amended, he would reserve his right to do as he liked at the halls under his control.

Captain CLEMENT said that it was just as well that matters of that sort were brought before the Branch, but he could not see that the fact of one member not being able to carry out the resolution was a sufficient excuse for another to follow his example.

Resolutions All of a Pious Nature

The CHAIRMAN said that all their resolutions were of a pious nature. They had no legal binding force, but it would be a fine thing if the members could see their way to act upon them. They had a recent experience in connection with advertising, and unless they were determined to give effect to their decisions he thought they should say so at the meetings.

The SECRETARY, H. H. C. Mitchener, said that the manager was not to blame, but he thought they ought to approach the principals on the matter and acquaint them with the decision of the Branch.

GEORGE WRIGHT said that if it was true that there were new principals they ought to get into touch

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From British and Dominions

"MISCHIEF" for W. and F. Distribution



Ralph Lynn and Winifred Shotter are again featured in a farce by Ben Travers. "Mischief" was the feature at last night's charity performance before The Prince of Wales and Prince George at the Carlton, Haymarket, and is to commence a public run at the New Gallery next Monday, also scheduled as trade show date.

Six From Gaumont

Gaumont have just completed a series of trade shows which, in addition to the films illustrated here, include the Ufa musical spectacle "Congress Dances" and "A Gentleman of Paris," shots of which are on the opposite page





1. "Neck and Neck"
2. "Is There Justice?" (Rex Lease)
3. "Arizona Terror" (Ken Maynard)
4. "Alias The Bad Man" (Ken Maynard)





"Congress Dances"
"A Gentleman of Paris"









In pictures 1 & 2 are George Merritt and Phyllis Konstam, Arthur Wontner and Vanda Greville principals in Gaumont's British success "A Gentleman of Paris" 3 and 4 convey a mere suggestion of the gaiety of Lilian Harvey's new starring vehicle "Congress Dances," which has broken records at the Tivoli

George Bancroft's New Paramount Picture

"Rich Man's Folly"

With
Frances Dee
Robert Ames







Showing at the Plaza all this week Paramount have their latest Bancroft vehicle "Rich Man's Folly." The rest of the players include Frances Dee, Robert Ames, Juliette Compton and David Durand.

British Lion's First A.F.A. Film







Lance Fairfax
Shirley Dale

Mark Daly
Jerry Verno

At the Phoenix Theatre, Charing Cross Road, this (Wednesday) evening at 8.45 p.m., British Lion will give the first presentation of the new A.F.A. production "The Beggar Student," recently completed at the Beaconsfield Studio. Heading the cast are Shirley Dale, Lance Fairfax, Mark Daly and Jerry Verno.

Now In This Country





Warner Baxter
with
Leila Hyams
in
"SURRENDER"
A Fox Film



William K. Howard directed and James Wong Hare photographed this new production, thereby repeating a combination that was successful with "Transatlantic." Supporting the principals are Alexander Kirkland, Ralph Bellamy and C. Aubrey Smith. "Surrender" will be shown to trade viewers at an early date.

Six From Tower Street



A group of offerings for M-G-M release. (1) Garbo and Gable in "The Rise of Helga," (2) "Get-Rich-Quick Wallingford"—showing William Haines and Ernest Torrence," (3) Lynn Fontaine in "The Guardsman," (4) Helen Hayes in "The Lullaby," (5) Joan Crawford in "This Modern Age," and (6) The Beery-Cooper combination in "The Champ."

"Old Greatheart"

Alias

SETH PARKER



Seth Parker, an American wireless idol, is the central figure in the new Radio production "Old Greatheart," which the trade will see in the early New Year. In private life "Seth Parker" is Phillips Lord, the good-looking young fellow in the small inset

with them. He suggested that the Secretary should write to them, telling them of the precise terms of the resolution and asking them to agree to act in accordance with the decision of the Branch. He proposed a resolution to that effect.

Would Render Meetings Futile

The CHAIRMAN, in seconding, remarked that it became rather serious if one member could not adopt the resolution and another threatened to follow suit. That sort of thing would render their meetings futile, and they all knew that it was more than ever necessary for them to get together to discuss matters of the utmost importance to the trade.

Captain KENDALL, supporting the resolution, suggested that Mr. Buck should be written to at the same time, telling him of the decision of the meeting and suggesting that he take no further action in the matter in the meantime.

This was embodied in the resolution, which was then carried.

Expected to Lose Business?

Mr. PARKER raised the question of the disastrous effect of the tax. He said that he was showing good films, but the people refused to pay the extra penny. He had more 6d. seats and the tax had reduced his takings by 30 per cent. When he went "talkie" he raised the 5d. seats to 6d., but the people would not pay the penny tax. In the balcony he got about 30 or 40 people, instead of the usual 150, and although he wanted to remain loyal to the decision of the Branch, he wanted them to know that the state of affairs was not at all rosy. Did they expect him to keep his seats at 7d. and lose business?

The CHAIRMAN said that they were bound to have regard to the statement of a member who had given them the cold facts. They knew that Mr. Parker was a loyal member.

Mr. PARKER remarked that, whether they liked it or not, the working class were not in a position to pay the extra taxes that had been put on them. He knew them as well as any man, and they had not the money to pay anything extra for their amusement. The working man was just as much entitled to his amusements as other people.

A serious aspect of the case was that a lot of people had the idea that the exhibitor was getting the extra penny. The tax was pressing heavily on the poorer people, and he proposed that the Branch should enter a protest against the tax.

Must Act Together

Captain CLEMENT said that he was not affected at all by the tax, but Mrs. ILES said that she was convinced that the tax would not work in a working-class district.

The CHAIRMAN remarked that the matter had been brought to the notice of head office and it had been decided to secure what information they could as to the effect of the tax and then approach the Chancellor of the Exchequer. It was essential, of course, that they should have comparative figures, and in due time the members would receive an application for the necessary data on which their case could be built. From what he had heard he thought that they could show the Chancellor that the tax was having a disastrous effect, but they must put their case in proper form. Individual wailing would have little effect with the Government, but they must act together and get at the real facts.

He suggested that they should pass a resolution strongly supporting the motion passed at the recent Council meeting, that action should be taken to approach the Chancellor with the idea of the reduction or the abolition of the recent increase in the tax, and at the same time urging members to give information to headquarters that would enable them to act.

Mr. PARKER withdrew his proposition in favour of the Chairman's, which he seconded. "This tax is hitting me very hard," he said.

The resolution was unanimously passed.

Cinemas Hit Every Time

Mr. PARKER remarked that he hoped some good would come from the Council's action, but he wondered why it was that the cinemas were hit every time by the taxes. He wondered whether the authorities had ever thought of taxing dances and whist drives.

The CHAIRMAN id that it was no part of their business to discu the taxation of other forms of amusement.

GEORGE WRIGHT said that he wondered why the effect of the tax on the cinemas was not mentioned in the lay Press. He noticed that the brewers had been able to work up a lot of publicity on the tax's effect on beer, but surely the effect on the people's amusements was also a serious item.

Annual Meeting in January

It was agreed that the annual meeting should be held at Southampton in January, and the SECRETARY asked that nominations for the various offices should be sent to him.

Liverpool Exhibitors Losing £35,000 per annum

Effect of "A" Films Restriction

There is a strong feeling in the North-Western Branch that further consideration should be given by the General Council to the situation that obtains in reference to the exhibition of "A" films in Liverpool. It is thought that in cases where local authorities introduce a rule similar to the one enacted by the Liverpool Licensing Justices, and which caused so much disturbance, the most extreme action should be taken, if necessary, in the interests of exhibitors throughout the country.

Most of the discussion at the meeting held at Liverpool on Friday was in private, but both during, and immediately after, the meeting one or two members gave expression to the opinion that part at least of the discussion should be reported; at the outset, the Chairman, Alderman E. Trounson, J.P., ruled otherwise. Subsequently, however, it was intimated to the Press that a brief reference to the general position might be made.

THE Liverpool position was briefly recapitulated, and it was stated that as a result of exhibitors not being able to admit children under the age of 16, even when accompanied by parents or guardians, to theatres showing "A" films, they were losing a revenue of about £700 per week or **£35,000 per annum.**

The proposal of one of the small urban councils to adopt a similar clause to the one which was being enforced by the Liverpool Licensing Justices was noted, and members thought that, although the General Council might be able to persuade the urban council to withdraw the clause, there might be the necessity for fighting a case, even to the House of Lords.

The Butt of Busybodies

Councillor SCOTT commented that no industry had received more pinpricks from busybodies than the cinema trade, and it was time they took adequate steps to protect fully the interests of exhibitors. What had been lost through the enforcement of the rule against "A" films could not be measured in terms of £ s. d.

It could be said without fear of contradiction that the industry had been attacked in a most unjustifiable way, not by people authorised in law to do so, such as local councils and magistrates, but by those who sometimes sought to influence them, with the result that they were apt to assume powers which they did not possess. It was very regrettable that many justices and police officials judged films on the synopses instead of on the films themselves.

Finally it was decided to ask the General Council to give serious consideration to the position created by the ban of certain local authorities on the showing of "A" films to juvenile audiences.

All Profits Absorbed by Tax

Entertainments Tax trouble came in for quite a lot of attention, and Aldermau TROUNSON reported what was being done by the General Council. Complaints were also made against theatres which had not passed on the tax in the spirit of the instruction of the General Council.

The CHAIRMAN recalled some of the discussions that had taken place at London on the question of passing on the tax, and remarked that through various circumstances there were a few breakaways, which caused other repercussions. Headquarters were giving attention to the difficult situation which had arisen, and proposed to invite exhibitors to furnish data showing the damaging effect of the increased Entertainments Tax on the business of their theatres.

R. HAMILTON GODFREY commented on the loyalty of exhibitors in the Northwich, Widnes and Runcorn districts. They had passed on the tax in its entirety and there had not been a single breakaway.

Trouble Spreading

J. HAIGH said many of the small exhibitors had seen what was happening at the first-run theatres, and were profoundly disturbed. The same thing was happening in other parts of the city of Liverpool, and he feared the trouble would spread. What attitude did the North-Western Branch adopt towards those who had broken away? From information which had come to his knowledge, it appeared to be likely that several other theatres intended to reduce admission prices. The "rot" had started at the top and he was afraid it would go on.

Mr. MILLER (A.B.C.) said no A.B.C. theatre in Liverpool had reduced its prices.

Councillor W. SCOTT asked if the Branch could interfere with the domestic affairs of members. He failed to see how they could force the hand of the exhibitor who was willing to bear the tax himself.

"We used to pay anything up to £2 a week or so in tax at certain of our theatres," said J. HAIGH, "but to-day the position is that we have to pay about £20, and obviously all our profit is gone."

The Crucial Question

Winding up the discussion, the CHAIRMAN said the question boiled down to this:—"Is the Branch entitled to put pressure on its members?" London passed a resolution advising every exhibitor in his own interests to pass on the tax. Members of the North-Western Branch had done that in spirit, though not so completely in truth, evidence of which was the few breakaways that occurred. The trouble might be met by exhibitors in the affected localities holding a meeting to discuss the situation.

On the motion of J. HAIGH, seconded by J. R. DOVENER, it was decided that information be collected of cases where exhibitors had not passed on the increased tax and that this be brought to the notice of the General Council.

Misplaced Politics

Alderman TROUNSON, reporting on the last meeting of the General Council, alluded to the objections which had been raised in all parts of the country to the inclusion of political propaganda in news reels. A committee had been appointed to interview the renters on the matter

Overtaxed Cinemas

Much perturbatiou was felt on account of the difficult times through which the trade was passing, through the high incidence of the Entertainments Tax, said Alderman TROUNSON. Delegates thought something should be done to get the Government to reduce the tax or remove it entirely from all seats below a certain value. The Chancellor of the Exchequer had stated that no alteration could be made except by means of legislation, which meant that the earliest date when relief could be obtained was the time of the next Budget.

Matters could not be allowed to remain as they were, and in due course every Branch of the organisation would be asked to supply to headquarters data showing the effect of the increased tax in the various districts. The takings of a large number of cinemas were down by 50 per cent. Various reasons could be assigned for this decline in revenue, but, in his opinion, 80 per cent. of the trouble was due to the high rate of taxation.

Why Should the Provinces Pay More?

An interesting reference was made by Alderman Trounson "to the wisdom of our own Journal, drawing attention to the unfair prices that were being asked for films throughout the country." It was realised that many exhibitors booked films on the C.E.A. markings without seeing the trade shows. Obviously everybody could not give their time to attending the trade shows, especially when they were held in the evenings. More and more reliance, therefore, was being placed on the markings in the film report. Information had come to light where certain films were booked in London on 33⅓ per cent. terms, yet in the Provinces 40 per cent, was demanded.

"Speaking quite personally," said Alderman Trounson, "I think it should be the mission of our trade paper to speak the truth and fear nobody."

"Big and Glaring Discrepancy"

In the discussion, R. HAMILTON GODFREY said there had been a big and glaring discrepancy in the takings of cinemas in October and November, 1931, compared with 1930, especially in the month of November. The case for a reduction in the amount of Entertainments Tax could only be advanced by exhibitors furnishing detailed information and facts and figures which could not be assailed.

Film Booking Scheme

Concerning the Co-operative Film Booking Scheme, the CHAIRMAN said there was a long discussion at the Council meeting. It was contended by some members that the co-operative scheme might bring down film prices by securing unity amongst the independent exhibitors. However, the discussion finished by the Council taking the view that the co-operative scheme was not a matter for the C.E.A., but for the independent judgment of the member himself. The principals were holding meetings in all parts of the country to clear any misunderstandings and to give full information to exhibitors.

What is an Independent?

"What is an independent exhibitor?" asked one member.

"A man who has not sold his hall to A.B.C.," was the amusing retort from another.

It was remarked by one exhibitor that a judge had recently held that two halls could constitute a circuit, but in America an independent theatre was one which was not an off-shoot of a producing unit.

Uniformity in Licensing Conditions

A letter was read from Head Office, in which it was stated that it might only be a matter of a comparatively short time before there would be uniformity in regard to licensing conditions throughout the country. This, it was thought, might be the outcome of meetings between representatives of a consultative committee, representing municipal authorities, and representatives of the British Board of Film Censors.

Staffs' Christmas Dinner

J. HAIGH made an appeal to Liverpool cinema proprietors to dispense with matinees on Christmas Day, so that staffs could have their Christmas dinner in comfort. He had been doing this for a number of years, and had been using whatever influence he could exert on other exhibitors to do likewise. He had not met a single exhibitor who was not in sympathy with the project.

Sunday Performances

Mr. MILLER (A.B.C.) said his firm had asked him to raise the question of Sunday performances. It appeared that if a cinema had not given a Sunday show within the previous 12 months, the local authorities could not grant permission for a Sunday performance.

It was decided to include the subject on the agenda for the next meeting.

"No Power to Compel"

South Wales Discusses Its E.T. Defaulters

South Wales exhibitors aired their grievance at the failure of some exhibitors on the territory to pass on the additional Entertainments Tax, at their meeting under the chairmanship of H. Victor Davis at Cardiff on December 4th. On discussion of one particular case, it was suggested that at resolution of disapproval should be passed; but the matter was ultimately allowed to drop, it being felt that they had no power to compel a man to pass on the tax.

REPLIES were received from Fox, Gaumont and Pathe to the complaint of the Branch regarding the inclusion of political matter in the sound news films, and after they had been read, R. DOONER remarked that there was no guarantee the practice would be discontinued.

A. MORGAN pointed out that the subject of tariffs had been included in Gaumont News since the election and at his hall he cut it out.

Several members expressed the view that there should be nothing of the kind included and a resolution was unanimously carried expressing the opinion that items of controversial politics should be rigidly excluded as being detrimental to business and harmful to patronage; and calling upon the General Council to press the matter home.

Railway's Combined Tickets

A letter was read from the Minister of Transport respecting the question of combined railway and cinema admission tickets to Pontuewynydd. The Minister stated that the matter had been taken up with the Great Western Railway, and the company explained that the combined charge represented a slight reduction in the rail fare and price of admission, and similar arrangements were in force at other halls. They further stated that it was not a fact that they had declined to extend the arrangement to other cinema theatres in the district, and if any person or the Association desired to pursue the matter the company suggested that they should be communicated with.

The CHAIRMAN: The letter says no one has been denied.

J. B. HILL: I have. I will take it up again with them.

Sam Eckman Accepts Invitation

S. ECKMAN, JUN., wrote accepting the Branch invitation to visit Cardiff, but stated that owing to pressure of business, he could not give an approximate date, but would arrange his visit as soon as possible.

On the suggestion of the CHAIRMAN it was decided to write, pointing out that it was nearly a month since the receipt of Mr. Eckman's letter and asking how the position now stood.

The "Deadhead" Question

In reply to a circular letter from the Branch with regard to the question of "deadheads" at trade shows, a large number of replies from renters were submitted.

After discussion it was decided on the motion of R. DOONER, seconded by A. B. WATTS, to try and arrange a joint conference to consider the suggestions made.

Where Tax is Not Passed On

A report was received by the members who interviewed A. Withers (Abertillery Theatres) on the question of his not having passed on the tax to the public. Mr. WITHERS had told them that he had recently put up his prices and was afraid he could not now pass the tax on. He had made it known to the public, however, that when the working conditions improved in the district he would expect them to pay. It was his contention at present that it was better for him to pay the tax than pass it on.

Several members expressed the opinion that the position was very unsatisfactory and one member suggested that they should express their disapproval by resolution.

The CHAIRMAN, however, pointed out that that was a drastic action in the absence of the person, while other members felt that the matter could not be carried any further as they had no power to compel a man to pass on the tax.

It was eventually decided to let the matter drop.

A complaint was also brought before the Branch that a Mr. Lewis, of the Globe, Gilfach Goch, had announced that he was going to pay the tax after having come to an agreement with the management of the Workmen's Hall to pass it on.

It was decided to appoint a deputation to interview Mr. Lewis.

A Second Run Problem

S. ATTWOOD asked what his position was with regard to a picture of which he had second run. It had been put on at a hall three miles from his own, but after the second night was taken off and bills were sent into his district announcing that owing to the unsuitability of the picture it had been taken off.

The opinion was expressed that this was a unique case and while no one could prevent a man taking off a film and informing his public, Mr. ATTWOOD would be justified in applying for a release from his contract under the circumstances.

Southern Critics of F.I.C.O.S.

200 Already Joined, Declares Major Gale

Convened by A. Daniels, Secretary of the Portsmouth Branch of the C.E.A., a special meeting of exhibitors from Portsmouth, Southampton, and the Isle of Wight was held at his offices at Southsea on December 8th to consider the co-operative booking scheme of the F.I.C.O.S. Sir Gordon Craig was unable to attend as anticipated, owing to pressure of work, but Major A. J. GALE was present, and gave an address on the objects of the Society, after which a resolution recommending the scheme was passed.

Councillor F. J. SPICKERNELL, Chairman of the Portsmouth Branch, presided, but it was explained that the meeting was not called as a C.E.A. meeting. In welcoming the Southampton exhibitors, however, Councillor Spickernell said he hoped that that was an augury of future combined meetings, because the trade had many grievances, and they ought to get together to discuss them more often.

Prior to the arrival of Major Gale, an address was given by Major A. W. BANNER, who said he recognised a similarity in the proposed co-operative booking scheme to that which he himself put forward some years ago. He was satisfied that the time was now definitely ripe for it. They were all suffering from unfair competition, for while the circuits were able to book their programmes at a cost of 25 or 26 per cent., the independent exhibitors were handicapped by having to pay 15 to 20 per cent. more. That did not give them a fair chance. The scheme was a business men's scheme to give them an opportunity of standing all square with those in competition with them, and they should all join it and give it their support.

"Satisfied with Progress"

Major GALE said that if they looked at their balance sheets they would find that they were paying anything from 25 to 40 per cent. in respect of their film hire. He urged that it had, therefore, become necessary for them to take some drastic action if they were to continue to obtain their living in the industry. They were not out to slash prices, but it was felt by some of them that the circuits now had a very distinct advantage. The circuits had been able to trade at a cost of 25 to 26 per cent. for their film hire, and had that condition prevailed generally throughout the country there would have been no need for the Society.

"We are satisfied with the progress we are making," Major Gale added. They were going to win this battle, with the help of the exhibitors, and with the public behind them. If necessary they were going to win it with the help of the Government, and they knew they had got the Government behind them in this particular move, because it did concern the finances of the country. The big thing was to eliminate reckless competition, so that they could continue in business and make an equitable profit.

How It Will Operate

Councillor W. D. BUCK (Southampton) said what they were all anxious to know was how the scheme was going to operate.

Major GALE explained that there would be a delegate in each area to get the exhibitors together and decide how to deal with the product, the object being to distribute the films equally over the different run halls. With regard to the first-run halls, it was proposed that they should share the product in rotation. Second and third-run halls would have a far wider range of product to deal with, and should come out well. Exhibitors would be asked to still attend the trade shows and send up their suggestions as to bookings and which films they would prefer.

Councillor G. Wright wanted to know whether a member of the F.I.C.O.S. would have any liberty in regard to booking or whether he would have to take the whole of his films from the Society?

In regard to this, Major GALE said that if a member asked to be allowed to book his second features and his shorts himself he would be able to do so. In fact, it would be an advantage if the exhibitor did book the shorts himself. What they were after were the big features for which exhibitors had had to pay 30, 40 and 50 per cent.

A Question of Numbers

Councillor Wright said that some exhibitors had the chance of straight bookings for 25 per cent. of their dates. That was an equitable arrangement, and what he wanted to know was whether it could continue.

Major GALE pointed out that difficulties would arise unless the Society had full booking power for features. Where a member had an arrangement he could still ask the Society to do the booking for him.

F. B. B. Blake said that co-operative booking was a question of numbers and a cash proposition. If members were asked to send a list of the films they would like, and only 200 out of a thousand wanted certain films, the booking power was gone.

Major GALE replied that the scheme provided for a No. 1 circuit, which would be able to offer tremendous bookings, and in 90 per cent. of cases the film booked for that circuit would be a suitable film for the theatre it was booked for.

Mr. BLAKE suggested that those not in the "A" category would not get a look in, but Major GALE pointed out that it would be possible for several halls in an area to be in that category. An exhibitor need not join the scheme unless he was satisfied with his category.

Will Society Get Product?

J. M. Stedham suggested that an exhibitor was going to find himself in a very difficult position if he joined the scheme and afterwards wanted to come out. He also asked whether the Society were going to get the product.

Major GALE said that the Society would not function until it was in a position to negotiate for any and the whole of the product that came into the country. He added, however, that the minimum number of 200 members on which they considered they could make a start had joined already. With regard to the suggestion that exhibitors might be taking a risk, he asked whether the position could be worse than it was to-day. "Surely we can ease the position," he urged.

Four First-Runs Per Area

Dealing with other questions as to the premier circuit, Major GALE said he thought the maximum would be four first-runs in an area. If they took away the circuit houses, he had yet to find an area where there were more.

VICTOR PANNELL thought there would be a difficulty in roping in halls which took occasional first-runs, but Major GALE suggested that if a hall was in the habit of taking a certain product first-run there was no reason why that should not continue.

Replying to Councillor W. E. C. SPERRING as to whether it was necessary for a majority of the halls in an area to join the scheme, Major GALE said that if only one came in it would be included.

Recommended for Consideration

Councillor BUCK proposed a vote of thanks to Major Gale for his address, but remarked that he did not agree with all he said. He was afraid the scheme would not go through because he did not see how they could satisfy the renters that they would get their proper returns for the bookings.

Councillor SPERRING seconded, and expressed the view that in time the present percentages would get higher instead of less if something was not done.

The vote was heartily carried, and it was then suggested that a resolution should be moved with regard to the scheme. Some of those present were not prepared to give a definite pledge of support, but on the motion of Councillor WRIGHT, seconded by S. BACON, a resolution was carried, without any adverse vote, recommending the scheme to members for their earnest consideration.

Birmingham Receives Directors

A special meeting of all exhibitors in the Birmingham and District area was held at the Chamber of Commerce, New Street, Birmingham, on Friday, December 4, 1931, to consider further the Film Industries Co-operative Society, Ltd.

Sir Gordon Craig and Will Evans attended the meeting and replied to the many questions raised on all points in connection with the objects and working arrangements of the Society.

It was emphasised that this was not a C.E.A. matter, but one which each exhibitor should consider whether it would be to his advantage or not to become a member.

[The Press was not admitted to this meeting, and the above statement was officially issued afterwards.—ED. BIOSCOPE.]

News from the Territories

From "The Bioscope's" Special Representatives

Manchester and Liverpool

(Representative: Fred Gronback, 18, Coningsby Road, Anfield, Liverpool. Telephone: Anfield 1289)

Jay for London

Chiefs of the Liverpool film renting staffs and a number of exhibitors on Friday, December 18th, will bid farewell to another of their colleagues, W. W. Jay, Liverpool manager for Radio Pictures, who is to take up the position at head office of assistant general sales manager. He will be the guest of honour at a luncheon to be served at Bears Paw Restaurant, Lord Street, Liverpool, and will receive a presentation. M. Mott-Cowan, Liverpool branch manager, W. & F., is responsible for organising the function.

G.B. Circuit Chiefs

It is a compliment to the North, Liverpool and Manchester especially, that in the last few weeks several members of the trade have been appointed to fill important executive positions in London. The latest promotion, on the exhibiting side, is the appointment of C. H. Russ, who has been area inspector for the north-western area of the Gaumont-British circuit, to the position of area inspector for the South of England and Birmingham section. His headquarters will be London. During his two years in Liverpool Mr. Russ has enjoyed the confidence and goodwill of the managers and staff that constitute his team—and a splendid team they are. When Gaumont-British was formed, he was the general manager of New Century Pictures, Ltd., and being a competent technician, was excellently qualified to fill the responsible G.B. appointment in this territory, when it was offered him. Three G.B. super cinemas have been completed during his regime—the Palladium, Southport; the Gaumont Palace, Chester; and the Gaumont Palace, Liverpool, which opens on December 21st. To the many congratulations which have been offered Mr. Russ, may I modestly add mine and wish him the same quality of success in the south as he has achieved in the north.

J. H. Cannon, who for the last two years has been circuit manager in Liverpool, succeeds Mr. Russ as area inspector. Before holding his present position Mr. Cannon was manager of the Trocadero, Liverpool, for P.C.T.

No Sunday Cinemas for Manchester

Manchester Watch Committee has refused the application from the Manchester Branch of the C.E.A. for permission to open cinemas on Sundays during February next on behalf of charities. In a report submitted to the Committee, the Chief Constable states that however deserving the object may be "the position of the Watch Committee in this city is in no way altered, owing to the fact that in no single instance was any cinema in Manchester opened and used for cinematograph entertainments on Sunday during the twelve months prior to the passing of the Sunday Performances Act."

Manchester Projectionists

Further progress has been made in the establishment of the Manchester Court of the Guild of British Projectionists. Already 43 fully paid members are enrolled, and there are in hand applications from seventeen other projectionists. At a meeting of the committee, held at the offices of the Walturdaw Cinema Supply Company, Manchester, it was decided to hold the inaugural meeting of the Court on January 10th, subject to the approval of headquarters. The chief officers of the Manchester Court are: Chairman, E. Edwards (Grosvenor, Oldham); organiser, Dennis Brown (Devonshire Picture House, Broughton); joint treasurers, R. Thompson (Regal, Manchester) and — Hilditch (Grosvenor, Oldham); hon. secretary, J. T. Moore (Scala, Withington). At the present time, Manchester members of the Guild are attached to the Liverpool Court.

Presentation

Before leaving the Bedford Cinema, Walton, Liverpool, to take over the management of the new Gaumont Palace, Liverpool, which opens on December 21st, C. E. Brown was presented with a dining-room clock by the staff.

Compliment to Morecambe Managers

Stating that the entertainment houses were assets to any seaside town, the chairman of the Morecambe Watch Committee on Friday congratulated the local managers and licensees on the way the premises were conducted. All the licences were renewed.

In H. D. Moorhouse Circuit

Empire Theatre, Preston, which twelve months ago was leased to Federated Estates, Ltd., has reverted to the control of The Empire (Preston), Ltd., but it will be operated in association with the Manachester Palace of the H. D. Moorhouse circuit, Manchester. Sidney E. Sayers will continue as manager.

£10,900 for Blackburn Cinema

New Central Hall, Blackburn, whose average gross annual profits for the last six years were £3,000, was sold last week to Proprietary Theatres, Ltd., Rochdale (the owners of the Blackburn Rialto), for £10,900.

Bidding started at £5,000, was carried in stages of £1,000 to £7,000, in bids of £500 to £9,000, and then by smaller amounts to the price mentioned.

The theatre, which seats 1,381 persons, is equipped with Western Electric apparatus Proprietary Theatres, Ltd., own eleven other theatres in Lancashire towns.

Four Northern Counties

(Representative: Thos. F. Burgess, 242, Wingrove Avenue, Newcastle-on-Tyne)

Christmas Day Hours Extension

When application was made to the Wallsend Magistrates last week for permission to open on Christmas Day on behalf of the Borough Theatre, Tyne, and Queen's Cinemas, Wallsend, J. McHarg asked for the hours to be extended from 6.30 p.m. to 10.45 p.m., instead of 10.30 p.m. as heretofore, as since the introduction of "talkies" the programme could not be speeded up or slowed down, and it was a very difficult matter to obtain a programme that would fit in without the usual times.

The magistrates agreed to grant the licences and also the extension.

Cinema Changes Hands

The Kino Cinema, Newsham, which has been controlled by John Ritson for some time past, has been taken over by C. & T. Cinemas, of 52, Sowell Street, Newcastle-on-Tyne.

Children and Films

Newcastle Education Committee has issued a leaflet to all elementary school pupils to take to their parents or guardians. The leaflet advised parents that "A" category films were for adults only, and urged them to see that their children only attended cinemas when "U" films were exhibited. It was pointed out on the leaflet that it had been decided to issue same as the outcome of a conference which had been summoned by the Education Committee at the request of the Juvenile Organisation Council and other bodies. The leaflet also gave particulars of the Home Office regulations in respect to "A" and "U" films and pointed out that cinemas in Newcastle exhibited outside the premises a category board indicating the titles of the films showing, time of showing and the category.

Sunday Films Permission for Charity Concert

Newcastle magistrates last week granted permission for a cinema show to take place in the Stoll Theatre, Newcastle-on-Tyne, on Sunday next, the 20th inst., from 7 p.m. to 10.30 p.m., in aid of the Newcastle Police Aid Mutual Association, subject to the consent of the licensing authority.

Wha' a Day

On December 31st, the Picture House, Eyemouth, which is controlled by Hughes Bros., will re-open with B.T.-H. "talkie" equipment, which is being installed. The date fixed for the opening with "talkies" should prove extremely popular as New Year's Eve is usually the Scotsman's great day.

Northern Exhibitors' Annual Dinner

A large number of Northern exhibitors attended the annual dinner of the South Shields Cinema Proprictors' and Managers' Association, which was held in the Golden Lion Hotel, South Shields, last Sunday. John McColl, of the Moss Empire circuit, occupied the chair. The principal guests included the Deputy Mayor of South Shields, the Chief Constable, J. C. Bell (chairman of the Northern Branch, C.E.A.), W. Carr (vice-chairman), Alfred Smith (secretary), W. H. Lindon Travers represented the renters. All arrangements in connection with the dinner were ably carried out by J. Johnson, of the Queen's Cinema, South Shields.

Leeds and District

(Representative: H. S. Pitts, "Yorkshire Evening Post," Leeds, or Leyburn Grove, Bingley)

Chief Constable's Report

According to the report of the Leeds Chief Constable, presented at the annual meeting of the licensing justices, there are now 70 cinema licences in the city, two held by music-halls, six by premises where cinema entertainments are occasionally held, and 62 by regular picture houses which have actual seating capacity of 54,605, or one seat for every eight of the population.

A Cinema Ball?

The question of running a Cinema Ball in Leeds has been raised again, and a meeting is to be called shortly. The ball is usually held in February so the matter will have to be tackled very shortly.

The Bradford Cinema Ball is to be held in the New Victoria Cinema ballroom on January 29th.

A Popular Figure

The Yorkshire trade will shortly lose a very popular personality on the renting side in Edgar Isaacs, the Leeds manager of F.B.O., who, in the New Year, will take up an appointment at the London headquarters of United Artists. Mr. Isaacs has been on the Yorkshire territory since the war, coming to Sheffield first for Fox Films, then to Leeds for Goldwyn, and latterly for F.B.O. in Leeds.

Fire at a Cinema

A small fire broke out in the generating chamber, beneath the operating room, of the Capitol, Meanwood, last Thursday afternoon, as a result, it was stated, of a local fault in one of the electricity sub-stations supplying the district. The outbreak was soon found and soon subdued by the fire brigade, but the evening performance has to be cancelled. The cinema was reopened on Friday.

A Fine Enterprise

Harry Hopkins, of the People's Palace, is making something of a transformation at his theatre, which has been closed down for two or three weeks. The hall has been cleared almost to a shell, and what with a new entrance, a new proscenium, a new ceiling, new decorations, new seating, new screen, and the latest B.T.-H. set, will, when reopened for Christmas, be one of the smartest and most modern and up-to-date halls on the south side of the river. The theatre will in future be known as the Palace.

Birmingham and Midlands

(Representative: O. Ford-Jones, "Winona," Hugh Road, Smethwick, Birmingham. Telephone: Smethwick 289)

Presentation to L. Mangan

Exhibitors and renters in the Midlands assembled on Friday evening to make a presentation to L. Mangan, popular manager of First National's Birmingham Branch, in connection with his recent marriage. The presentation took the form of a 37-piece English cut glass set. As certain subscribers were not able to be present, I have been requested by Mr. Mangan to express through THE BIOSCOPE his "very many thanks."

Aid for Benevolent Fund

A special Sunday evening entertainment at the Coliseum Cinema, Saltley, during the past

week has resulted in the finances of the Birmingham and Midland Cinema Trades Benevolent Fund benefiting to the extent of £42 16s.

Well in Hand

Work is proceeding apace on the new cinema which is being erected at Lower Gornal on the site of the one destroyed by fire in August. Roofing operations are well in hand, and it is understood that the house will be opened early in the New Year. W. N. Wright, of Springfield Grove, Sedgley, is the architect, and the proprietor is A. E. G. Jones, of Merry Hill, Wolverhampton.

Attleborough's New One

The new cinema being erected in Lister Road, Attleborough, is fast nearing completion, and roofing operations have commenced. It is understood that the house will have a seating capacity of 600, Film Industries sound equipment, and, although small, will contain all the latest for the comfort of the patron. It is hoped to have the house opened early in the New Year. At the moment a competition is being run in the local Press for a suitable name for the house. The person submitting the selected title will receive a prize of £3.

Birmingham's Next

Demolition work is shortly to be commenced upon the site for the new Kingston Cinema, in Coventry Road, which is being promoted by the directors of the Coronet Cinema, Small Heath. Tenders for this have been received and the work will be let during the next few days.

The Kiddies' Christmas

To remember the kiddies at Christmas is the mission of F. J. Missen, who recently took over management of the Regent, Dudley. He has a giant Christmas Tree in the foyer of the house, which, by contributions and donations from patrons, is being loaded with gifts. Manager Missen is arranging a special show to brighten the Yuletide of some 1,200 kiddies in Dudley, after which each mite will receive a gift from the tree. Staff and patrons have entered into the scheme wholeheartedly.

"Another Convert"

The Royal County Theatre, Shrewsbury, the enterprise of R. Bates-Maddeson, which for a number of years has catered for the town's amusement as a legitimate theatre, opened on Monday last as a talking picture centre. Film Industries sound equipment, together with Ernemann II projectors, have been installed.

What They Contributed

A full list of the amounts raised by all the picture houses on behalf of the Birmingham and District Cinema Hospital Fund has just been issued. Contributions were as follows:—

Adelphi, Hay Mills, £38 3s. 10d.; Alhambra, Moseley Road, £36 10s. 3d.; Apollo, Tyburn Road, £36 14s. 10d.; Aston Cross P H, £21 5s. 7d.; Astoria, Aston Road North, £28 4s. 2d.; Albion, Handsworth, £27 4s.; Ashted Row P.H., £12 1s. 6d.; Beanfort, £48 10s.; Bordesley Palace, £27 12s. 6d.; Bournbrook P.H., £18 14s.; Birchfield Picturedrome, £35 6s.; Bull Ring Cinema, £5 4s. 8d.; Broadway, Bristol Street, £30 19s. 7d.; Balsall Heath P.H., £22 19s.; Carlton, Taunton Road, £62 4s. 6d.; Coliseum, Saltley Road, £35 11s.; Coronet, Coventry Road, £57 5s. 6d.; Capitol, Ward End, £52 11s. 8d.; Crown, Icknield Port Road, £40 9s.; Delicia, Gosta Green, £20; Edgbaston P.H., £55 6s. 9d.; Elite, Soho Road, £21 1s. 6d.; Empire, Pershore Road, £22 2s. 9d.; Era, Bordesley Green, £9 5s.; Empress, Witton, £13 17s. 4d.; Elite, Bordesley Green, £28 17s. 4d.; Futurist, £62 18s.; Forum, £42 13s. 9d.; Green Lanes P.H., £15 3s.; Gravelly Hill P.H., £27 7s.; Grange Super Cinema, £33 11s. 6d.; Grand, Soho Road, £15 13s. 9d.; Globe Electric, Aston, £15 2s. 3d.; Gaiety, Colcshill Street, £37 18s. 4d.; Gaumont Palace, £83 8s. 11d.; Hampton Cinema, £11 11s.; Highgate Picture Palace, £10 1s. 8d.; Heath Picture Palace, £16 0s. 8d.; Imperial Picture Palace, £42 6s. 6d.; King's Norton Palace of Varieties, £36 2s. 8d.; Kingsway, King's Heath, £49 13s. 9d.; Lyric Picture Playhouse, £24 2s. 6d.; Ladywood Cinema, £16 6s.; Lozell's Picture House, £36 12s. 6d.; Metropole, Snow Hill, £38 1s. 3d.; Moseley Road P.H., £18 18s. 2d.; Mayfair, Kingstanding, £45 11s. 8d.; Model P.H., Coventry Road, £8 13s. 2d.; New Olympia P.H., £18 6s. 8d.; New Palace, Summerhill, £23 10s. 4d.; Northfield Cinema, £34 9s. 9d.; Oxford, High Street, £4 10s. 11d.; Odeon, Perry Barr, £64 2s. 6d. Original Saltley P.H., £5 17s. 6d.; Oak Cinema, Selly Oak, £31 0s. 9d.; Orient, Six Ways, £59 3s. 4d.; Harborne P.H., £21 4s.; Erdington Picture House, £15 1s. 10d.; Palladium, Soho Hill, £34 4s. 6d.; Pavillion, Wylde Green, £63 14s. 9d.; Piccadilly, Sparkhill, £85 3s. 6d.; Plaza, Erdington, £31 4s.; Palace, Erdington, £43 13s. 10d.; Regal, Handsworth, £105 14s. 3d.; Ritz, Bordesley Green, £34 19s. 8d.; Rialto, Hall Green, £39 8s. 6d.; Robin Hood Theatre, £62 12s. 6d.; Rookery P.H., £23 11s. 6d.; Royalty, Harborne, £66 15s. 6d.; Saltley Grand P.H., £26 1s.; Select, Station Street, £1 9s. 10d.; Scala, Smallbrook Street, £19 15s. 6d.; Tivoli, Coventry Road, £45 11s. 8d.; Triangle, Gooch Street, £14 10s.; Tudor, Haunch Lane, £45 10s. 3d. Villa Cross P.H., £30 3s.; Victoria Playhouse, Aston, £28 11s. 4d.; West End Cinema, £55 1s.; Waldorf, Sparkhill, £25 15s. 3d.; Warwick, Acocks Green, £55 13s.; Winson Green P.H., £41 6s.; Langley Cinema, £20; Oldbury P.H., £12 1s. 10d.; Electric Theatre, Smethwick, £8 19s 4d.; Empire, Smethwick, £16 11s. 9d.; Majestic, Bearwood, £12 10s. 9d.; Princes Hall, Smethwick, £22 4s. 9d.; Rink, Smethwick, £32 5s.; Windsor, Smethwick, £30 16s. 9d.; Empress, Sutton Coldfield, £35 3s. 3d.; Hill Top Cinema, West Bromwich, £10 0s. 8d.; Imperial, West Bromwich, £21 14s. 9d.; Plaza, West Bromwich, £20 7s. 9d.; Palace, West Bromwich £28 16s. 5d.; Queen's, West Bromwich, £12 9s. 3d. St. George's, West Bromwich, £4 16s. 4d.

Donations:—

Dudley Road P.H., £2 2s.; Newtown Palace, £5; Tyseley P.H., £5 5s.; Beacon, Smethwick, £5 5s.; Parkes & Mainwarings, Ltd., £10 10s.—grand total, £3,070 12s. 9d.

—And How It Is Allocated

Allocations to hospitals of the contributions from the cinemas is as follows:—

Birmingham General Hospital, £700; Birmingham Children's Hospital, £400; Birmingham Queen's Hospital, £400; Royal Cripples' Hospital, £310; West Bromwich and District General Hospital, £250; Birmingham & Midland Eye Hospital, £150; Birmingham Maternity Hospital, £140; Birmingham & Midland Hospital for Women, £140; Birmingham Dental Hospital, £100; Birmingham & Midland Ear and Throat Hospital, £100; Birmingham General Dispensary, £79 (tickets £21); Birmingham & Midland Skin Hospital, £100; Sutton Coldfield Cottage Hospital, £100; Birmingham & Midland Hospital for Nervous Diseases, £75; Midland Hospital for Homoepathetic Treatment, £50; Smethwick Cripples' Union, £30; Warwickshire Orthopaedic Hospital for Tuberculous Children, £15; Birmingham Society for Care of Invalid Children, £15.

Sheffield and District

(Representative: George W. Hopkinson, 60, Peveril Road, Ecclesall, Sheffield, S.W.)

No Sunday Shows for Bolsover

When Bolsover Palace management applied to the Chesterfield County magistrates on Saturday for permission to open during Sundays next year, the application was rejected, Sir Ernest Shentall, presiding magistrate, intimating that this course had been adopted by the Bench because the whole question of Sunday amusements was under consideration by the Government.

Permission was granted for Christmas Day opening in Langwith, Bolsover, Shirebrook, Holmewood, and Staveley, on condition that the police approve of the programmes.

Regent's Treat

A treat to be given to 3,000 poor children of the city at the Regent Picture House, Sheffield, on December 31st has been arranged by the management, in co-operation with the *Yorkshire Telegraph and Star*. The cost is £130, and through collecting boxes placed at the entrance to the hall patrons have contributed £70. C. H. Windsor (manager of the hall) is the fund treasurer.

Other Matters

Towards the Bentley Colliery Disaster Fund, the directors of the Adelphi and Coliseum Picture Houses have contributed a total of ten guineas. Sheffield cinema exhibitors have decided to take collections at their halls on behalf of the fund.

* * *

Rotherham Watch Committee have appointed a sub-committee to make decisions regarding films that have not been certificated by the British Board of Film Censors.

* * *

Jack Winter (P.D.C.) and Harry Dawson (M.-G.-M.) were the finalists of a snooker competion held in the billiard saloon at the Central Picture House, for the exhibitors and renters of the Sheffield district. Mr. Winter was the winner.

Notts and Derby

(Representative: W. Bernard Stevenson, "Hillside School," 7, Noel Street, Nottingham, and "The Nottingham Journal," Parliament Street, Nottingham. Telephone: Nottingham 3211)

For the Kiddies

Over 2,000 poor children of Nottingham are to be entertained at the Nottingham Hippodrome, on Christmas Eve. F. N. Burbury, manager of this important P.C.T. house, is arranging a special programme. The event is already assured of the personal patronage of the Lord Mayor of Nottingham, the Lady Mayoress and the Sheriff of Nottingham. The Lord Mayor has promised to speak.

Staff Ball on Friday

There is to be a cinema staffs ball at the Palais de Danse this Friday (December 18th) night. Two bands have been booked and dancing will be from 9 till 3.

Stoke-on-Trent

Newcastle Yes; Stoke No

Newcastle (Staffs) Watch Committee have passed a resolution in favour of the opening of cinemas in the borough on Christmas Day. This announcement should be a boon to exhibitors in the Newcastle district, for they will receive considerable patronage from people of Stoke-on-Trent, where the authorities have decided that cinemas in the city shall not be open.

Transfer

Application for the transfer of the music and cinema license of the Old Wyche Theatre, and the Cosy Cinema, Nantwich, from Stanley James Weaver to Madge Careful, was under consideration at the Nantwich Petty Sessions. The chairman said that subject to there being a male attendant on the premises, a license would be granted.

The Bench granted permission for opening the Old Wyche theatre on Christmas Day.

Barrow-in-Furness

A Barrow Wedding

A wedding of considerable interest in cinema and entertainment circles in the Furness and Lake Districts took place at St. Paul's Church, Barrow, on Saturday, December 12th. The bridegroom was Jack Simpson, manager and director of the Keswick Alhambra Theatre Company, Ltd., and son of Mr. and Mrs. Henry Simpson, the former being manager of the Palladium Cinema, Ulverston, and the bride Miss Margaret Keay, of Barrow. Wm. Birkett, organist of the Gaiety Cinema, Barrow, presided at the organ. Amongst the many presents were an electric lamp and poufs from the staff of the Keswick Cinema.

Closed Indefinitely

The Windermere Cinema has been closed indefinitely owing to the falling off in receipts. Picture-goers in the district hope that the closing down will only be of a temporary nature.

Yes, Yes

Permission has been granted for performances on Christmas Day at the Electric Theatre, Barrow, and Empire, Dalton.

Portsmouth and District

Two More Conditions

Cinematograph licences issued to Portsmouth exhibitors are covered with a mass of regulations, but there are only two new conditions to be applied during the ensuing year. One of these lays down that all halls must be closed by 11.15 p.m.; the other deals with the lights, which have now to be turned up four times during a performance. The revised regulation states that they shall be turned on fully at the conclusion of each item in the programme other than the advertisement and news films.

Places Lost

There are important variations made in the authorised seating accommodation of various

(*Continued on page* xiv)

THE SHOW : : : :

Theatre Running, Equipment & Construction

Wisdom with Economy

The above is a wise motto for the theatre at all times and is particularly appropriate at the moment. I know a great many theatres in which the projection room is the first focal point of any economy drive. Managers seem to think that because the public never sees the projection equipment there is no need to spend money on it. Of course, that is all wrong, for defective plant will make its presence apparent in screen results almost as blatantly as seating with the stuffing coming out will show in the auditorium. That is, providing that the projectionists are not so inefficient that they cannot take advantage of good equipment anyway!

Putting Off Repairs Costs Money

To put off desirable repairs simply because they are not absolutely essential is a mistake. A repair bill will not grow less through being disregarded. All that will result is that new equipment will have to be purchased sooner than would be necessary if existing machinery were kept in trim by adequate repairs. That same rule holds good throughout the theatre and is not true of the auditorium only.

Try the Didsbury Scheme

The Capitol Theatre, Didsbury, tackles this matter of repairs very skilfully, as was pointed out in THE BIOSCOPE last week. The chief projectionist is granted a small cash balance and is made responsible for the continuance and quality of the projection. Of course, an unscrupulous man might "make a bit on the side" by paring down his fund skilfully, but apart from natural instinctive honesty, instant dismissal from a well-paid job is not worth risking for the pound or two obtainable by cutting corners. A man with his heart in his work can save money. But a poorly-paid man won't bother to do it because his job is not really worth holding down. Remember that the difference between the salary of a cheap man and that of a skilled projectionist is often—in fact, nearly always—more than offset by the former's repair bills.

Warning to Architects

When an application was made to the Southport magistrates for permission to erect a draught screen at the rear of the seats at the Bedford, Southport, the magistrates uttered a warning to theatre proprietors and architects. The proposal was to move forward the back row of seats three inches, and the second row one inch to accommodate the screen.

The chairman of the magistrates stated that the Bench is most anxious not to hold up an improvement, but there are rules and regulations which every cinema proprietor knows. Every architect, too, knows about them, and will place cinema proprietors in a difficult position if they are not adhered to. The Bench will have no hesitation in refusing schemes until the plans are put in a way which the Bench desire. It must be thoroughly understood by everyone that the Bench lays down the conditions as to the way in which plans must be delivered. It is not a question of the architect doing what he thinks is suitable himself. So far as the present case is concerned, the Bench are passing the principle, but the plans will have to be amended.

Measuring Audience Response

As a nation, the Americans are fond of scientific toys, or of applying scientific apparatus to rather childish uses. Chicago is the latest city to demonstrate this. A machine known as the Polygraph, which records the psycho-galvanic reflex of the person to whom it is applied, was installed at the Universal Film exchange. Then all the high lights of filmdom came and watched the machine check up on the emotions of an audience. Every thrill felt by the subjects was accurately recorded. Now in this country we don't need complicated equipment to test audience reactions, any exhibitor can tell from a glance at his box office returns just what his patrons feel!

Champion Courage

On another page in this issue we reproduce a letter sent us by Charles H. Champion & Co., Ltd., the well-known makers of Ship Carbons. In pointing out that no fewer than 68 per cent. of the replies to a series of advertisements inserted in the film trade press were directly due to that which appeared in THE BIOSCOPE, Mr. Champion is only disclosing an experience which others have often appreciated but seldom had the courage to state in print. Many thanks, Mr. CHAMPion!

A Sunshine Sign

When "Sunshine Susie" was due for presentation at the Capitol, it was decided that something striking in facia displays was needed to do justice to this fine British picture. So on Thursday Stransigns were asked to see what they could do. On Monday the Capitol had a sign which was at once compact and striking. The sign depicts a sun rising above the front canopy of the theatre, with rays radiating in all directions. The centre of the sign is lit from behind and is flame coloured. The colours of the rays range from red through orange to bold yellow. The sign is not large, yet it houses some four hundred lamps. It is unquestionably one of the finest electric front-of-the-house signs displayed by any London cinema for some months. It dominates the whole of the Haymarket and is commanding considerable attention. The only other matter on the theatre front is the name of the film above the sign. A really first-rate display for which Gaumont-British and Stransigns deserve every possible credit.

Fine Style Posters

Have you noticed the type of poster now being used by Gaumont-British theatres? The general matter is printed in orange, but right across the centre is a black band apparently some 18 in. high. The title of the feature is set out on this in large white letters. I have seen those posters in competition with the efforts of some of the leading product of the National Advertisers, and it holds its own remarkably well. Why not try to work out a simple stock design of poster for your house? I know it will probably be a more expensive matter than purchasing material available from the renters, but it will make the difference between your posters being read and being simply unconsidered ornaments on hoardings.

It Would Not Burn!

The film lay in the blazing room,
With everything "done brown";
In spite of flames, it would not burn,
But simply MELTED *down.*

Old Classic Modernised.

The Spicer-Dufay colour film came triumphantly out of an unexpected test when fire broke out at the Sawston factory of Spicers a few days back. The fire occurred in the section where the dyeing of the film is carried out, but never got beyond that section. Although the dyeing machine was completely destroyed, the film on the machine did not burn, but melted, and the fire was prevented from extending to other sections by the screen of the film itself which had been placed above the machine to keep dust from falling on the film being coloured. Since the process was described in THE BIOSCOPE, on June 3rd, little has been heard of it; but if this is the sort of treatment it is going to stand up to we may be sure that a lot more will be heard in the near future!

Cooking by Arc Lamp

A Western Electric service engineer, visiting a theatre on his normal servicing round, heard the following:—

1st projectionist: "What reel are we on now, Bill?"
2nd projectionist: "Reel three."
1st projectionist: "Then dinner's about ready."

He opened the lamp house door and extracted a pie nicely browned by the heat of the H.I. arc. What about trying this yourself?

"COMMUTATOR"

When you show "BUY BRITISH" say it with SHIP CARBONS

TACKLING FILM MUTILATION

Widespread Campaign Starting Moves Both Here and Abroad

Film mutilation must be considered one of the foremost causes of waste and of monetary loss to the trade as a whole. It costs cinemas patronage, forces the renters to print additional copies and results in the care expended on productions in the studio being largely counteracted when the public sees the picture.

Spasmodically various sections of the industry have made attempts to tackle the evil, but, unfortunately, the measure of success attained has been slight. This failure has been in the main caused by the fact that there has been no combined effort to tackle the problem. It is quite hopeless for one section of the trade to try to eliminate the contributory causes to mutilation which happen to fall in its limited field, when a dozen other causes are not even specified.

Projectionists' Guild and S.M.P.E. Take Action

At the present time considerable attention is being paid to mutilation, both here and in America, by organisations that are well qualified to tackle the matter. In England the Projectionists' Guild is to approach the C.E.A. with regard to the actual damage inflicted on prints by incapable operators. In America the Projection Practice Committee of the Society of Motion Picture Engineers is to undertake a most comprehensive review of the entire problem.

Investigating Print Processing Practices

The S.M.P.E. considers that it should be possible to determine once and for all what tensions should be applied to film during projection. The clearance of adjacent projector parts, allowable tolerances and the degree of wear permissible before risk of damage becomes insistent are also to be studied. The processing of films is to be investigated and recommendations for a single uniform practice are to be made.

At the present time there is absolutely no uniformity in print processing. Some concerns process one way, some another. Some are content to wax the sound track, others do not bother to process the prints at all. With unprocessed film there is a tendency for the emulsion to accumulate at the tension points of the projector. When this happens the tension applied to the film, by the pressure pads of the gate, for instance, is very greatly increased and unnecessary strain is imposed on the film sprocket holes.

Therefore, until there is uniformity of processing, it will be impossible to fix standard tensions and clearances. Nor is this all. The man who processes his film is at present penalised whenever his print has to be run in the same programme with unprocessed stock. Which, of course, is manifestly unfair.

Mutilation must be tackled from every angle. Its causes must be sought from the moment the film is exposed in the studio. Once they have been determined they must be eliminated, but this can only be achieved by a combined effort.

Why Flashmarking Is Tolerated

Mutilation is caused in a number of ways, of which two of the most important are defective equipment and wilful mishandling of prints by so-called projectionists. Since the coming of sound projectors in really poor condition have not been so numerous. This is probably due to the fact that bad sound empties theatres, and that good sound and bad machines do not go together. The activities of the flashmarkers and fuddled fumblers are unfortunately showing little decrease.

The inexcusably slack attitude of certain renting houses is undoubtedly one of the prime reasons for the continuation of this state of affairs. They could stamp out the practice in six months if strong action were taken. Unfortunately, individual concerns are unwilling to take definite steps, in case other renters do not back them. If A. takes action against an individual theatre he fears B. may use that as a pretext to secure the business of that house. This is a situation that only combined action by the entire trade can solve satisfactorily.

Another reason for the flashmarker flourishing is that theatre managements seldom, if ever, see the actual film reels. So long as the show goes on they are not interested. The theatre which takes care of film gets no more practical encouragement from the renter than the theatre which treats them badly.

Combined Work Will Effect Improvement

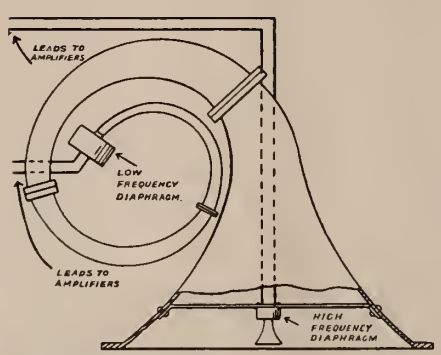
So the theatre management and projection staff have no reason to give particular care to material which is not their property anyway. Of course, if the renters offered a slight inducement to the theatres to return film in good condition there might be a very different tale to tell about this form of film mutilation.

The responsibility for film mutilation does not lie wholly with any one section of the trade. All are, to some extent, to blame for its continuation. Let this fact be acknowledged; and let the industry accord definite support to the efforts of those organisations who are attempting to get improvements made, then it will not be long before the industry feels the benefit.

THE BIOSCOPE trusts that every success will attend the efforts of those organisations and members of the trade who are fighting for the abolition of this obnoxious practice. They have our whole-hearted approval and support.

Reproducing High Frequencies

Interesting W.E. Patent Application



Note that this Western Electric method of increasing the high frequency response of the reproducer does not call for any increase in space in the theatre

There has always been a certain amount of trouble in selecting materials for loud-speaker diaphragms owing to the fact that every substance has a frequency at which it vibrates more freely than at all others. Attempts to produce a suitable diaphragm material having a "favourite" frequency above or below the audible range have not met with any pronounced success.

It is, however, possible to design a diaphragm adequately to cover limited sections of the audible range, but this demands the use of a number of speakers and considerably complicates the work of installation and maintenance, besides requiring considerable space.

A patent application just filed by the Western Electric Co. suggests that a simple but interesting solution has been found. This consists of placing a small horn within the

(*Continued on page* iv)

THAWPIT for **Cleaning Electrical Contacts**

SPECIAL PRODUCT

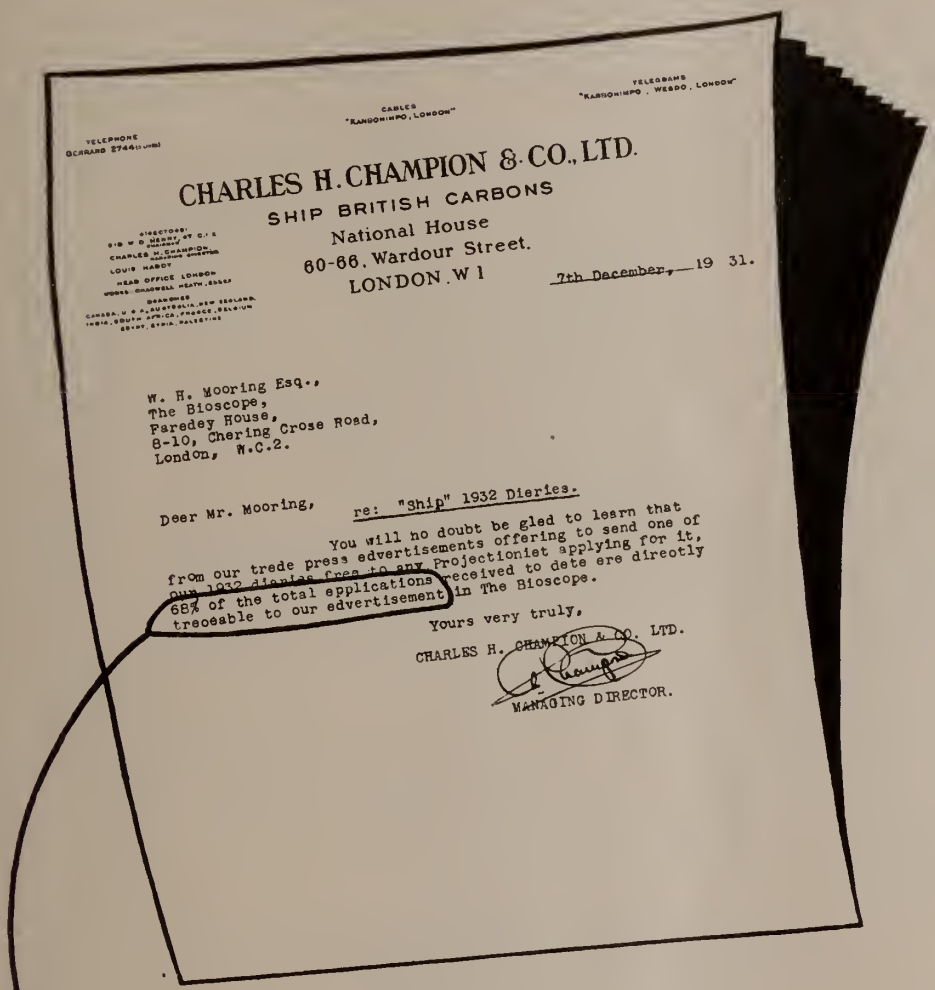
Gallon Tins, 19/6 ; Quart Tins, 7/-

ABSOLUTELY NON-INFLAMMABLE

MANUFACTURED AND PATENTED BY

THAWPIT, LTD., Astor House, Aldwych, W.C.2

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7th December, 19 31.

W. H. Mooring Esq.,
The Bioscope,
Paredey House,
8-10, Chering Crose Road,
London, W.C.2.

Deer Mr. Mooring, re: "Ship" 1932 Dieries.

You will no doubt be gled to learn that from our trede press edvertisements offering to send one of our 1932 dieries free to any Projectionist applying for it, 68% of the total epplications received to dete ere direotly treceable to our edvertisement in The Bioscope.

Yours very truly,
CHARLES H. CHAMPION & CO. LTD.
MANAGING DIRECTOR.

AN UNSOLICITED TESTIMONIAL FOR

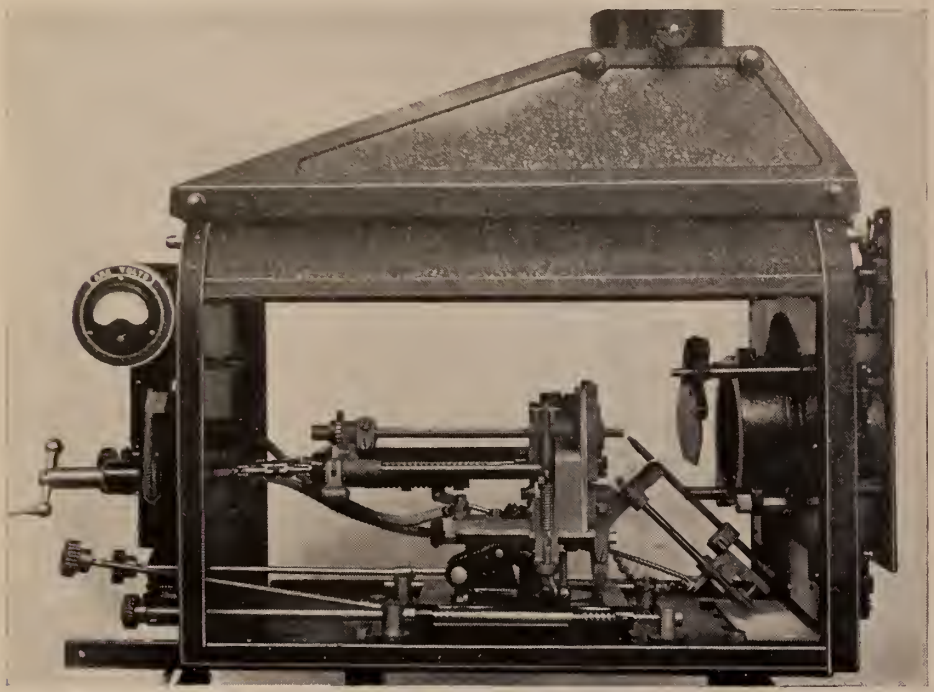
The BIOSCOPE

THE GREATEST ADVERTISING MEDIUM IN ALL THE INDUSTRY!

With apologies to 'The Champ' of Metro-Goldwyn-Mayer

NEW EQUIPMENT FROM KERSHAW

Two Arcs (One Under Sperry Patents) and Special Ranges of Wide Aperture Lenses



This arc—Kalee Type H.L.—is being manufactured under the Sperry patents. Automatic feed and rotation of the positive carbon are outstanding features

The solid construction and reliability of the Kalee mirror arc have been familiar to the trade for a long time now. As might be expected, Kershaw have not rested content with the standard attained. They now announce that two new arcs and two series of wide aperture projection lenses are ready for distribution.

The 10 in. H.M.L. arc lamp is in many features similar to the earlier Kalee mirror arc. The new lamp, however, presents very considerable improvements in that the carbons are now fed automatically under the control of the arc voltage, and that a magnetic arc flame control is fitted. This lamp can be operated satisfactorily on between 60 and 75 amperes.

Kershaw are now able to market a true high intensity lamp which is being constructed under licence under the Sperry patents, covering the rotation of the positive carbon. This lamp is known as the Kalee H.L. Rotating Positive Carbon Super High Intensity Arc Lamp.

All Arc Requirements Can Be Met

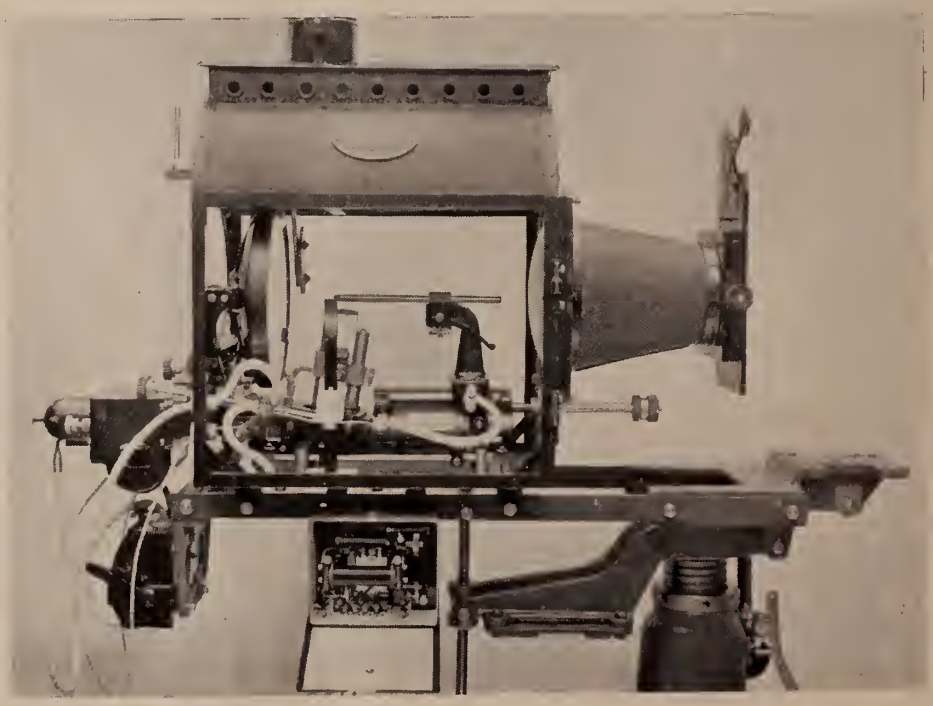
The H.L. arc is designed to operate on all practical currents up to 125 amperes. The carbon jaws have been specially constructed to permit of carbon combinations suitable for various requirements being used.

The Kershaw Projector Co. are, therefore, now in a position to supply arc lamps suited to any and every cinema's requirement. This is but one more feather in the cap of a concern of which the engineering reputation is such that the Admiralty accepts the firm's tests of their own product.

Series "B" and "C" of the Kalee projection lenses are now ready for distribution. The chief feature of this new range is a special wide aperture, which permits of more light being transmitted to the screen.

Each of these new products has undergone exhaustive tests before being passed as of satisfactory Kalee standard. All are of British manufacture.

Further details concerning any of this new equipment can be obtained from Mr. Shilling at the London headquarters of the company.



This is the Kalee Type H.M.L. Automatic Arc Lamp, which is fitted with a magnetic flame control, automatic carbon feed and 10 in. glass mirror

REPRODUCING HIGH FREQUENCIES

(*Continued from page* ii)

mouth of a "talkie" horn. The diaphragm placed in the usual position at the end of the "talkie" horn is primarily designed to handle the frequency range up to 3,000 cycles. The diaphragm placed in the small horn in the mouth of the logarithmic horn is only about 3 cm. in diameter, and the maximum diameter of the mouth of its horn is about 7 cm. Yet this diaphragm is made responsible for the frequencies from 3,000 to 10,000 cycles.

The smaller reproducer for the higher frequencies is of the moving-coil type, the magnetic field in which the coil moves being provided by means of an electromagnet. The vibrating system comprises a diaphragm having a driving coil, rigidly attached, whilst the diaphragm for lightness is preferably made of a thin aluminium alloy sheet.

The second receiver of the combination is of the coil-driven type, having a free radiating diaphragm of sufficient size for the reproduction of the low frequencies, whilst a single electromagnet provides the magnetic fields for the coils of both receivers.

The chief novelty is in the construction of the receiver for the upper frequency range, The small high-frequency horn and unit is supported by means of metal bands about 2 in. across.

This new type of reproducer has been designed to meet the demand for a reproducer which will deal more adequately with the upper frequency range than do present speakers. It is, of course, not yet ready for distribution to theatres.

A Striking Folder

One of the most striking folders which has come to our desk for many months deals with Holophane floodlighting installations. It is a particularly vigorous specimen of black and white work, containing excellent photographic reproduction of some of the floodlit buildings on view during the recent Congress.

THE

COMPTON

Is the World's Best

THEATRE ORGAN



Console of the new Compton Organ at Shepherd's Bush Pavilion

Compton Organs are "The Best in the World." They are the product of British enterprise, backed by British capital and made by British craftsmen. The repeat orders we get prove that our faith in them is justified. Expert designers are available to all Cinema Owners and Architects interested in organ installation.

Compton Organs embody many exclusive features. Every instrument is planned specially for the building in which it is constructed. We can cope with every possible problem of installation. The exceptionally long life of Compton Organs is assured by our "after-installation" service.

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Sudden darkness need never disorganise the new Empress Theatre at Brixton

Chloride STORAGE BATTERIES

Ch 122

The proprietors of Brixton's Empress Theatre have wisely installed a Chloride Battery. They now have the satisfaction of knowing that should the main electricity supply be interrupted the house will not be in darkness. The Chloride Battery will be there to save the situation. And it will do it. It is faithfully fulfilling this important function in over one hundred and fifty cinemas in various parts of the country and the number of such theatres with this most necessary safeguard is steadily growing.

MADE ENTIRELY IN ENGLAND, EMPLOYING BRITISH LABOUR AND BRITISH CAPITAL

The Chloride Electrical Storage Co., Ltd., Exide Works, Clifton Junction, nr. Manchester. *London Office at* 137 *Victoria St., S.W.*1

CAMBERLEY ASTORIA

Work Starts on Rural Super

Following approval of the plans by the local authorities and the county authority, work started on Monday with the erection of the "Astoria," Camberley. Berks. This new theatre is to be built to the plans of H. S. Scott, A.R.I.B.A., of Birmingham, for the Astoria, Ltd., Camberley, of which R. Foort is managing director, and will have a total seating capacity of some 1,300, 300 seats being in the balcony.

The site for this new super is on the main London Road, and occupies a commanding position. Architecturally, the building will conform to the modern style, in which simplicity and refinement of detail will be combined.

The first elevation is a good example of the modern vertical treatment, with its three pairs of tall decorative windows directly over the main entrance, whilst the architectural balance is admirably met by the further three tall windows in each flank.

Large waiting foyers will be provided, and there will also be a spacious café lounge.

The building contract has been placed with T. Elvins & Son, of Birmingham, and the constructional steel work is being supplied and erected by E. C. & J. Keay.

ANOTHER FOR NEWCASTLE-ON-TYNE

Dependent on Council's Sanction

Newcastle-on-Tyne will soon possess another super near the centre of the city, if the City Council, which meets to-day (Wednesday). approves the recommendations of the Estate and Property Committee that the lease of a large site in Prudhoe Street be extended for another 20 years. If the Council accepts the recommendation, a site containing 2,410 square yards will be leased to J. Joynson and R. W. Loughton. The site is situate on the south side of Prudhoe Street, and, it is understood, the proposal to erect a super cinema is backed by a cinema combine of national standing.

Cost of the proposed structure will probably be in the neighbourhood of £40,000, but a minimum cost of £15,000 has been mentioned. Plans have already been prepared and the cinema is to have a seating capacity of over 2,000.

AN OLD SPANISH COSTUME

New Suburban Super in West London

Something Fresh in Ceiling Treatment

Probably in no other direction is London extending so rapidly as towards the West. New centres of population are being developed, new dormitories for the workers of the Metropolis, and consonant with their growth we find bursting forth new centres of entertainment. Hammersmith, Hounslow, Acton, Greenford are a few of the districts in which we can lay our fingers on new theatres.

But let us, as students of construction, turn our eyes for a moment towards Ealing, where—at Northfield Avenue, Northfield—work has lately begun on erection of a new cinema, which is being pushed forward rapidly with a view to opening in the spring. This theatre is the enterprise of a company called Walpole Hall, Ltd.

Occupying a commanding site adjoining Northfield Station, this suburban super is being laid out to contain 1,600 seats, 500 of which will be in the usual balcony. Its architect is Cecil Masey, F.R.I.B.A., who has left the imprint of his skill in all the parts of London and the counties around. From his plans THE BIOSCOPE has been able to gain an impression of how the completed theatre—which is to be named the "Avenue"—will appear to its frequenters.

Huge Central Window

The front elevation will be Spanish in conception (and who more adept than Mr. Masey in this particular treatment?), and will be faced in rough yellow plaster with richly coloured embellishments. Its foremost feature will be a huge central window, distinguished by twisted pillars and terminating in a high central pediment.

At the entrance will be four pairs of doors, giving immediate access to the box office vestibule, which will preserve its separate entity by reason of a further group of four doors distinguishing it from the main foyer.

On both sides of this foyer will be a short wide flight of steps leading down to the stalls foyer, and in the centre a flight of six wide steps rising to the balcony lounge. Both these lounges will serve as interior waiting spaces. Three distinct entrances from the lower lounge will serve the stalls, and as the balcony will be approached from both sides of its upper lounge, it will be possible to fill—and clear—the theatre with rapidity and ease. A large space has been left, which may be used as a tea lounge.

Over these foyers and lounges the projection room and subsidiary chambers will be placed at the rear and above the balcony. The whole suite has been designed to permit freedom of movement by the operators. A throw of, roughly, 120 feet is given.

Spanish-American Courtyard

The auditorium will be spacious in its dimensions, and will culminate in a proscenium opening 50 feet wide and 30 feet high. Decorative treatment will, as outside, be Spanish-American in motif and of a semi-atmospheric nature. The walls will be of deep orange-coloured rough plaster, which will be embellished by brilliant high colour enrichments, and will convey the impression of the exterior walls of an old Spanish-American courtyard.

No effort is to be made, however, to portray such realistic details as crumbling masonry, Mr. Masey contending that it is not possible to carry out such a scheme to its logical conclusion without being bizarre. The whole intention of the scheme, he insists, is to create a restful and homely atmosphere.

Treatment of the ceiling is to be on lines that are possibly unique in this country, for here the architect does not intend to carry his realism as far as a blue sky with twinkling stars, it being his opinion that such treatment is invariably rendered ludicrous by extraneous shadows.

In this theatre it is proposed to introduce what Mr. Masey describes as a draped "valarium," which will be carried out in richly embroidered tapestry of bright contrasting colours. The tapestry will cover the whole of the ceiling, and will be gathered up along the centre line of the ceiling, falling in bold loops to the side walls. To complete the effect, large decorative tassels will depend from the edges of the tapestry down the walls, and these will support hanging lanterns, which will be the main source of illumination.

Organ Chamber Below Stage

A further noticeable point in the auditorium will be the lack of symmetry between the side walls. On one side, just alongside the proscenium arch, will be a richly decorated piazza with a highly ornamented balustrade, while on the other wall will be a projecting balcony, with a red tiled roof giving a Moorish turret effect.

The stage is to be of ample proportions, capable of handling dramatic performances, and will have band rooms and five dressing rooms adjoining. The screen will be perfectly vertical, and will be permanently fixed to the back wall, a special built-in recess being provided for the amplifier horns. An organ will be installed, the main chamber of which will be beneath the stage, lending support to the theorist who declare for the immediate locality of the orchestra well as the only legitimate source of music. This is demonstrated most successfully at the gigantic "Granada," Tooting, and the smaller "Regal," Colchester, where Mr. Masey installed the organs under the stage.

Dagenham's New Grange

Ambitious Reconstruction Planned

Plans are now nearing completion for entire reconstruction of the Grange, Dagenham, the property of Kay Bros., of Oxford Street, W. Prepared by Lewis Solomon & Sons, of Hart Street, Bloomsbury, W.C., these plans are shortly to be submitted for approval to the various authorities concerned.

Building is expected to be started about June next, the existing theatre remaining open during the work. It is understood that the general contract may be undertaken by the Alworth Construction Co., Ltd., of Oxford Street, W.1, with whom the promoters are associated.

The reconstruction will entirely alter the present position of the cinema, as a new auditorium is to be built with a fully equipped stage facing west. The existing hall will then be reconstructed as a huge waiting foyer, with waiting accommodation for many hundreds of patrons.

The auditorium will have a seating capacity of 3,000, and it is also proposed to provide facilities for housing a further 500 standing patrons. A large organ, probably a Wurlitzer, will be installed, while the promoters state that "the stage will be erected with a view in mind to the possibility of the coming of television and third dimension."

The present elevation will be demolished to make way for an exceptionally imposing frontage, constructed with a terra-cotta facia. The design will embody a canopy around the whole front of the building, and the entrance will occupy a prominent corner position. A feature of the structure will be a very high tower, which will be topped by a beacon light visible for many miles.

The Grange, as well as the Regent, Becontree, which is controlled by the same proprietors, serves the big L.C.C. Becontree Housing Estate.

On the DISCS

COLUMBIA

CB. 319 "*Let Love Take Care of You*" (Fox Trot), and "*If I Could Turn Back the Clock*" (Fox Trot), Jack Payne and B.B.C. Dance Orchestra.

Two thoroughly charming and musical renderings, free, for a change, from "hot" improvisations. Excellent for dancing.

CB. 323 "*If I had My Time Over Again*" (Waltz) and "*Now that I Have You*" (Fox Trot), Billy Cotton and his Band.

Two good dances, but the vocal accompaniments are rather dreary.

CB. 321 "*In the Gloaming*" and "*In Old Madrid*," Jack Payne and B.B.C. Dance Orchestra.

Two "straight" adaptations of old song favourites. Excellent in every way.

DX. 272 "*The Wrong Bus*" and "*Congo Nights*" (12 in.).

Two excellent one-act thrillers, unusual in character and splendidly produced to secure a popular reaction. The first describes a journey on a driverless bus at midnight, the other a quick, intense sketch of tropic adventure and vengeance.

DX. 269 "*Funeral March of a Marionette*" (Gounod) and "*Rustle of Spring*" (Sinding) (12 in.) by B.B.C. Wireless Military Band.

Two beautifully mellow records entirely free from the stridency we too often find in military band renderings. Will please lovers of quality rather than volume.

DB. 570 "*The Royal and Ancient Game*" (Clapham and Dwyer).

This record of a well-known Broadcast item is naturally of little use to the exhibitor, save for his private entertainment.

H.M.V.

B. 6034 "*My First Love, Last Love*" (Fox Trot) and "*Nina Rosa*" (Fox Trot), Victor Arden, Phil Ohman and their Orchestra.

Two superb fox trots. Recording worthy of the highest praise. Sure to be regularly used items in the dance repertoire.

B. 6039 "*I Found You*" (Slow Fox Trot) and "*Leave the Rest to Nature*" (Fox Trot), Ambrose and his Orchestra.

Expertly sung and played and with just the mixture of suggestiveness and romance that seems to be popular at the moment. Ambrose's work always has vocal finish.

B. 6036 "*Come to Me*" (Fox Trot) and "*If You Haven't Got Love*" (Fox Trot), Jack Hylton and his Orchestra.

Two well-known numbers from the film "Indiscreet," and the fact that they are played by Jack Hylton and recorded by H.M.V. is all the comment that is necessary.

B. 3900 "*I'd Rather be a Beggar with You*" and "*Faithfully Yours*," Patrick Waddington (baritone). (At the pianos William Walker and Peggy Cochrane.)

The first of these two is not particularly attractive, the second has charm and will be appreciated by Patrick Waddington fans.

PICCADILLY

800 "*Moonlight Saving Time*" (Fox Trot) and "*Got the Bench, Got the Park*" (Fox Trot), Blue River Band.

A model for this kind of record. Nicely sung and recorded.

"*Would You Like to Take a Walk?*" (Fox Trot) and "*Lazy Day*" (Fox Trot), Cunard Dance Band.

Notable for excellent recording and particularly pleasing vocal refrains.

809 "*Whistling in the Dark*" (Fox Trot) and "*Roll on, Mississippi*" (Fox Trot), White Star Syncopators.

Marvellous value for the dance man. The second side particularly well suited to the non-sync. Full of harmonious pep.

802 "*Shake and Let Us be Friends*" (Six Eight) and "*Bubbling Over with Love*" (Fox Trot), Jack Leon and his Band.

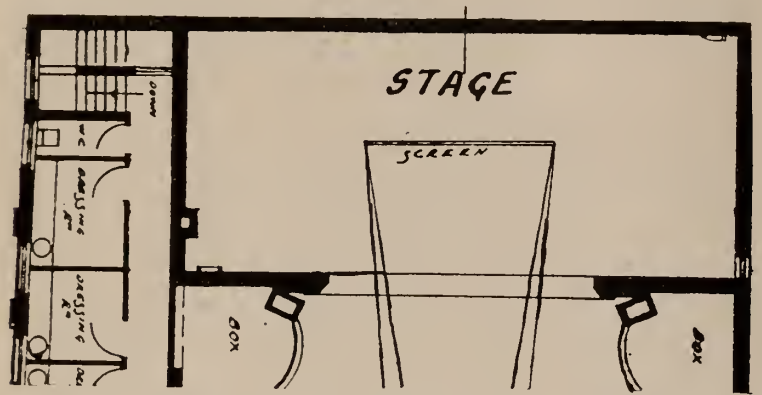
Excellent addition to a dance-lover's library, both vocal and recording work being first-class.

807 "*Adios Juventud*" (Tango) and "*Mama . . . yo quiero un novio* (Tango), with Spanish refrain the Saragossa Tango Orchestra.

The Saragossa combination is always interesting, and these two make quite attractive tango recording, though the fact that the vocal chorus is Spanish restricts their appeal to popular audiences.

810 "*If You're Really and Truly in Love*" (Fox Trot) and "*I'll Always be True*" (Waltz), Howard Godfrey and his Waldorfians.

Two tuneful but undistinguished recordings; good value for the dance lover.



PLAN OF STAGE AT ....

BEAUTY
BEYOND COMPARE

Visit the RIALTO BLACKBURN

Opening December 21st, 1931

AND SEE THE MARVELS OF HOLOPHANE Interior Colour Lighting

VISIT HOLOPHANE DEMONSTRATION THEATRE

or write for descriptive literature to

36, Elverton Street, Westminster, S.W.1

Give Holophane Ltd. this

and Holophane Ltd. will give you :—





Visit The Regent Christchurch

(opening December 26th, 1931) and see Complete Stage Shows of Exquisite Beauty by Holophane Equipment only (no artists required)

£65,000 BLACKBURN CINEMA

Quick Time Construction of the Rialto

Blackburn's new wonder cinema, the Rialto, which will open on Monday (December 21st), has been completed in remarkably quick time. It was only on June 16th that David Rosenfield, chairman of Associated British Properties, Ltd., together with his co-directors, laid the corner stone of this building. It speaks well, therefore, of the vigour and enterprise of the directors in bringing to completion in such a short time this superlative cinema.

Something like £65,000 has been spent on the site (which was acquired from the Blackburn Corporation), the building and its equipment. The building itself is situated in the heart of the town centre—in Penny Street—and occupies what is almost equivalent to an island site.

The exterior is faced with Accrington rustic bricks of varying shades, arranged in panel form around the windows and doors, and the octagonal corner, abutting on Penny Street, is treated in vitreous terra-cotta, surmounted by a reinforced concrete dome, covered in green glass. The elevation to the side street has terra-cotta pilasters and dressings around the exit doors.

Aesthetics of Good Furnishing

The principal entrance from Penny Street gives access to a crush hall, 75 feet long and 32 feet wide, floored with terrazzo. On the first floor there is a further crush hall or lounge, 50 feet long and 44 feet wide, with an adjoining kitchen and servery for the supply of light refreshments to the café. Two entrances to the front balcony lead off the main staircase at this level, whilst the staircase continues to the second floor, giving access to the back of the balcony.

In the theatre itself there are 1,883 seats, 1,265 being on the ground floor and 618 in the balcony, which is carried by a main girder, 6 feet deep and 74 feet long, weighing 28 tons, and supported by two solid cast steel columns. The latter are arranged without interference with the lines of vision.

Sensitivity to the aesthetics of good furnishing is revealed by the scheme finally adopted by the directors. The carpet, with the exception of that in the lounge, is five frame super woollen Wilton in a modern design, introducing fawn, deep rose and black as the principal colours. In the lounge the carpet tones in colour with the stained glass window. The ground work is a soft shade of blue, and the design comprises a large scroll, boxed in with shades of brown and gold.

Voluptuousness of Stage Curtains

Rose carpet is fitted to the pay-box entrance and main advance booking office. All curtains over entrance doors, etc., are in old gold velour. They harmonise with the general scheme of decoration, which is carried out in gold and silver in modernist style.

The main proscenium curtain is gold satin, appliquéd with silver and coloured satins, the pelmet being of orange colour, appliquéd and trimmed with orange and two tassels. The side curtains are in orange art silk twill, appliquéd with silver. What accentuates the voluptuousness of the stage curtains is the strikingly rich colourings, brought out by the pelmet, which has two silver satin bands along the bottom.

In the lounge café, where 150 persons can be served simultaneously, the furnishings comprise mahogany tables, fitted with glass tops, and mahogany chairs with hide seats and backs. One interesting feature is that the tables have chromium metal fitments. Iveson Bros., of Rochdale, who executed the furnishing contract, also supplied the large settees for the main crush hall. Another unusual feature of the Rialto, Blackburn, are the special chromium-plated stair rods on the main stairway.

The proscenium opening, which is bordered by Holophane trough lighting, is 42 feet wide by 28 feet high, and will be sufficient to accommodate the wide film when such becomes universal. There is also a stage, 28 feet, with four dressing rooms arranged on each side. The stage curtains are controlled by motors operated from the operating box.

As the Rialto houses a complete Holophane installation, the ceiling of the building has been specially constructed to accommodate the indirect lighting troughs which are augmented by two magnificent sun-ray lights. Fibrous plaster work plays an important part in the scheme of decoration and has been carried out in a bold and handsome manner to give full effect to the decorations and the Holophane lighting. It is possible to effect no fewer than 365 changes of colour effects.

A QUICK SURVEY OF RIALTO HIGH SPOTS

A John Compton three manual organ, the console of which rises into the orchestra by way of an organ lift, is installed

One thousand patrons can be accommodated in the two crush halls and café.

All the cinema seats are covered in old gold, providing a charming colour harmony with the theatre decorations and soft furnishings.

Mahogany panelling is carried out to a height of 5 ft. throughout the whole of the building.

All windows are of stained glass and leaded glass. Three mahogany doors in the main entrance have stainless steel fittings.

In the operating room, which is set between the battery and synchronisation rooms, are Kalee projectors, with high intensity arcs.

Western Electric talking apparatus is employed. Twin motor generators supply the electrical energy required.

Lavatories are fitted with stippled glazed panelled sheets.

The " Rialto " sign, which is at the base of the theatre dome, is in 6-ft. Neon letters.

One hundred motor cars can be accommodated in the car park.

The architects were J. Butterworth & Duncan, of Rochdale.

The keynote of the Holophane scheme, which the contractors have adopted and installed with so much success, is universal push-button control. The operator is not only an operator, but an expert colour manipulator as well. Almost all the lamps employed are clear gas-filled lamps. Fryer & Hartley, Ltd., equipment and lighting engineers, Rochdale, carried out the electrical contract.

The total lighting wattage represents a figure approximating 40 k.w. Upwards of 20,000 yards of C.M.A. Cables, manufactured by Johnson & Phillips, Ltd., and some 12,000 ft. of steel screwed welded conduits, and fittings, by the Walsall Conduits, Ltd., have been employed ; switch and fuse gear by Midland Manufacturing Co., Ltd., and British lamps of all wattages, aggregate to about 1,250.

Conspicuous Neon signs on the top of the cinema announce the Rialto nightly to a wide area around Blackburn.

Flush Panel Radiators

Heating is secured by means of two sectional hot-water boilers, with special panel radiators inserted in the wood panelling of the building, without projection. The heating, fan and ventilation chambers are in the basement. The lounge, café and small rooms are similarly warmed. In addition, cold air is taken from a high point and passed through air conditioning apparatus before being warmed in winter and cooled in summer. This air is introduced to the auditorium by means of ducts and inlet gratings arranged in walls and a powerful blowing-in fan.

For air extraction, a blower fan is arranged in a special chamber outside the cinema, at a high point, with galvanised iron ducting coupled to various ceiling grating outlets. A separate fan extracts foul air and smoke from the cafe, lounge and other rooms, with connections to separate gratings on under side of balcony. Edgar Fitton & Co., Ltd., of Manchester, executed the heating and ventilation contract. F. G.

Start Made on Stockport Hall

Preliminary work—clearing the site and excavations—for the new Plaza Cinema, Stockport, are nearing completion, and the main building contract, which has been placed with T. Collier & Sons, Leigh, will be commenced within the next few days. All the steelwork and terra-cotta is ready for the work to proceed. Details of the electrical, fibrous plaster, and heating and ventilating arrangements are being prepared, and these contracts will be placed in the near future.

It is expected that 10,000 lamps will be used for the theatre illumination ; there will be no hanging fittings and all the lamps will be concealed to secure novelty effects. Emergency lighting will be electric, the current being provided through a series of batteries. A cinema organ will be installed, but the make has not yet been decided.

The Plaza will have seating accommodation for 1,870 persons and is expected to be ready for opening about August, 1932. The site, on Mersey Square, is undoubtedly the most central in Stockport, and is the terminus for the principal bus and car routes.

For the Reference Shelf

An immense tome* has just been published by Chapman & Hall at 45s. on the theory and design of illuminating engineering equipment. It is the first of its kind in the field, and will be given an immediate and honoured position on the reference shelves. It consists of nearly 800 pages of compact information, graphs, equations and figures of constant value to the man engaged in the design of lighting fittings of all kinds.

The authors draw attention to the curious fact that though light itself has been the means of making nearly all the most delicate and refined measurements known to science, it is itself, as regards its own magnitudes, difficult alike of definition and measurement. It is light which enables the physicist to determine angles to a small fraction of a second of an arc, or lengths to a millionth of an inch, or to find accurately the distance, size, constituents and relative motion of some incredibly remote star. But when one asks how much light a candle gives the answer becomes very intricate; it is not easy either to define or measure that light with any accuracy.

Practical Points on Many Subjects

The authors devote some care to clearing these points up, and point out that the very term "illuminating engineer" is really a misnomer. In practice the engineer is concerned with the impression made on the observer rather than with the theoretical amount of light actually falling on an object. That amount cannot be seen or measured visually; it can only be measured by the photo-electric cell. The factor which affects the eye is not illumination but brightness, and a more correct term would, therefore, be "brightness engineers."

It is difficult even to sketch the scope of this comprehensive work. There are twenty sections and forty-five chapters, ranging from simple physiological considerations to treatises on the most complicated formulae for the design of optical apparatus. Some of the chapters make very formidable reading for non-specialist readers, but they can skip the mathematics involved and still find innumerable practical points of information across a wide subject range.

There are fascinating chapters on light sources in general, on diffusing, reflecting and refracting media, on street lighting equipment, studio and theatre apparatus, advertising signs, flashers, remote control, traffic control, automobile lighting and airport lighting. The design of modern filament lamps is dealt with in a most interesting way, and some interesting points are raised in the chapter devoted to practical considerations affecting the design of lighting fittings.

The authors remark on the soiling effect of convection currents in improperly designed fittings, and also remark that the alleged dangers of overheating of lamps by the use of enclosed fittings has been exaggerated. The tendency in modern design is towards less ventilation, and there is less loss of light to be feared from under-ventilation than is commonly feared. The governing factor in lamp life is not increase in filament temperature, but overheating of the glass, which, above 200 deg. C., tends to emit gas and water vapour and brings about premature failure, blackening, arcing or "flashing" of the lamp.

Convection ventilation has limited value, as there is a stationary layer of air surrounding the bulb of the lamp, similar to the gas layer round the filament, which is unaffected by anything short of a fan blast.

It is not unknown for soft solder on the centre contact of a screw cap to melt, or for capping paste to powder in the larger sizes of lamps. Another effect of high temperature is to make the cap seize in the screw, not due to solder melting, but to some obscure crystallisation between cap and holder shell. Cures consist in the use of hard solder, of aluminium centre caps and in the graphiting of big caps. Some pungent criticisms are made on the design of some fittings which seems specially thought out as a puzzle for the wireman and present every conceivable obstacle to the insertion of the necessary wires into the holders.

Wide Knowledge and Thoroughness

The chapters dealing with theatre and studio lighting are in the nature of summaries of existing practice and do not contain much likely to interest the practical worker in those fields. It is chiefly in these sections relating to the design of equipment that the wide knowledge of the writers shows at its best, and every practical designer of apparatus will pay tribute to the thoroughness of their work in each constructional subject they touch. A feature is a complete bibliography after each chapter. The book is lavishly illustrated, competently indexed and has an exhaustive appendix.

* "The Theory and Design of Illuminating Engineering Equipment." By L. B. W. Jolley, M.A., J. M. Waldram, B.Sc., and G. H. Wilson, B.Sc. (Members of the staff of the Research Laboratories of the General Electric Company at Wembley).

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SHOWMANSHIP ACTIVITIES

Empire Prospectus—The Davis Birthday—Metropole's Composers—G.W.R. Aids "Ghost Train"—A Military Apparition—The Touring Lion—Mystery Performance

A GLOWING PROSPECTUS

A prospectus issued by the "Empire Hilarity Amusement Corpn., Unlimited," was circulated in the Leicester Square area last week. According to the information contained in the prospectus, the subscription list would be open from 10 a.m. on Friday, until midnight to-morrow (Thursday). Capital was listed as 1,000,000 laughs, divided into 100,000 each of giggles, chuckles, roars, chortles, cackles, yells, sniggers, guffaws, rib-ticklers and screams, issued daily at the Empire, Leicester Square, payable at the box-office.

The mis-directors were quoted as J. Rufus Wallingford (William Haines), Blackie Daw (Ernest Torrence) and the Not So Hon. Schnozzle (Jimmy Durante), together with irreverent details concerning them. Bankers were given as the Unsafe Deposit Co., R.D., and brokers the Demolition Co., and a lot more equally frivolous information was to be found. It all meant to call attention to the week's playing of M.-G.-M's "The New Adventures of Get-Rich-Quick Wallingford" at the Empire, and as such may be called to the attention of all exhibitors who are to show it in the New Year.

CONFIDENCE IN THE FEATURE

Personal confidence of his patrons was creditably and wisely exploited by Noel Hobart, general manager of the Granada, Tooting, during his campaign for "Seed." Mr. Hobart prominently used the following:

"To Granada Patrons: I have managed theatres for over 20 years and seen films in thousands. I stake my reputation that 'Seed' is one of the world's greatest pictures, and I shall screen it here next week with personal pride.—Yours faithfully, NOEL HOBART, general manager."

Both Press and patrons reacted to this unusual personal recommendation. All credit to Mr. Hobart, as much for banking to such an extent on personal opinion as for the ready wit to make capital out of it.

SOMETHING LIKE A BIRTHDAY!

The proprietors of the Davis Theatre, Croydon, consider a fitting way of celebrating an anniversary is to give presents to every patron on the fateful day. To-morrow (Thursday) being the third anniversary of the house's opening, each patron entering the house from the opening of the doors onwards will receive a free gift, and will at the same time become eligible to compete for handsome prizes.

Each patron will be asked to make a hazard of the theatre's aggregate attendance for the day, without any discrimination according to the seat occupied. Those whose hazards fall nearest to the correct returns will receive the 500 prizes, which include a five-seater Trojan car, a bedroom suite, gramophones, bicycles, turkeys, wines and other Christmas fare.

MAKING IT SOAK IN

Manager Blent, of the Grand, Kidderminster, believes in making his programme serve a dual purpose. Instead of the usual monthly programme, Mr. Blent issues a monthly blotter carrying the super attraction on the front with the whole month's fare in the centre, the remainder of the blotter carrying advertisements.

"I thought this out myself," says the manager, "and it has resulted in a nice profit from the advertising revenue, as well as being popular with patrons."

ARDWICK AQUARIUM

Bernard M. Woolley, manager of the Ardwick Empire, stunted "The Sea God" by turning his vestibule into a huge aquarium the week before showing, through the co-operation of the Belle Vue Zoo. Shell fish, sword fish and everything proper to an aquarium were on view in the vestibule and foyer, and attracted great attention. Schoolboys and teachers were invited to see the exhibits in the mornings.

Another feature was the exhibition of two huge genuine diving suits, loaned by the Manchester Ship Canal Co. During the week of screening they were placed in the back of a touring car, the head of the suit being placed on one of the theatre's attendants, and this car toured the district, the driver being dressed as a sea captain. Tie-ups were arranged with leading fancy dealers displaying pearls in their windows and the doormen of the theatre were attired as sailors.

HIGH CLASS PUBLICITY

One of the year's cleverest essays in general publicity has just been effected by Bernstein Theatres, Ltd., in conjunction with a well known film fan weekly. With last week's issue of the paper were distributed free, two folders, one bearing on its cover a photograph of the facade of the Granada, Walthamstow, and the other that of the Granada, Tooting. Each folder contains a series of half-a-dozen illustrations in photogravure of famous stars to be seen in forthcoming productions at the theatre. Below each photo is the announcement of the film and its play date. The back of each plate shows an illustration of a feature of the theatre, a small panel containing a brief biography of the star on the other side.

The insides of each folder carry panels classifying the features of the theatres, and a list of forthcoming attractions at each house. On the back of each folder is an illustration of the organist, that of the Tooting theatre combining with it an advertisement for Decca records made by Alex Taylor, organist at the house.

Both presentation folders are beautifully finished, and were enclosed in transparent paper envelopes. They amply suggest the high quality and exclusiveness which characterise these two outstanding Bernstein houses. For the information of the curious, the printing was the work of Rembrandt Gravure, of Streatham, S.W.

METROPOLE'S ENGLISH "IRVING BERLIN"

General Manager R. S. Sowden, of the Metropole Cinema, has just brought to a successful conclusion one of the neatest publicity stunts seen for some time. Enlisting the aid of Jack Payne, Horatio Nicholls and his organist, "Archie" Parkhouse, as judges, he announced that entries would be received for a British song competition, the prize being that the song would be published by a very well known London firm, as well as being recorded by Jack Payne and his band for the Columbia Graphophone Co.

No less than 300 amateur composers submitted entries, and, after a very strict elimination, the entries left in were played in turn each day for three weeks. Each contestant was informed when his composition would be played, with the result that for the three weeks aspirants and their friends thronged the portals of the Metropole. Naturally, good and strongly sustained publicity was forthcoming right up to the final night, when the winner was announced, and Jack Payne and Horatio Nicholls put in a personal appearance to congratulate the winner and to present him with a cheque for £25 as advance royalties.

RAILWAY ATMOSPHERE

Special arrangements were made, in view of its local association, by George Morrish, manager of the Regal Picture House, Bath, to give adequate publicity to "The Ghost Train." With the co-operation of the Great Western Railway Co., he was able to transform the lobby of his picture house into the "circulating area" of a railway station. Railway posters were liberally displayed, and the commissionaire and doorman were provided with the uniforms of a station-master and guard. The female attendants wore uniforms of the pattern supplied to women railway workers during the War period. The waving of a guard's green lamp and the blowing of a whistle preceded the showing of the film.



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The Astoria	Chesham
Electric Theatre	Devonport
The Playhouse	Dewsbury
The Regent	Downham Market
The Empire Theatre	Glasgow
The Plaza	Gillingham
The Playhouse	Greenford
The Palace	Kensal Rise
The Palace	Leicester
The Capitol	St. Albans
The Empire Theatre	Stratford
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PUTTING IT TO 'EM

In view of the present tendency for cinema patrons in the working-class districts to drop one lower on the seating scale as a consequence of the increased tax, it is not without interest to note the appeal of one astute exhibitor in North London to the finer feelings (if any) of his patrons. Above the pay-box in a conspicuous position is a neatly and prominently worded notice to the effect that the increased prices in no way benefit the theatre but are a direct contribution to the National Exchequer. It will certainly be interesting to know whether the patriotic uplift or commercial instinct of the patrons will predominate.

SONG PLUGGING

A "sound" tie-up was arranged by Manager Fred Heath, of the Dalston Picture House, N., when putting over "The Smiling Lieutenant." Imperial Records, who market this film's successes on their discs, came over handsomely in the matter of installing window displays in various music shops in the district. This proved extremely effective propaganda for the coming picture. The chief feature of the little stunt was an amplifier van that paraded the locality, decorated with cut-outs and playing the various musical numbers of the film. The van was lent gratis to the management for the whole run of the film by the record manufacturers.

DIMINUTIVE LIEUTENANT

Inhabitants of the Leyton district were intrigued by the appearance of a diminutive person in guardsman's uniform, parading the streets with gaily flying pennant. This military apparition was Manager Geoff Cohen's timely effort to create an atmosphere when boosting "The Smiling Lieutenant" at the Savoy, Leyton, E.

It is safe to assume and perfectly correct, to judge from large crowds that witnessed the film that week, that the little fellow, a Savoy page, with his brilliant scarlet uniform, shining busby and pennant gaily waving in the breeze with the name of the film on both sides in bold letters, created a remarkable impression in the minds of Manager Cohen's patrons and the local townsfolk.

PUTTING A PUNCH IN IT

Stanley Mills, manager of the New Theatre, Cardiff, is proving a really live streak in the cinema world of the Welsh city. Last week, between pictures, he staged a boxing contest the boxers being George Purchase and Barney Keiswetter, two South African title holders. Last Monday (December 14th), a big boxing tournament was staged in the city in aid of the Newspaper Press Fund, and Mr. Mills took his now famous Embassy Band along to keep the audience entertained between contests. This, in more senses than one, is publicity with a punch, and it is small wonder that the New Theatre is always full to capacity. Showmanship counts every time!

THAT RING AGAIN

Boosting "Too Young to Marry," Manager Craythorne, of the Erdington Picture House, circulated a wedding ring, tied by a ribbon to a neat card. The card bore the announcement: "If you are 'Too Young to Marry,' consider the bottom drawer and obtain now that unequalled value in household requisites at Woolworth's, Erdington." On the reverse side it had: "With best wishes from Loretta Young, who invites you to see 'Too Young to Marry' at Erdington Picture House."

Was it just coincidence, we wonder, that Manager Craythorne should pull of this gag just a week or so after publication in THE BIOSCOPE of a suggestion along these lines?

TWO FOR NOTHING

In "Tynedale Tatler," Tom Scott, of the Queen's Hall and Gem Palace, Hexham-on-Tyne, announces an astute move for his forthcoming playing of "Seed." As twins play an important part in the story, Mr. Scott has decided that twins presenting themselves at the box-office on the Thursday and Friday of showing shall be admitted free.

By this means he will forge a link between the house and pairs of patrons.

A LION ON TOUR

Manager C. Blumstein, of the Premier, Earlsfield, who recently proved his showmanship ability by carrying off a £100 prize in a B.I.P. exploitation competition, has again given a demonstration of his prowess in this field in putting across the Universal serial "King of the Wild." He hired a real lion from an animal dealer, and sent him encaged on the back of a lorry on a tour of the Earlsfield and Tooting district.

To second this exciting publicity effort he engaged a "stage" lion, whose antics in the lobby of the theatre gave great joy to the local bairns.

STAFF AS EXPLOITEERS

K. A. Willcocks, manager of the Criterion Cinema, Dudley, believes in utilising the services of his staff in the exploitation of his house. For "The Sport of Kings" he had the doorman attired as a commission agent and a junior as a jockey. This, in Dudley, the home of a well known "bookie," caused considerable comment and no little amusement.

For "Born to Love" the doorman again obliged, this time as an artilleryman, with one of the ushers attired as a nurse to accompany him around the town and parade in front of the house.

STREET SCENES

A feature of Bernard M. Woolley's campaign for "Morocco" at the Ardwick Empire was a street parade, headed by a Foreign Legion officer, with Arabs following, all on horseback. They were followed by a large touring car, driven by one of the theatre attendants wearing a sun helmet, with the "Sultan of Morocco" seated at the rear. Then came three other private cars with poster displays. Altogether there were 15 to 20 people in the parade, which at several points held up traffic.

A MYSTERY PERFORMANCE

A "New Year's Eve Mystery Performance" is announced by Manager Freeman, of the Plaza, Crouch End. No particulars whatever of the performance are announced, but carnival novelties and surprises are announced. The show is billed to follow the last session of the evening on December 31st, and the house will be cleared before resuming at 11 p.m.

This will be the Plaza's second year of this effort, last year's having proved a great success.

Projectionist Guild Meeting

BIRMINGHAM

By the courtesy of the proprietors and management of the Warwick Cinema, Acocks Green, Birmingham, the December meeting of the Birmingham Court of Guild was held at that cinema. There was an attendance of sixty. P. F. Unwin, chief projectionist of the Warwick, gave a demonstration lasting 1½ hours of the Master Brenograph.

After the demonstration the ordinary business of the meeting was carried on and the members were informed of the assistance the local C.E.A. had given to the Guild in a recent case placed before them.

A vote of thanks was passed to the proprietors, management and projection staff of the Warwick.

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J. O'Malley Architect, 10 Glentworth Street, Limerick.

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Messrs. Burns & Griffin C. A. S., 116 Grafton Street, Dublin.

OR

To the Owner M. W. Shanly.

COMING TRADE SHOWS

LONDON

WEDNESDAY, DECEMBER 16, 1931
Four Shorts.....M.-G.-M.....Own Theatre, 11 a.m.
Six Shorts.....M.-G.-M.....Own Theatre, 3 p.m.
The Beggar Student.....British Lion.....Phoenix, 8.45 p.m.
Inquest.....First National.....Phoenix, 3 p.m.
THURSDAY, DECEMBER 17, 1931
Twelve Shorts.....First National.....R.C.A. Theatre (Film House), 2.45 p.m.
The Guilty Generation.....United Artists.....New Gallery, 11 a.m.
End of the Rainbow.....British Lion.....Prince Edward, 3 p.m.
FRIDAY, DECEMBER 18, 1931
The Deceiver and The One Way Trail.....United Artists.....Phoenix, 2.45 p.m.
MONDAY, DECEMBER 21, 1931
Mischief.....W. & F.....New Gallery, 9 p.m.
Ten Shorts.....First National.....R.C.A. Theatre (Film House), 2.45 p.m.
Cavalier of the West.....Pathe.....London Pavilion, 10.45 a.m.
TUESDAY, DECEMBER 22, 1931
Rich Man's Folly.....Paramount.....Carlton, 10.30 a.m.
Convicted.....Pathe.....London Pavilion, 10.45 a.m.
WEDNESDAY, DECEMBER 23, 1931
Xmas Party.....M.-G.-M.....Own Theatre, 11 a.m.

BELFAST

FRIDAY, DECEMBER 18, 1931
Alias the Bad Man.....Gaumont.....Imperial, 10.45 a.m.

BRISTOL

THURSDAY, DECEMBER 17, 1931
Arizona Terror.....Gaumont.....Regent, 11 a.m.
FRIDAY, DECEMBER 18, 1931
A Gentleman of Paris.....Gaumont.....Regent, 11 a.m.

BIRMINGHAM

THURSDAY, DECEMBER 17, 1931
Sunshine Susie.....Ideal.....West End, 10.30 a.m.
The Beggar Student.....British Lion.....Futurist, 10.45 a.m.
The Gay Buckaroo.....Universal.....Forum, 10.30 a.m.
FRIDAY, DECEMBER 18, 1931
Over the Hill.....Fox.....Forum, 10.30 a.m.
Arizona Terror.....Gaumont.....West End, 10.30 a.m.
The Beloved Bachelor.....Paramount.....Futurist, 10.45 a.m.

CARDIFF

FRIDAY, DECEMBER 18, 1931
Local Boy Makes Good.....First National.....Green's, 11 a.m.
Man of Mayfair.....Paramount.....Capitol, 11 a.m.
Arizona Terror.....Gaumont.....Own Theatre, 3 p.m.
The Lullaby.....M.-G.-M.....Park Hall, 11 a.m.
TUESDAY, DECEMBER 22, 1931
Rich and Strange.....Wardour.....Queen's, 11 a.m.
WEDNESDAY, DECEMBER 23, 1931
Ladies' Man.....Paramount.....Capitol, 11 a.m.
Montana Kid.....Wardour.....Queen's, 11 a.m.

GLASGOW

THURSDAY, DECEMBER 17, 1931
The Old Man.....British Lion.....Queen's, 11 a.m.
Montana Kid.....Wardour.....Regal, 11 a.m.
Local Boy Makes Good.....First National.....Coliseum, 11 a.m.
FRIDAY, DECEMBER 18, 1931
A Gentleman of Paris.....Gaumont.....Picture House, 11 a.m.
The Beggar Student.....British Lion.....La Scala, 11 a.m.
TUESDAY, DECEMBER 22, 1931
Rich and Strange.....Wardour.....Regal, 11 a.m.
The Gay Buckaroo.....Universal.....Coliseum, 11 a.m.
WEDNESDAY, DECEMBER 23, 1931
The Beloved Bachelor.....Paramount.....Green's, 11 a.m.

LEEDS

THURSDAY, DECEMBER 17, 1931
The Champ.....M.-G.-M.....Rialto, 10.45 a.m.
The Beggar Student.....British Lion.....Scala, 11 a.m.
FRIDAY, DECEMBER 18, 1931
Local Boy Makes Good.....First National.....Rialto, 11 a.m.
Arizona Terror.....Gaumont.....Majestic, 11 a.m.
TUESDAY, DECEMBER 22, 1931
The Beloved Bachelor.....Paramount.....Rialto, 10.45 a.m.
Sunshine Susie.....Ideal.....Scala, 11 a.m.

LIVERPOOL

THURSDAY, DECEMBER 17, 1931
Over the Hill.....Fox.....Trocadero, 11 a.m.
Neck and Neck.....Gaumont.....Palais-de-Luxe, 11 a.m.
FRIDAY, DECEMBER 18, 1931
A Gentleman of Paris.....Gaumont.....Trocadero, 11 a.m.
Ladies' Man.....Paramount.....Futurist, 10.45 a.m.
The Beggar Student.....British Lion.....Scala, 11 a.m.
Local Boy Makes Good.....First National.....Forum, 11 a.m.
TUESDAY, DECEMBER 22, 1931
Rich and Strange.....Wardour.....Forum, 11 a.m.
WEDNESDAY, DECEMBER 23, 1931
Ladies' Man.....Paramount.....Palais de Luxe, 10.45 a.m.

MANCHESTER

THURSDAY, DECEMBER 17, 1931
The Old Man.....British Lion.....Piccadilly, 11 a.m.
FRIDAY, DECEMBER 18, 1931
The Beggar Student.....British Lion.....Piccadilly, 11 a.m.
Arizona Terror.....Gaumont.....Market Street Picture House, 11 a.m.
The Gay Buckaroo.....Universal.....New Oxford, 11 a.m.
TUESDAY, DECEMBER 22, 1931
Ladies' Man.....Paramount.....Paramount Theatre, 10.45 a.m.

NEWCASTLE

THURSDAY, DECEMBER 17, 1931
Over the Hill.....Fox.....Queen's, 10.30 a.m.
FRIDAY, DECEMBER 18, 1931
Five Star Final.....First National.....Grainger, 10.45 a.m.
Arizona Terror.....Gaumont.....Queen's, 10.30 a.m.; Own Theatre, 2.30 p.m.
The Old Man.....British Lion.....Stoll, 10.45 a.m.
The Hours Between.....Paramount.....Paramount 10.30 a.m.
TUESDAY, DECEMBER 22, 1931
Local Boy Makes Good.....First National.....Grainger, 10.45 a.m.
WEDNESDAY, DECEMBER 23, 1931
Ladies' Man.....Paramount.....Paramount Theatre, 10.30 a.m.

NOTTINGHAM

FRIDAY, DECEMBER 18, 1931
Sunshine Susie.....Ideal.....Hippodrome, 11 a.m.
Dugan of the Bad Lands.....Wardour.....Scala, 10.45 a.m.
TUESDAY, DECEMBER 22, 1931
Partners of the Trail.....Wardour.....Scala, 10.45 a.m.
WEDNESDAY, DECEMBER 23, 1931
Five Star Final.....First National.....Elite, 10.45 a.m.

SHEFFIELD

THURSDAY, DECEMBER 17, 1931
Local Boy Makes Good.....First National.....Union Street P.H., 10.45 a.m.
FRIDAY, DECEMBER 18, 1931
A Gentleman of Paris.....Gaumont.....Regent, 11 a.m.
The Hours Between.....Paramount.....Cinema House, 10.45 a.m.
TUESDAY, DECEMBER 22, 1931
Sunshine Susie.....Ideal.....Regent, 10.45 a.m.
Rich and Strange.....Wardour.....Hippodrome, 11 a.m.

NEWS FROM THE TERRITORIES—continued from page 50

halls, following upon the regulation adopted by the City Council last year that 20-inch seats should be installed whenever any alteration of the premises or variation of the seating accommodation is carried out. One hall, which was licensed last December for 1,579 places, has been reduced to 1,127, a loss of 452 places. In other cases, reductions have been made from 1,307 to 1,095, from 2,172 to 2,000, from 588 to 496, and from 594 to 574. Two halls have managed to squeeze in one or two extra seats by utilising spare space.

The local exhibitors have been agitating for standing room, but, up to the present, this has not been allowed.

South Wales

C.E.A. Defies Superstition

The annual South Wales and Monmouthshire C.E.A. dance, in aid of the Cinematograph Trade Benevolent Fund, is to be held at the Whitehall Rooms, Park Hotel, Cardiff, on January 15th, a Friday. It is hoped that the Lord Mayor and Lady Mayoress of Cardiff will attend.

Manager's Short

W. B. Berriman, manager of the New Theatre Cinema, Hopkinstoun, near Pontypridd, saw some hard work brought to a successful head recently when a short choral "talkie" was taken at the pit head of the Great Western Colliery, Pontypridd. The "talkie" is of the Pontypridd Male Voice Choir, and Mr. Berriman was primarily responsible for bringing about the recording of this short musicality.

"Detriment to the Town"

Barry (Glam) Town Council has been asked by the local Women's Temperance Association to stop Sunday concerts at the Theatre Royal, Barry, one of the W. A. O'Connor houses, as "they are a detriment to the town." Queer, isn't it, especially when exhibitors all over Wales are being asked to assist in running Sunday shows for charitable committees and institutions?

Northern Ireland

(Representative: George Gray, Fort Garry, Cregagh Park, Belfast)

Trade Shows in Plenty

More and more trade shows are being held in Belfast, and it is pleasing to see that, not only are the attendances from the trade quite good, but that renters have no cause to grumble. The policy of avoiding any clashing is having good effect, and hopes are held that it will be continued.

"Strangers May Kiss" Ball

W. H. MacDermott, at the Classic, Belfast, continues to show great enterprise with almost every picture shown at the house. For the screening of "Strangers May Kiss," he has arranged a "Strangers May Kiss" ball, which is to be held at the Classic.

More Cinemas

Messrs. Nichol & Grossie have opened the Bush Cinema, Bushmills, and another house is to be opened at Crossmaglen. Both these places will be silent houses for the present at any rate. Messrs. M'Kinstry & M'Donald have opened the Picture House, Donaghadee, which has been closed for some time.

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CINEMAS FOR SALE

£28,000 Cinema built three years ago, and which was described by THE BIOSCOPE as "undoubtedly the Super-Cinema of the district," in one of the largest cities in the North of England; seating 1,400; and doing very big business year in, year out; we have weekly figures in the office for the past two years. This is a concern which, if financial conditions were anything like normal, would not be at all dear at £40,000. Price £28,000 freehold, subject to small Head Rent. CLEMENT BLAKE & DAY.

£16,000 For reasons of health, a North of England Exhibitor had to purchase a Cinema some years ago in the South of England. The show is the only one in select resort, and does the highest class of trade; prices of admission 2s. 6d., 1s. 10d., 1s. 6d. and 1s. His health has not improved; and although he is making "very big" profit, he cannot possibly carry on any longer; seating 800 (Balcony holding 200); 999 years' lease at low Ground Rent; "Western Electric"; Stage and Dressing Rooms. CLEMENT BLAKE & DAY.

TO LET Executors are wishful to sell at £16,000 a show in one of the largest towns circling Manchester; but we are prepared to put forward, alternatively, an offer of £30 a week rent for the place on lease. Seating accommodation for 1,200 with large standing room; licensed for everything; large Stage, and Dressing Rooms; "Western Electric." The hall has recently been redecorated and reseated. CLEMENT BLAKE & DAY.

£15,000 One of the newest and most up-to-date Cinemas round about London; only opened up about two years ago; has seating accommodation for 1,600 and large standing room; large Cafe; and large and popular Dance Hall; long lease. CLEMENT BLAKE & DAY.

£12,000 Freehold Cinema, seating 1,222, occupying an excellent island site in thickly populated district of large North of England city; B.T.-H. "talkies." We are prepared to put forward any reasonable proposal for this show on lease. CLEMENT BLAKE & DAY.

£11,500 The only Cinema in important Shropshire town: nearest other show 9 miles away; has been in present hands 19 years; and the owner, a widow, is retiring. A magnificent block of stone buildings in the best position in its town. British Acoustic "talkies"; Chartered Accountant's figures available for the 19 years; and any year that may be selected will show a handsome profit. CLEMENT BLAKE & DAY.

£10,000 Cinema that was rebuilt three years ago in one of the most rapidly developing districts on the outer edge of London; only one other show in the district and that half the size; seating quite 900; "Western Electric"; profit £4,000 a year; will be let on any length of lease for premium of £10,000. CLEMENT BLAKE & DAY.

£7,000 A large Cinema in busy Midland town; occupying the best position in its town; specially built not many years ago; and seats 1,400; "Western Electric" fully paid for; profit £80 a week. CLEMENT BLAKE & DAY.

£4,000 The only Cinema to cater for a very large district in Co. Antrim; nearest other show 10 miles; specially built; and doing remarkably big business at a weekly profit of something like £50; Stage and Dressing Rooms; "R.C.A." "talkies." CLEMENT BLAKE & DAY.

£4 000 Freehold Show with the large seating capacity of 950, near Doncaster; specially built by present Proprietors who have run it successfully for years. Excellent Balcony; Stage and Dressing Rooms; "B.T.-H." "talkies" in duplicate. CLEMENT BLAKE & DAY.

£2,200 A show to take anyone's fancy on sight, E. London: a show out of which a considerable fortune has been made; seating 570; 28 years' lease; first-class "talkie" set (fully paid for). CLEMENT BLAKE & DAY.

£2,000 Large show seating 1,200, in good Lancashire manufacturing town; "Western Electric"; and making profit at the rate of over £2,200 a year; £1,500 recently spent on the place. CLEMENT BLAKE & DAY.

£2,000 Very sound show indeed in good class S.E. London suburb; a show that has had only one change of proprietary in 15 years; 20 years' lease at only £6 a week; excellent "talkie" set; the house can easily be enlarged to seat 2,000, and Plans have been passed. CLEMENT BLAKE & DAY.

£1,500 The only Cinema in North Wales town, nearest other show 4 miles away; has Stage and Dressing Room, and occasionally shows "variety"; excellent "talkie" set; price £1,500 freehold. CLEMENT BLAKE & DAY.

£800 A really good little show for Owner-Manager who will live in the town and look after the business himself. The Cinema is a specially-built one, in about the most prosperous industrial town in the Home Counties. The present owner takes not the slightest interest in the business; he lives here in London and practically never visits the place. Even a raw beginner ought to be pretty certain of £600 or £700 a year profit; but a real smart man ought to "knock up" £1,000 a year at least. Very long lease. "R.C.A." "talkies." CLEMENT BLAKE & DAY.

£650 Show in a thickly populated suburb in one of the largest towns in South Wales; in same hands for past 9 years and now only being sold owing to leaving the town. Long lease at £2 a week rent; small Stage and Dressing Rooms; "Echo" "talkies." CLEMENT BLAKE & DAY.

TO LET Show seating 300 in an Essex town will be let at £130 a year rent; has been in our Client's hands 16 years; fully equipped, including a "talkie" set installed a year ago. CLEMENT BLAKE & DAY.

TO LET We can negotiate "let," on lease, of a small Cinema in a small town on the Hampshire Coast, at £130 a year rent. No competition. The hall is equipped as a "silent" house only. CLEMENT BLAKE & DAY.

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DECEMBER 23, 1931
No. 1316
Vol. LXXXIX
Founded 1908

The BIOSCOPE

THE INDEPENDENT FILM TRADE PAPER

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No. 1316. Vol. LXXXIX. DECEMBER 23, 1931 PRICE 6d.

As We See It——

"Unsponsored Journalism"

We have this week to acknowledge another compliment to THE BIOSCOPE Film Review Service. Members of the Northern Branch of the C.E.A. are urging upon the General Council their preference for our system of film reviewing to that used in the C.E.A. Film Report.

We know how to value this compliment because we appreciate that not only are the Northern people characteristically shrewd and outspoken in their judgment, but that they and exhibitors in many other provincial areas are at grips with the more sternly practical problems which concern the cinema business.

They know that no amount of "blather" will sell the hardened country patron a sow's ear for silk!

But the Northern Branch, possibly all unconsciously, has opened up a deep subject, the discussion of which we welcome as readily as others will discourage it. It is time the whole industry was enlightened concerning the setting of the standards—if they can be so described—of film criticism.

As W. S. Gibson has rightly said, critics are paid for their services, and those services consist, or should consist, in writing down in some prescribed form and in intelligible and unequivocal terms, exactly what they honestly think of a film as a theatre booking proposition.

How many Trade Press critics are permitted to do so? How many are given specific instructions to "let them down lightly" here, or to "apply the screw" there, and for what purpose? Renters who conduct their business efficiently and who have confidence in their product have no reason to fear honest criticism, nor do they fear it.

For some time past it has been clear to us that exhibitors would soon begin to call the bluff of "sponsored" trade journalism.

THE BIOSCOPE is not given to "blowing the trumpet," nor is it necessary to impress exhibitors while the facts are as clear as they are to-day. Our percentage system of film reviewing is not a perfect one: it is by general consent a worthy one. Above all, it is by our design an honest one, and so it will remain. If and when it is proved to us that the industry as a whole has no use for it, it will make room for something more acceptable, provided that that something is an improvement upon the present system.

One of the larger distributors has vowed never again to advertise through THE BIOSCOPE unless and until it drops its percentage marking system. His decision has already cost him a lot of money in bookings; it will probably cost him more yet. The fact that his company's product has, since its inception, been almost consistently disappointing and as consistently "boosted" by a section of the Press in which his company's advertising is placed, tells its own story.

We would make clear the fact that distributors who are still favouring THE BIOSCOPE with their advertisements have never made it a condition of their advertising through THE BIOSCOPE that their product should be given "special treatment" by our reviewers. Advertising has never been, nor will it ever be, accepted by THE BIOSCOPE on such terms or conditions, either stipulated or implied.

It is probable that in the near future provincial exhibitors will be more and more dependent upon Trade Press film reviews. The K.R.S. is to consider the curtailment of provincial trade shows as a measure of economy.

More than ever to-day the independent, honest and reliable trade journal is an essential. And that, as C.E.A. Branches everywhere are saying (though their references are repeatedly omitted from the Official C.E.A. Reports), is where THE BIOSCOPE comes in!

Our Best Wishes To You

The Directors, Editor and Staff of "The Bioscope" wish you all a truly Happy Christmas

"Box Office"

Cedric Belfrage concluded his Radio talks on British films on Saturday last. We listened for a real summing up of the situation confronting British producers abroad—in U.S.A. particularly. It did not materialise. Belfrage did not tell the world why the big American theatre chains have recently turned down British films with obvious box-office potentialities, in spite of the fact that the Hollywood output has diminished not only in volume, but in quality. Instead he appealed to British producers to forget "box office." "The quicker they do so," he concluded, "the better it will be for them commercially and the better for us artistically." Now, we've a notion that Belfrage and we do not mean the same thing at all when we use the word "box office." The exhibitors' interpretation is "that quality which makes for public appeal and not only draws the picturegoer to the theatre, but sends him away again—satisfied and happy!" British producers are unlikely to accept Mr. Belfrage's gratuitous advice to forget box office. He might as well have broadcast to the British confectioners a recipe for a Christmas pudding without plums!

"Vigilance" Vogue

That the majority of children are not unpleasantly impressed by what they see on the films is suggested by the replies of school children to a questionnaire issued by the Executive Committee of the Birkenhead Vigilance Committee. The preferences show the largest group of juvenile opinions in favour of Travel and Adventure pictures! The Birkenhead Vigilance workers endorse the recent appeal of the Birmingham Cinema Enquiry Committee and "note with fullest sympathy the determination of the Birmingham Committee to persist in their endeavour until the abuses and dangers—intellectual, physical and moral—particularly for children and adolescents, which at present make what might be an instrument of untold good into an instrument of incalculable harm, have been extirpated." So there! After all, if Vigilance Committees do not know what is best for other people's children, how can the kiddies or their parents be expected to get the answer right? And if the kiddies do not know what is best for them, why did the Vigilance Committee consult them in the matter, anyway?

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Exhibitors Criticise C.E.A. Film Report

"Bioscope" Reviews Described as Preferable

Do Trade Critics Properly Assess Film Values?

At the December meeting of the Northern Branch of the C.E.A., W. S. Gibson referred to the criticisms of films which the members received each week in the form of the C.E.A. Film Report. There was no doubt that, although the critics were paid for their services, they had a very difficult task to fulfil. But he had no doubt that it was the feeling of every member in the Branch that those Reports did not give entire satisfaction.

In one case a film was given 9½ marks and it turned out to be the biggest flop he had ever screened. The majority of the marking came between 7½ and 10. He did not think the system of marking in these reports was satisfactory, and he considered an improved method of markings should be adopted.

As an example, he quoted "The Bioscope" system, which was on a percentage basis for the various component factors of each film.

E. J. Hinge submitted that very few of them paid much attention to reports on films. His experience was that he found the same position existed in London as in the Provinces in this respect, and that complaints were made by London exhibitors who attended trade shows and compared them with these reports.

"I don't think the values of the films are properly assessed in these reports," observed W. S. Gibson, and he suggested that the method of markings should be reconsidered by the viewers. He considered that a percentage system similar to THE BIOSCOPE's method would be better.

"In other words, emulate THE BIOSCOPE," observed J. S. Snell.

A discussion continued at some length, and it was eventually agreed, on the motion of T. F. Massicks, seconded by W Carr :—

"That the question of Film Reports be referred to the next monthly meeting."

Mickey Mouse Meets Father Xmas

Voted Best by the Juveniles

The third Annual Mickey Mouse Christmas Party, arranged by Simon Rowson, of Ideal Films, Ltd., attracted a very large attendance on Sunday. It was the juveniles' day out and children of all ages turned up at the Capitol in the afternoon, where nine Mickey Mouse Cartoons and Silly Symphonies were screened.

The programme included: Mickey Mouse in "The Delivery Boy"; "Fishing Around"; "Mickey Steps Out"; "Barnyard Broadcast"; and "A Beach Party"; and the following Silly Symphonies: "Mother Goose Melodies"; "The China Plate"; "The Spider and the Fly"; and "The Clock Store."

Afterwards, Miss Pamela Ostrer presided at an old English Christmas tea party at the Kit-Cat. Among those present were: Messrs. Isidore and Mark Ostrer and Mr. and Mrs. Simon Rowson. There was a mammoth Christmas tree and a real Father Christmas who, with an army of helpers, distributed all kinds of gifts to the juvenile visitors.

Life Governorship for Exhibitor

Leicester C.E.A. Honoured

The House Governor of Leicester Royal Infirmary has requested the local Branch of the C.E.A. to nominate one of its members for a Life-Governorship of the Infirmary, as an expression of appreciation for the magnificent support given to the institution by exhibitors in holding Sunday performances on its behalf.

The request was read at last week's meeting of the Branch, when the chairman (R. M. Wright) said they considered the suggestion a great honour.

As the meeting was poorly attended, it was decided that a nominee should be elected by ballot at the next meeting.

Presentation to Becker

Before leaving for Berlin, Dr. Rudolph Becker, late general manager of Associated Sound Film Industries, Ltd., and managing director of British Sound Film Productions, Ltd., was presented by members of the studio and office staffs at Wembley with a gold cigar lighter as a souvenir of their associations with him during the last two years. The presentation was made by C. J. Black, secretary of British Sound Film Productions.

Dr. Becker was also entertained at a farewell luncheon by the directors of the two companies.

W.P. in Lancs and N. Wales

Ben C. Gibbs, Ltd., of 15, Great Ducie Street, Manchester, have been appointed by W.P. Film Co., Ltd., as exclusive agents for the Lancashire, Cheshire and North Wales territories.

O.K. Party for R.K.O.

Ideal Staff Holiday

Summoned to attend at R.K.O., Leicester Square, at midnight on Saturday last, visions of another "bump off" in the best "Bad Company" style flashed before me. However, making an equitable division of all my real and personal estate, I duly reported, equipped with "rod" and bullet-proof waistcoat. Glad to say neither were necessary, W. H. Thornton collected all such lethal weapons and rattled corks in lieu of machine guns. I'll say it was some staff party, right up to the silver dawn did the racketeers do their good company stuff, dancing, music, Derby racing, complete with bookie who shaved the odds with wonderful dexterity. A hidden treasure hunt all over the theatre which, in addition to causing me to lose many pounds of adipose tissue, caused many to falter by the roadside.

A wonderful night, no groups or cliques, jollity supreme, but what did the M.C. do with the hair net and suspenders, and did the winning jockey's prize entail a prolonged fitting? C.

K.R.S. to Curtail

Provincial Trade Shows?

The December council meeting of the K.R.S. was of lengthy duration, and, according to a statement issued to the Press, was well attended.

Letters from the C.E.A. were submitted, intimating that a committee of three had been appointed to investigate the possibilities envisaged by Mr. Eckman when he appeared before the C.E.A. Council, and asking for the appointment of a similar committee from the K.R.S.

A very full discussion took place, and the council appointed a committee, consisting of the president, S. Eckman; the vice-president, A. Dent; and J. C. Graham, to confer with the C.E.A. committee for the purposes outlined.

Booking Combines

It was reported that, in pursuance of the Society's policy, Mr. Moorhouse had agreed to relinquish booking for 11 halls in various districts, and that A. B. King had also relinquished booking for a certain number of halls. Details were furnished concerning a number of other instances which had been investigated by the Society, and either satisfactory explanations received or, in the cases where the Society had not been satisfied regarding the booking arrangements, its declared policy had been put into operation pending further inquiries.

Irish Free State Import Duty

A request from the Theatre and Cinema Association of Ireland was submitted, asking for a reduction in the surcharge of 15 per cent. on the grounds alleged, that the results from the imposition of this surcharge were more than the increased duty warranted. The renters individually undertook to give consideration to the matter as affecting each of their particular businesses, so that their considered opinion might be obtained for the next meeting.

Curtailing Provincial Trade Shows?

Owing to the need for exploring every avenue of economy, the question of curtailing some of the provincial trade shows was raised, the members undertaking to examine the subject in the light of their own business experience, so that the matter could be adequately considered at a later meeting.

Films Act Advisory Committee

F. W. Baker, one of the representatives of the film renters on the Films Act Advisory Committee, was, it was reported, due under that Act to retire from that committee on January 8th next. The President of the Board of Trade had invited Mr. Baker to accept a further term of office, and the council endorsed the president's invitation and placed on record the fact that the members of the Society felt that in Mr. Baker they had a worthy representative of the trade's best interests.

British & Dominions £50,649 Trading Profit

Recovery Follows H. T. Marsh's Financial Policy

New Capital Issue Likely

The report and balance-sheet of the British and Dominions Film Corporation, Ltd., at the year ended October 31st, provides a pleasant surprise for the British industry and for the shareholders.

During the year the Company made a profit of £50,649, compared with a loss for a previous period of 17 months amounting to £35,442. The net profit for the year covered by the new report is £17,004, which compares with a loss during the preceding 17 months of no less than £48,742.

This splendid result cannot fail to provide a stimulus to the British industry. It proves definitely that British and Dominions have, following the initiation of a sound financial policy by Hubert T. Marsh, the Company's managing director, overcome what appeared to be almost insuperable difficulties and are now about to "enter the straight" among the foremost British production concerns.

The period under review has also provided evidence that the studio output of B. and D. has been of consistently high quality. A whole string of film successes has been turned out and among them are several pictures which have achieved record total bookings.

It is pointed out in the report, however, that only four pictures have been released during the period under review, and that during the current year profits are expected to accrue from a greater number of productions, in addition to which it is expected extra revenue will be derived from the third sound stage, just opened.

The report points out that during the year it was found impossible to arrange a new capital issue to fund the capital liabilities, but with the increased earning capacity of the Company it should be possible to arrange such an issue as soon as financial conditions permit, and that when the time arrives a scheme of reorganisation of capital will be prepared.

The report states that the purchase of the freehold of the studios was completed during the year, and ten years' lease of one sound stage for the Paramount Film Service was entered into. A first mortgage debenture, amounting to £75,000, had, at the date of the balance-sheet, been reduced to £70,000.

The report and accounts will be considered by the shareholders at the annual meeting at Imperial Studios, Boreham Wood, on Wednesday, December 30th, at 12 noon.

Trade Revival in Sight

And Circuit Fight Ahead

(From Our Australian Correspondent, Lindsay Endean)

BY SPECIAL AIR MAIL FLIGHT

With a week's gross of £10,000 estimated as the take at the twelve major and second theatres in Sydney, business seems to have taken a definite turn for the better. The biggest gross was at the Prince Edward, which roped in £2,600 with "The Smiling Lieutenant."

Better days are with us; how we need 'em.!

The film industry is not alone in this new sunshine, and with the Federal Government looking optimistically to a surplus at the end of the financial year, instead of the expected deficit of £5,000,000, conditions are much brighter, generally.

The entertainment game is the most trustworthy barometer of economic conditions. Supplying a necessity for all classes, it is always the last to feel the bump and first to regain its equilibrium.

Now the stage is nicely set for the big battle for circuit supremacy throughout Australia, between Hoyts and the newly-created Greater Union Theatres (which concern has swallowed up the once mighty Union Theatres, Ltd., after the latter company was reduced to the lowest depths of financial insecurity), with the Fuller circuit also preparing for fight, as the third party. Greater U. T. have lined up Warner-First National, Greater A. F. (releasing B D. F. and Columbia products), Universal, R.K.O.-Radio, R.K.O.-Pathe, Union Theatres Feature Exchange (B.I.P. releasing house), Hoyts have Fox and Paramount and Fullers, Celebrity (releasing independent and English U.S.A. films).

United Artists are in the market for all three, on individual pictures, while M.-G.-M. is still negotiating.

When M.-G.-M. allies itself to one or the other all preliminaries will have been completed, and the big battle will then start off in earnest.

New Newsreel

The local outlet for B.I.P., Union Theatres Feature Exchange, has tackled the newsreel field, with a gazette styled "The Cinesound Review." The reel is after the type of Universal's "Talking Reporter," and although quite a fair job for a start, the reel has some distance to go yet before Graham McNamee need feel any fear of dangerous rivalry.

Australia's First "Talkies"

F. W. Thring's initial unit programme of locally-made features and shorts has started off in Sydney and Melbourne. All the newspapers went into raves over the pictures, and there is no denying that they certainly are something to be proud of. The degree of technical perfection, including acting, sound recording and photographic treatment, achieved is remarkable. In this direction one could not wish for better work. The first full-length feature is "Diggers," a film typically Australian in sentiment and appeal. "The Sentimental Bloke" is now nearing completion.

British & Dominions Quality

In THE BIOSCOPE last week we reported that a Visatone Recording System had been send to Australia on the order of British and Dominions Films, Ltd., of Australia. This company is, of course, not to be confused with British & Dominions Film Corporation, Ltd., of Great Britain, who are sole Western Electric licensees for theatrical films in Great Britain and have always stood by the unassailable quality of the Western Electric system. British & Dominions and Western Electric have become synonymous with high quality, as typified in the recent British & Dominions' Elstree product.

A.T.P. £52,979 Loss

"Escape" and "Birds of Prey" Disappoint

The second annual report of Associated Talking Pictures, Ltd., covering the year ended June 30, 1931, reveals the loss of £52,979. The directors in their report state that the period under review was not one of complete activity, so far as the company's production work was concerned. Practically the whole of the first half of the year represented a transition period when the arrangements with R.K.O. Productions Incorporated were revised and extended. The report further expresses the directors' regret that the first two pictures made by the company, namely, "Escape" and "Birds of Prey," did not meet with the measure of success in America which was anticipated, and provision had to be made in the balance-sheet for anticipated loss on those two pictures: £10,519 being written off as regards "Escape," and £7,000 as regards "Birds of Prey." The shareholders will consider the accounts at the annual meeting at the A.R.P. Studio, Ealing Green, on Tuesday next, at 2 p.m.

Spivey Takes Over Crowle Picture House

The Picture House, Crowle, has been taken over by Joe Spivey & Son and is being wired; its nearest "talkie" opposition will be 11 miles away! W. Spivey will manage the theatre. The name of Spivey has been associated with the trade for over 21 years, the founder of the company having started as a cinema proprietor in Tadcaster in 1910. In 1914 he became the proprietor of the Tivoli, Wakefield, and the Old Theatre Royal, Goole, at the same time acting as general manager at the Tower and Carlton Theatres, Goole, and the Carlton, Wakefield. All the bookings were arranged by Mr. Spivey personally. After a period of active service during the war, he returned to the business as general manager of the Empire, Adwick-le-Street, Co., Crowle, and the Askern Picture House Co., Askern.

Phœnix!

On Friday last; the premises of Mansell & Ogan, the well-known dimmer manufacturers, in Floral Street, Covent Garden, were gutted by fire. Within a few hours Mr. Mansell had secured temporary accommodation on the second floor of 35, Endell Street, W.C.2, which is only a short distance away. Rush work has been proceeding throughout the week-end, and Mr. Mansell is confident that work will be in full swing again immediately after Christmas.

Considering the highly specialised equipment involved in the calculation and construction of dimmers, this speedy reorganisation is a particularly smart achievement.

Financial News and Views

Trends in Favour of British Producer

British and Dominions Balance Sheet

BY THE BIOSCOPE CITY EDITOR

STOCK MARKETS this week have been remarkably steady considering existing conditions. At this time of year—in normal years—a considerable amount of liquidation must be expected. We have had indications of this proceeding, but recent days have been very free of anything urgent in this direction. As regards the future, prophecy is very difficult. We are told, on the authority of the Chancellor of the Exchequer, that in any case our Budget will be balanced for the current year, and that for next year we have nothing to fear. If we can accept this statement, then we can consider that this country is launched on a fair trading basis.

Gilt Edged Securities

From the point of view of the permanent investor for income, it is only a question of picking out the best return. As regards temporary investors, indications are that short-dated securities are preferable, from the point of view that if trade improves money will become dearer. It must be understood, however, that we are talking of the short view only.

Industrials

Industrials, as a whole, have maintained their prices very well. As regards the CINEMA AND FILM PRODUCTION group, for the time being we have to separate these. All present political movements are helpful to the latter, and not necessarily to the former, but our chief producers, having a large amount of control of the showmanship side of the business, the prosperity of one should react on the other. It has been our custom so far to analyse the position of certain concerns, but for this week we are not putting anything specially forward, beyond the report of B. & D., which is issued this week. Both this and ASSOCIATED TALKING PICTURES, LTD., are dealt with also on another page.

THE BRITISH & DOMINIONS POSITION

The report of the BRITISH & DOMINIONS FILM CORPORATION, LIMITED, shows a great advance on last year. A net trading profit of £17,004 is reported for this year, as against a trading deficiency for 17 months to November 1, 1930, of £35,442.

This highly satisfactory result is due to energetic management, and in this respect Mr. Hubert Marsh, the chairman and managing director, may be relied upon to carry on the good work.

Turning to the balance sheet, it is clear that there is still a lot of hard work to be done to put the business on a sound basis, and the reorganisation foreshadowed will be awaited with interest.

The balance sheet shows that there is a first mortgage debenture of £70,505 6s. 5d.; a loan from bankers, secured by second debenture, of £46,254 18s. 7d.; Bills for capital expenditure payable over period ending April 4, 1935, of £83,339 19s.; an unsecured loan, repayable at a premium, of £20,000, while advances on unmatured and future bookings in the United Kingdom and U.S.A. amount to £127,855 18s. 3d. The way is now clear for a capital reorganisation.

In a recent article we pointed out that present conditions are distinctly in favour of British film producers, and in our opinion shareholders may look for better things in the future.

LIVERPOOL THEATRES' PROFIT

Walton Vale Picture House Company (Liverpool), Ltd., has declared a dividend of 10% and is carrying forward a balance of £1,529. The net profit for the year, after writing off nearly £400 for depreciation, is £1,723.

Gross profit, after deducting the cost of films, wages, advertising and other expenses, was £2,407.

5 PER CENT. DIVIDEND

Another Liverpool picture theatre balance sheet is that of the Grosvenor, whose eleventh annual meeting was held recently. This theatre has a subscribed capital of £19,125, and freehold land, buildings, equipment, etc., are valued at nearly £16,000. On trading account there was a profit of £1,811, which, after deducting directors' fees, depreciation, 25 per cent. off the cost of talking films equipment, left a net profit of £699. The balance brought in from the last account was £830. A dividend of 5% has been paid.

OLDHAM CINEMA FAILURE

How £20,000 was lost in cinema and theatre ventures in two years was explained at the public examination of William Cedric Bailey (24), formerly of Preston, and now of Oldham, at his public examination in the Oldham Bankruptcy Court last week. There were liabilities of £4,670, and a deficiency of £2,859, attributable to local and general trade depression, keen competition and heavy running expenses.

Debtor said he purchased, for about £5,550, the Colosseum Theatre, Oldham, which had since been valued at £11,300, and without the licence £8,300. Eight or ten months ago he refused an offer of £8,000 for the theatre.

Weekly expenses were something like £150, and the takings averaged about £70.

In March last he installed "talkies" at a cost of over £1,000, and, in addition, he had to pay £3 a week for the upkeep.

The examination was adjourned until January 19th for further accounts.

INTER-CONTINENTAL FAILURE SEQUEL

The public examination was held on December 18th, before Mr. Registrar Mellor at the London Bankruptcy Court, of Mrs. Jane Lasbrev, company director, Lyric Chambers, Shaftesbury Avenue, W.C., who failed in September last, with liabilities £2,389, against net assets £81.

Debtor stated that from July, 1928, to September, 1929, she worked on commission as a scenario adapter and translator of British & Foreign Films, Ltd. In April, 1930, she became director of Inter-Continental Films, Ltd., which she had assisted to promote, with a nominal capital of £1,000. Witness was allotted £395 shares for services rendered in the formation and was appointed Continental manageress for five years at a fee of £5,500 per annum, payable only after the company had commenced to produce films. No films were produced and the company ceased to function in July, 1931.

Debtor stated that if Inter-Continental Films, Ltd., had been a success she would have received at least £10,000 and would have been able to pay all her debts in full. The examination was concluded.

NEW COMPANIES

WILLIAMSON FILM PRINTING COMPANY (1931), LTD.—Private company. Registered November 25th. Capital £9,000. Objects: To acquire the business of film printers now carried on by the Williamson Film Printing Company, Ltd., at 89, Wardour Street, W., and at Barnet, Herts. The first directors are to be appointed by the subscribers. Solicitors: Wedlake, Letts & Birds, 11, Serjeants Inn, E.C.4.

OSBORNE PICTURE PALACE, LTD.—Private company. Registered November 26th, Capital £400. Objects: To carry on the business of cinematogtaph theatre, opera house and music hall proprietors and managers, etc. The permanent directors are: Mrs. Harriet Stubbs (chairman), 12, Dunoon Street, Farm Street, Barrow-in-Furness; A. Smiles.

KINGSTON PICTURE HOUSE, LTD.—Private company. Registered December 4th. Capital £5,500. Objects: To acquire 24, 26 and 28, High Street, Kingston-on-Thames, and to erect thereon a cinematograph theatre and other buildings, and to carry on the business of cinema proprietors, etc. The life directors are: F. S. Bates, "Silverdale," St. George's Hill, Weybridge, Surrey; O. Deutsch, 8, Rotton Park Road, Edgbaston, Birmingham (chairman); M. Tanchan, 17, Woodchurch Road, N.W.; G. H. Glover, "Balmachree," Datchet, Bucks. Solicitors: Batchelor, Foord & North, 2, Pancras Lane, E.C.4. Registered office: 2, Pancras Lane, Queen Street, E.C.4.

P.O.W., LTD.—Private company. Registered December 1st. Capital £10,000. Objects: To carry on the business of proprietors or managers of theatres and places for the purposes of theatrical performances, cinematograph shows or otherwise, cinematograph film renters and exhibitors, etc. The permanent directors are: C. Clore (managing director), 34, Strutton Ground, Westminster, S.W.1 (director, Westminster Cinemas, Ltd., and Strutton Land Trust, Ltd.); A. Davis (chairman), 43, Strutton Ground, Westminster, S.W.1 (chairman, Westminster Cinemas, Ltd., and A. Davis, outfitters, Ltd., and director of Strutton Land Trust, Ltd.). Solicitors: Bulcraig & Davis, 12, Norfolk Street, W.C.2. Registered office: Prince of Wales Theatre, Coventry Street, W.1.

CINEMAS WANTED
Cash Waiting—Write
BOREHAM & Co., F.A.I.,
Auctioneers, Valuers & Surveyors,
10, John St., Adelphi, W.C.2.
Temple Bar 6123. Estd. 1889.

SHARE PRICES

LONDON PRICES	Value (par)	Close Tues. Dec. 15	Close Tues. Dec. 22
A.P.P.H.			
Ordinary	£1	16/3	16/-
ASSOCIATED TALKING			
Ordinary	5/-	1/-	-/9
A.B.C. CINEMAS			
Ordinary	5/-	4/9	4/6
7½% Preference ...	£1	14/4½	14/-
BRITISH INT. PICTURES			
Ordinary	5/-	4/7½	4/6
8% Preference ...	£1	17/6	17/6
BRITISH INSTR. PIC.			
Ordinary	10/-	1/6	1/6
BRITISH LION			
Deferred	1/-	-/4½	-/3
Preference	10/-	3/9	3/9
BRITISH & DOMINIONS			
Deferred	1/-	-/4½	-/5½
Ordinary	£1	5/9	5/4½
BAIRD TELEVISION			
Pref. Ordinary ...	5/-	3/4½	3/-
Deferred Ordinary	5/-	2/7½	2/6
DENMAN PICT. HOUSES			
7% Debentures ...	£100 7%	93	93
Convt. Debentures...	„	87	88
GAUMONT			
Ordinary	10/-	10/3	10/-
7½% Preference ...	£1	15/9	15/9
GAINSBOROUGH			
Ordinary	£1	6/10½	6/10½
Deferred	1/-	-/6	-/6
GENERAL THEATRES			
Preference	£1	8/6	8/6
6½% Debentures ...	£100	74½	78
LONDON PAVILION			
Ordinary	£5	£3	£3
MOSS EMPIRES			
Ordinary	£1	18/1½	16/3
Pref. 5%	£1	14/4½	14/-
P.C.T.			
Pref'd. Ordinary ...	£1	14/-	14/-
Cons. Pref. 7% ...	£1	18/1½	18/-
STOLL THEATRES			
Ordinary	£1	4/6	4/-
TUSSAUDS			
Preference	£1	25/-	23/1½
Deferred	1/-	2/9xd	3/-
UNITED P.T.	£1	2/-	1/9
7% Debentures ...	£100	75	75
UNION CINEMAS			
10% Preference ...	5/-	1/6	1/6

NEW YORK PRICES	Close Tues. Dec. 15	11 a.m. N.Y. Tues. Dec. 22
EASTMAN KODAK no par value	84	82⅞
FOX FILMS "A" „	2⅞	3⅛
LOEWS INC. ... „	26¾	27⅛
PARAMOUNT PUBLIX „	7	6⅞
RADIO CORPORATION „	5⅛	5⅛
RADIO-KEITH-ORPHEUM	1xr.	⅞
WARNER BROS. „	2¾	2⅞

TALK OF THE TRADE

B. & D. Success—Prince as "Doorkeeper"—"Gangster" Robinson —"Rio Rita's" Return

FARADAY HOUSE,
December 23, 1931

Well Done, British and Dominions !

The British and Dominions report has aroused a good deal of favourable comment in trade circles, and the trading profit of £50,649 for the year to October 31st last is certainly surprising enough when one takes into consideration that the company was no less than £35,442 in the red on the previous accounting period of 17 months. The results just disclosed give a clear indication that British and Dominions has stood against the post-"talkie" shock which brought many concerns—British and foreign—to their collapse, and is now to be reckoned as among the soundest of British production concerns. The amazing financial recovery thus registered within such a short period provides a perfect example of what can be achieved in the film industry, by a sound business policy wedded to high artistic aims. Hubert T. Marsh, whose expert grasp of finance stands to-day in no need of my praise, and Herbert Wilcox, the unabating showman, form an ideal combination.

Hubert Marsh's Big Part

When Mr. Marsh joined the company just two years ago, the prospects would have dismayed a Goliath. But quietly, unobtrusively, persistently, he worked on and the company's production schedule was gradually put upon a basis which ensured not only good pictures, but profits. The B. and D. shareholders will know how to appreciate what Mr. Marsh has done : so will the whole industry, for make no mistake, the state of affairs revealed in the British and Dominions report will react to the benefit of the whole British film industry. A year ago I predicted that if the shareholders could have patience the company would win through. They sh uld now continne their patience and confidence while capital reconstruction is achieved.

Our Democratic Prince

After last Tuesday's Special Midnight Performance of "Mischief," at the Carlton Theatre, I joined the party remaining for the Ballet, Cabaret and Dance. At 2.30 a.m. I left the cloakroom : a young man sauntered ahead of me, whistling a bright bit of jazz. He reached the door first, held it open, and, with a smiling gesture, stood aside for me to pass. No ordinary doorkeeper could have convinced me in such a flash that he actually enjoyed making things thus easy for me. I turned and said "Thank You." Then I saw that my "doorkeeper" was the Prince of Wales !

The Gangster Fetish

By a curious coincidence we heard of the assassination (I hate bumping off !) of Diamond, the gangster chief, on the very day that Edward G. Robinson, "gangster" star in "Little Caesar," received the Press at the Savoy on his arrival in town. Curious, mainly because of the fact that Robinson had experienced the greatest difficulty in turning the lay Press men off the subject of gangsters. Was it true he had met Capone ; was it a fact that he was Capone's "double" ? I wondered the Fleet Street boys didn't suggest that Robinson was really his alias !



Edward G. Robinson, First National Star in "Five Star Final," who is in London on vacation

Strange how the gang stuff sticks ; certainly Edward G. is anything but the tough guy he plays so often on the screen. He is, in fact, a most unassuming man, and he has with him a charming wife. D. E. Griffiths, of First National, is to be congratulated on having secured a Carlton Theatre pre-release for Robinson's latest vehicle, "Late Star Final." After a brief holiday, Edward G. returns to Hollywood to play in "Two Seconds," another heavy drama with a death chamber scene. His latest picture, "The Hon. Mr. Wong," directed by Wm. Wellman, will be shown by First National in the New Year.

Heard in Leicester Square

"Rio Rita !"—Really ! ! !

W. and F. Greeting

Just as I wearied of writing out my Christmas greetings, W. & F. sent along a most beautiful blotter—a sheer joy and a fine work of art executed by Raphael Tuck. It is characteristic of the taste of Jeffrey Bernerd, with a touch of the practical which reminds me of Alec Braid. I am not sure whose was the bright idea, but it certainly was a bright one.

No More Sentiment !

The "sentimental bloke" is now nearly finished, writes a correspondent. Like our independent exhibitor readers, we have suspected it for some time past !

S. G. S. Christmas Dinner

The Screen Golfing Society's Christmas dinner, held at the Kit-Cat last Thursday, under the genial chairmanship of Maurice Ostrer, the Captain, was a cheery affair. Tables were laid in the club room of the Society, and the arrangements for the dinner, which was of typical Christmas fare, added to the credit of Jeffrey Bernerd's organising ability. The speeches were many, brief and very much to the point, but my powers of stenography and memory are not equal to the task of reporting them.

OBSERVER

Speaking Personally

Thomas France, managing director of Sidney Bacon's Pictures, Ltd., has been bereaved by the death of his mother, and receives the condolence of the whole trade on the sad event. Members of the Northern Branch, C.E.A., for whom "Tommy" France acts as delegate on the General Council, especially have expressed their sympathies.

Councillor John Wilson, of the Picture House, Accrington, and inventor of the Gramo-Radio sound equipment, has inaugurated an Old Folks' Radio Club at Church, Accrington. A G.R. equipment, with radio attachment, is one of the amenities provided, and the clubroom is equipped with cinema seating and a Wilson soda fountain. Mr. Wilson is bearing almost the entire cost of the club.

Harry Devey was on Friday evening presented with an illuminated address by the committee of the West Birmingham Poor Children's Association, in recognition of his long association and services with the cause.

George Dawson, organist at the Albert Hall, Sheffield, has been appointed to a similar position at the Broadway Cinema, Stratford, and his place is being taken by Harold Dring, the Wurlitzer organist at the Regent, Sheffield.

R. J. Baker, who has been with Gaumont-British at Luton, has been appointed manager of the Picture House, Harborne, in succession to E. Giles.

P. Douglas Reeves, who for some time past has been responsible for the management of the Brierley Hill Picture House, has relinquished his appointment to become manager of the Caldmore Green Picture House, Walsall. He has held appointments at Folkestone, Newmarket, Maidstone and London.

S. Brown, who for the past year has been assistant manager of the Odeon, Perry Barr, has succeeded P. Douglas Reeves as manager of the Picture House, Brierley Hill.

Dan Mellor, manager of the Caldmore Green Picture House, Walsall, has relinquished his appointment.

Harold Hall has been appointed manager of the newly opened Prince's, Granby Street, Liverpool. Having been in the trade for 13 years, he has for the last six months been a manager on the H. D. Moorhouse circuit, of Manchester, while before that he was for 2½ years manager of the Cromwell Picture House, Manchester. (A short description of the reconstruction of the Prince's is on page 17.)

H. Godwin Longthorn, who has managed the Gaumont Palace, Steelhouse Lane, Birmingham, since the house opened, has resigned from the Gaumont-British Circuit and has taken up a post with the Parker Circuit as manager of the Apollo, Tyburn Road, Birmingham. Mr. Longthorn was formerly manager of the Regent, Dudley, and of the Criterion, Dudley, for P.C.T., previous to which he was at the Silver Cinema, Worcester, and other provincial houses.

A. E. Crabb has been appointed manager of the Gaumont Palace, Birmingham, in succession to H. Godwin Longthorn. Mr. Crabb has for some time been employed in exhibiting circles at Ipswich.

BOX OFFICE FILM REVIEWS

✱ Denotes Registered British Film.

✱"Mischief"

Offered by: *W. and F.* **Produced by:** *British and Dominions.* **Directed by:** *Jack Raymond.* **Supervised by:** *Herbert Wilcox.* **Adaptation:** *P. Maclean Rogers.* **Photography:** *F. A. Young.* **Recording:** *Western Electric on Film.*

THE CAST

Arthur Gordon	Ralph Lynn
Diana Birkett	Winifred Shotter
Eleanor Bingham	Jeanne Stuart
Reginald Bingham	James Carew
Tom Birkett	Jack Hobbs
Louise Piper	Maud Gill
Willie Piper	Bromley Davenport
Bertie Pitts	Kenneth Kove
Mrs. Easy	Louie Emery

Suitability: Hilarious comedy which will make money everywhere.

A cataract of harmless fun, with occasional splashes of sex sauce characteristic of Ben Travers' farces, this "Mischief" film will cement the already well-established reputation of Ralph Lynn as the prince of British clowns.

It was fitting, therefore, that the first viewing of this film should have been witnessed by a Royal Prince of world-wide popularity—our own Prince of Wales, who, by his appreciation of this picture, once again showed himself to be a film fan of discriminating taste.

A string of comparatively trivial incidents has, without any fresh departure in farce formula, been converted into another triumph for the one British actor who could get away with it. Lynn is assisted by an extremely clever supporting cast; he is brilliantly directed and excellently photographed, but, even so, he succeeds in conveying the impression that he could have done it all on his own, so complete is the spell which his comedy throws over us.

Arthur Gordon (Ralph Lynn) interests Reginald Bingham (James Carew) in a deal which necessitates the latter's visit to Paris. They discuss final arrangements in a cabaret restaurant where Eleanor Bingham (Jeanne Stuart) is discovered in flirtatious adventure with Tom Birkett (Jack Hobbs). Discord mars the domestic music of the Binghams, but hubby is persuaded not to abandon his Paris trip under promise that Gordon will watch over the wayward wife.

The suggestion appeals to Gordon, particularly because he, too, likes the little woman. Principally to teach her jealous husband a lesson, the wife, however, decides to elope with her lover to a country cottage, where the lover's sister can provide a satisfactory safeguard. After this complications rain into the story. Gordon, moved partly by his promise to his business colleague, but still more by his own heart, goes in search of the eloped couple, arriving at the country cottage just as they have left, following a "tiff." He finds himself quickly involved in a chain of comical domestic incidents with Diana Birkett (Winifred Shotter). There is a chimney fire; he climbs the roof with salt to put it out and rolls headlong into a water butt, finishing up in bed while his clothes dry. Meantime, while he and Diana hold conversation in the closed bedroom, a village gossip (Louie Emery) and a private inquiry detective (Kenneth Kove) arrive silently, each with an ear to the keyhole.

Double entendre is here responsible for suggesting situations as guilty as they could be, and, finally, Lynn and the girl, still far from adequately clothed, are discovered by the whole party of characters, whom they promptly lock in the bathroom while they make their escape to London. Here efforts are made to straighten out the affairs of the two Binghams, and the fade-out brings happiness for Arthur Gordon and Diana Birkett.

Of the supporting cast, the finest work comes from Kenneth Kove and a boy who plays the part of a country half-wit, and is surely worthy of a place among the cast.

Opening somewhat leisurely, the film later speeds up, working through a whirl of fun to a furious climax. Jack Raymond enlivens the film by frequent resort to trick cutting in dialogue, which raises extra laughs. It is almost certain that "Mischief" will make even more money than "Rookery Nook" and "Plunder."

ANALYSIS

Story and Dialogue	18%	*out of*	20%
Direction	17%	,,	20%
Acting	18%	,,	20%
Recording and Photography	17%	,,	20%
General Appeal	18%	,,	20%
	88%	,,	100%

W. H. M.

"End of the Rainbow"

Offered by: *British Lion.* **Directed by:** *Max Reichmann.* **Length:** 8,000 *feet.* **Release Date:** *Not fixed.* **Certificate:** *U.* **Recording:** *Klangfilm Tobis Sound on Film.*

THE CAST

Toni Lechner	Richard Tauber
Cora	Maria Elsner
Leni	Lucie Englisch
Loisel	Oskar Sima

Suitability: An excellent production for the musically minded.

The English version of this German production differs but little to that reviewed in the pages of THE BIOSCOPE of October 7th last.

Occasional sub-titles have been inserted which assist in the telling of the story and at times explain the dialogue.

The film tells a delightful romance of an Austrian innkeeper who becomes a noted opera singer, but loses the love of his earlier days.

Tauber's singing is superb, and on this account alone the film should be well received; certainly in the better class halls.

ANALYSIS

Story and Dialogue	10%	*out of*	20%
Direction	15%	,,	20%
Acting	15%	,,	20%
Recording and Photography	19%	,,	20%
General Appeal	12%	,,	20%
	71%	,,	100%

H. M.

✱"Inquest"

Offered by: *First National.* **Produced by:** *Majestic and New Era Films.* **Directed by:** *G. B. Samuelson.* **Length:** 8,572 *feet.* **Release Date:** *June* 6, 1932. **Certificate:** *A.* **Recording:** *Fidelytone Sound on Film.* **Adapted by:** *Michael Berringer from his stage play.*

THE CAST

Margaret Hamilton	Mary Glynne
Norman Dennison, K.C.	Campbell Gullan
The Coroner	Sydney Morgan
Thomas Hamilton	Peter Coleman
Richard Hanning	Haddon Mason
Dr. Macfarlane	Alex Hunter

Suitability: Mild entertainment for less critical patrons.

Hamilton, suffering from heart trouble, has in Margaret a wife who does not love him. The woman meditates divorce, for she has an attractive lover. But the ill-health of her husband arouses her pity, and she takes him to a Devonshire cottage.

Hamilton's mother and her second husband arrive. The latter, a brute, tries to get possession of his wife's money. Hamilton, as trustee, opposes him. Quarrels ensue and a shot is fired. Margaret 'phones to a doctor. He attributes Hamilton's death to heart disease.

Village gossip leads to exhumation, and an inquest is held in the schoolroom. The dogmatic old coroner subjects Margaret to severe examination, and so much incriminating evidence is offered that her guilt seems proved, until her lover's uncle, a prominent K.C., appears and acts on her behalf. Hamilton's mother also arrives and becomes an unwilling witness. The coroner is about to commit both women for trial when the reply to a telegram sent by the K.C. solves the mystery with a surprising exposure, and the suspected women are proved innocent.

When the play on which this picture is based was put on at the Windmill Theatre, critics were dissuaded from giving away the denouement. While the inquest is in progress few would guess that instead of having been murdered, Hamilton was, in fact, the murderer, though it is established that he acted in self-defence.

The picture is stagey throughout and slow to a degree. Proceedings in the little schoolroom are so protracted that they become tedious, yet for a time suspense value is excellent. This is due more to the performances of Mary Glynne and Sydney Morgan than the director. The former, as the wife, by unsatisfactory explanations of her action and the latter by his obvious bias against her, may be considered the chief points of appeal. The males do not distinguish themselves, though there are some amusing rural types.

ANALYSIS

Story and Dialogue	15%	*out of*	20%
Direction	5%	,,	20%
Acting	12%	,,	20%
Recording and Photography	15%	,,	20%
General Appeal	10%	,,	20%
	57%		100%

I. J.

"The Deceiver"

Offered by: *United Artists.* **Produced by:** *Columbia Pictures.* **Directed by:** *Louis King.* **Photographed by:** *Joseph Walker.* **Length:** 6,152 *feet.* **Release Date:** *Not fixed.* **Certificate:** *A.* **Recording:** *Western Electric on Film.*

THE CAST

Tony	Lloyd Hughes
Ina	Dorothy Sebastian
Thorpe	Ian Keith
Mrs. Lawton	Natalie Moorhead
Mr. Lawton	Richard Tucker
Speedy	George Byron
Celia	Greta Granstedt
Dunn	De Witt Jennings
Breckenridge	Murray Kinnell

Suitability: Entertainment with big popular appeal.

It appears to be the hobby of Americans, particularly American picture producers, to "guy" their own minions of the law, and in this film they do it right heartily.

In fact, the producer has gone just a little too far in this respect, the action at times appearing ludicrous. This does not, however, seriously detract from a thoroughly entertaining little murder mystery.

Thorpe (Ian Keith), an actor playing the part of Othello, is the idol of the feminine element, and his individual conquests are innumerable. A seducer of renown, he is prevented from making another victim of Ina, his Desdemona (Dorothy Sebastian), by her fiance, Tony (Lloyd Hughes), who acts as his understudy.

On the eve of his departure for Hollywood, Thorpe is murdered in his dressing room, and a perplexed police officer cross-examines all present in the theatre wings. A more able member of the force arrives, and eventually solves what proves to be a profound mystery right up to the final fade-out.

This is the outline of a story which is always interesting. As it proceeds, various characters are introduced, most of whom have a grudge against the philanderer, and who at once come under the suspicion of the officials. Many a "red herring" is drawn across the trail, but each is a definitely plausible avenue of investigation and at no time appeals as being absurd. Nor does the director follow the expedient of forgetting the existence of the real culprit. He is there as often as the others, a fact which adds to the merits of the case.

Acting is good all round. Ian Keith proves his ability in the closing scenes of Othello, and plays well in the unhappy role of Thorpe. Dorothy Sebastian is appealing as the heroine, and Lloyd Hughes effective as her disgruntled, and much suspected, fiance. George Byron supplies the necessary touch of comedy as Thorpe's publicity

agent, a wise bird who calls his governor's bluff when it comes to a matter of blackmail. A big supporting cast give a good account of themselves.

The whole of the action takes place back stage, except a few impressive shots from the auditorium during the course of the play.

ANALYSIS

Story and Dialogue	14%	*out of*	20%
Direction	18%	,,	20%
Acting	16%	,,	20%
Recording and Photography	17%	,,	20%
General Appeal	14%	,,	20%
	79%	,,	100%

H. M.

*"The Beggar Student"

Offered by: *British Lion. Afa Production.* **Directed by:** *John Harvel.* **Length:** 5,900 *feet.* **Release Date:** *Not fixed.* **Certificate:** *U.* **Recording:** *R.C.A. Sound on Film.*

THE CAST

Tania	Shirley Dale
Carl Romaine	Lance Fairfax
Jan Janiki	Jerry Verno
Colonel Ollendorf	Frederick Lloyd
Countess Novalska	Margaret Halstan
Broni	Jill Hands
The Sergeant	Mark Daly
Nicki	Ashley Cooper
The Drunk	Alfred Wellesley

Suitability: Will please popular audiences almost anywhere.

In a Ruritarian setting this melange of nonsense offers hearty amusement, which will meet with the approval of the majority. Though not perhaps musical comedy at its best, it provides some good comedy, a pleasing romance and several haunting melodies.

Two students, Carl (Lance Fairfax) and Jan (Jerry Verno) are imprisoned in a not very forbidding fortress for a minor offence. The colonel in charge has been insulted at the hands of the fair Tania (Shirley Dale) and to get even with her prevails on Carl to masquerade as a prince, with his pal Jerry as his equerry.

Naturally, the girl falls in love with the bogus prince, but the colonel's attempt to humiliate her by disclosing the man's real identity is thwarted because, of course, she loves him for himself. This is much to the disgust of her penniless mother, who, however, makes a match with the disgruntled colonel.

John Harvel's direction gets the maximum out of some really humorous situations, notably the ever-present discomfiture of the colonel, the pathetic anxiety of the mother to marry off her girls and the mixing of an atrocious cocktail for the special benefit of the colonel as a reprisal from a sergeant whose comicalities are a big feature.

The production is lavishly mounted, with some striking ballroom sets.

Frederick Lloyd is always in the picture and gives a splendid performance in the role of the colonel. Lance Fairfax, who boasts a fine singing voice, is an unqualified success as Carl, but Jerry Verno, as his inseparable companion, is handicapped by the poor quality of his lines. Shirley Dale is an engaging heroine and sings with feeling. Margaret Halstan is particularly convincing as the impoverished, but extremely wily, countess.

ANALYSIS

Story and Dialogue	13%	*out of*	20%
Direction	16%	,,	20%
Acting	17%	,,	20%
Recording and Photography	18%	,,	20%
General Appeal	16%	,,	20%
	80%	,,	100%

H. M.

"The Guilty Generation"

Offered by: *United Artists.* **Produced by:** *Columbia Pictures.* **Directed by:** *Rowland V. Lee.* **Photographed by:** *Byron Haskin.* **Length:** 7,474 *feet.* **Release Date:** *Not fixed.* **Certificate:** *A.* **Recording:** *Western Electric on Film.*

THE CAST

Palermo	Leo Carrillo
Maria	Constance Cummings
Marco	Robert Young
Joe	Leslie Fenton
Tony Ricca	Boris Karloff
Don	Jimmy Wilcox
Benedict	Elliott Rothe
Publicity Woman	Ruth Warren

Suitability: Excellent offering of its type.

This adaptation from the stage play is obviously intended as anti-gangster propaganda, and much of the dialogue would appear to have been inspired by the deaths, in New York recently, of child victims of the underworld.

Here, at any rate, a gangster film justifies itself. In detailing the humiliation and sufferings of gangsters' law-abiding dependants, the story holds considerable human appeal, and is produced with the maximum of conviction.

Palermo (Leo Carillo), is the rival of Ricca (Boris Karloff), and the former's daughter Maria (Constance Cummings), who is heartsick of her father's activities, falls in love with Marco Smith—actually the son of Ricca—whom the youth disowns.

The feud between the gangs becomes such that various offsprings of the leaders are killed, and only Marco and Maria remain. These two are hastily married, and it is not until after the ceremony that Palermo learns the real identity of his son-in-law.

Determined even now to "put him on the spot" as a reprisal for the loss of his own son, he is prevented from the final act by his aged mother, who shoots him.

Those who like underworld melodrama will vote this good. The different outlook on life of the crooks and their children provides a strong situation, and the suspense which comes from the young man's danger in a household where almost every hand is against him is strong. The end is only half foreseen, the man's death and the manner of it come as a complete surprise.

Leo Carillo gives a vivid portraval as Palermo, ruthless to a degree, but yet with a keen desire to find a loophole to quit and secure a foothold in society. Boris Karloff is splendid as his rival and Robert Young as his son makes a likeable lover. Constance Cummings does well in the rather conventional role of Maria.

The film is superbly mounted and there are some delightful exteriors.

ANALYSIS

Story and Dialogue	12%	*out of*	20%
Direction	18%	,,	20%
Acting	17%	,,	20%
Recording and Photography	18%	,,	20%
General Appeal	15%	,,	20%
	80%	,,	100%

H. M.

"The One Way Trail"

Offered by: *United Artists.* **Directed by:** *Ray Taylor for Columbia Pictures.* **Length:** 5,274 *feet.* **Release Date:** *Not fixed.* **Certificate:** *U.* **Story by:** *Claude Rister.* **Photography by:** *John Hickson.*

THE CAST

Tim Allen	Tim McCoy
Helen Beck	Doris Hill
Terry Allen	Carroll Nye
Mollie	Polly Ann Young
Coldeye Carnell	Al Ferguson

Suitability: For industrial patrons.

Western Star who, in addition to riding and fighting, can also act, a believable story, and good production, make this picture an excellent offering of its type.

Tim, a cowboy, receives a letter from his young brother announcing good luck, and suggesting a meeting. After rescuing a girl from some ruffians he reaches Canyon City and finds Terry has been fleeced of his money and is dying from a gunshot wound. The youth is only able to whisper the name of his assailant before passing away. Tim dedicates his life to vengeance.

An adept at card games, he frequents a saloon kept by Coldeye Carnell, who offers him a job which proves to be an attempt to ruin the owner of a rival establishment. Tim objects until he finds the man's name to be the same uttered by his dying brother.

Soon Tim discovers the girl he rescued, and has grown to love, is the daughter of the man he is determined to ruin. In this he not only succeeds, but accuses the innocent man of killing his brother. A girl at Carnell's place exonerates him by proving her employer assumed the name and fired the fatal shot. After a wild chase the ruffian and his gang are overcome.

Though the vengeance theme is a familiar basis for a Western, in this case it is used most effectively. There is no mystery to unravel, for Carnell is heard giving the false name. This part is well played by Al Ferguson. Carroll Nye impersonates the young brother. The death bed scene is well acted, and there are some pleasing love scenes. Recording is excellent and some fine mountain scenery is introduced.

ANALYSIS

Story and Dialogue	10%	*out of*	20%
Direction	10%	,,	20%
Acting	12%	,,	20%
Recording and Photography	15%	,,	20%
General Appeal	15%	,,	20%
	62%	,,	100%

I. J.

"Convicted"

Offered by: *Pathe Pictures.* **Produced by:** *Supreme Features Inc.* **Directed by:** *Christy Cabanne.* **Length:** 5,259 *feet.* **Release Date:** *March* 28, 1932. **Certificate:** *A.* **Recording:** *R.C.A.*

THE CAST

Aileen Pringle	Jameson Thomas
Dorothy Christy	Wilfred Lucas
Harry Meyers	Niles Welch
Richard Tucker	John Vosburg

Suitability: Good programme booking.

Murder mysteries appear to be still in the front rank as themes for novels, plays, and pictures. In this case the crime, committed on an Atlantic liner, with investigations conducted in the captain's cabin, has good suspense values, is convincing and is well acted.

Barbara Norvelle, an actress, having left New York on a liner to escape the attentions of Antony Blair, is annoyed to find him on board and still pursuing her. Several passengers are acquainted with the man, among them Bruce Allen, a criminologist.

With two fellows of shady reputation and a stranger, Blair arranges a game of poker. Cheating leads to a quarrel. Soon after Barbara goes to his cabin to return a present he has forced upon her. He makes advances and she strikes him. Next morning his dead body is discovered.

At the captain's request Bruce Allen conducts an investigation. The poker players and several others are examined; among them Barbara, who had been seen leaving the dead man's cabin. She confesses she struck Blair with a candlestick and fled. Allen loves her and endeavours to save her. He has recent wireless messages repeated and finds that one, stating that Blair had absconded with a large sum, had been suppressed by the operator. The man's mysterious death proves the mate to be a double murderer, and Blair's ill-gotten wealth is found upon him.

The introduction of the second murder seems superfluous, infusing improbability. The assumption is that, knowing Blair had a large sum in his possession, the wireless operator suppressed the incriminating message and afterwards quarrelled with the mate over a division of the spoil. Rather too much footage is devoted to the whereabouts of the money, but there are many exciting situations. Comedy is introduced by an habitual drunk, and the love affair between the actress and the criminologist is a pleasing decoration.

ANALYSIS

Story and Dialogue	12%	*out of*	20%
Direction	15%	,,	20%
Acting	17%	,,	20%
Recording and Photography	17%	,,	20%
General Appeal	14%	,,	20%
	75%	,,	100%

I. J.

*"The Love Race"

Offered by: *Pathe.* **Produced by:** *B.I.P.* **Directed by:** *Lupino Lane.* **Length:** 7,234 *feet.* **Release Date:** *Not fixed.* **Certificate:** *U.* **Recording:** *R.C.A. Sound on Film.*

THE CAST

Reggie Powley	Stanley Lupino
Bobby Mostyn	Jack Hobbs
Mr. Powley	Frank Perfitt
Ferdinand Fish	Wallace Arthur
Eustace	Arty Ashe
Ida Mostyn	Dorothy Boyd

Rita Payne	Dorothy Bartlam
Mrs. Mostyn	Florence Vie
Bernice Dawn	Doris Rogers

Suitability: An acceptable booking for the definitely popular patron.

This is another film directed by Lupino Lane, and starring Stanley Lupino and Jack Hobbs. This team turn out the type of slapstick which appeals primarily to the more easily amused, and that is the best that can be said about their latest effort.

The story, such as it is, is of the type so often met with in this class of film, the comedy situations being born of misunderstandings and talking at cross purposes.

Many of the gags have attained a venerable age, and often these have been repeated until a note of tedium is struck. Except for such lapses as these Lane has, between the absurd antics of the performers, struggles on the floor in which limbs become hopelessly intermingled, and an occasional funny wisecrack, kept the action going at a fairly brisk pace. The end is rather drawn out, and later episodes come rather in the nature of an anti-climax.

Reggie Powley (Stanley Lupino) and Bobby Mostyn (Jack Hobbs) are the sons of rival motor manufacturers. At a party held at Bobby's house Reggie becomes involved with a girl with whom he has unwittingly exchanged suit cases. To avoid embarrassing questions she is introduced as his sister. Later as his wife, and again as Bobby's wife.

This is the commencement of a series of aliases which get everybody confused, but which right themselves in the end and provide a happy ending.

Stanley Lupino puts over much of his stuff in concert with Jack Hobbs, and these two are mainly responsible for the measure of success that the film attains. Frank Perfitt is a stolid father, and Dorothy Boyd rather starchy as one of the heroines. Dorothy Bartlam is a lively and engaging Rita Payne.

The recording is good, and the settings are, in the main, well and artistically mounted. One good thrill is provided in a narrow escape from an oncoming express when the friend's car dashes through a level crossing in a race to the motor track where they are to drive in opposition to each other.

ANALYSIS

Story and Dialogue	10%	*out of*	20%
Direction	14%	,,	20%
Acting	16%	,,	20%
Recording and Photography	14%	,,	20%
General Appeal	12%	,,	20%
	66%	,,	100%

H. M.

A number of reviews are held over until next week.

TWO MORE FOR A.B.C.

A.B.C. have acquired the Empire and Alexandra Cinemas, Longton.

This company already has control of two North Staffordshire cinemas—the Majestic, Stoke, and Capitol, Hanley. The arrangements for the transaction have been made by Bert Miller, Northern supervisor for A.B.C., who informs THE BIOSCOPE that this company would shortly be taking over with other North Staffordshire theatres.

British Studios To-day

Lachman Starts

Harry Lachman, one of Britain's most competent directors, with extensive experience in Hollywood and on the Continent, commenced work on his new Paramount British production, "Aren't We All," on Monday. As I foreshadowed in THE BIOSCOPE two weeks ago, Mr. Lachman has been brought over from the Joinville Studios and may direct a number of films on this side. Gertrude Lawrence, the brilliant comedy and revue star, makes her British film debut in "Aren't We All," and will be supported by Hugh Wakefield, Owen Nares, Marie Lohr, Aubrey Mather and Rennée Gadd.

Paramount's "Spring Cleaning"

On an adjoining stage, Alexander Korda is producing for Paramount a new British picture, entitled "Spring Cleaning," in which George Barraud is playing the role originally allotted to Colin Clive, whose recent accident prevented him from taking the part. Other big names in the picture are Mary Newcomb, Joan Barry, Benita Hume and Barry Jones.

"The Faithful Heart" Starts

Gainsborough started production on "The Faithful Heart," based on Monckton Hoffe's play, on Friday last. The film is being directed by Victor Saville and photographed by Mutz Greenbaum. Edna Best and Herbert Marshall co-star in the picture, and other members of the cast include Anne Grey, Allen Ainsworth, Laurence Hanray, and Mabel Terry-Lewis.

Must "Sookey" be Retitled?

George King has signed Louis Hayward, screen newcomer, to play juvenile lead opposite Heather Angel in his current film, "Sookey." Harry Wilcoxon, Amy Veness, Harry Adner, and Bromley Davenport are other players. Will King decide on another title? "Sookey" is a Paramount title already, Jackie Cooper heading a juvenile cast, in a second story of the "Skippy" type.

British Artistes' Guild Going Strong

The Film Artistes' Guild Christmas Dinner and Party, held last Friday, provided an example of the virility of the Guild and of the efficiency of Mary Pitcairn as an organiser. Miss Pitcairn is a great favourite and has acted as secretary since the Guild's inception. Starting with a mere handful of members, it now has a roll of 1,700, including artists in all stations and of every description. The Guild is widely recognised by film casting directors and arranges a great deal of the sterner business of its members, in addition to providing a fine large social centre with cheap restaurant and buffet services, etc.



Bobby Howes and Jean Colin in "Lord Babs," current Gainsborough production

Miss Pitcairn is acting as President *pro tem.*, following the resignation of the Guild's late President, E. Coulson Gilmer. But it is clear that an organisation of this particular kind needs a male President who can preserve the interests of the large following of highly reputable members against risky influences which might injure the morale of the movement. Who will that President be?

Short Shots

Arthur Wontner, who was under contract to Sterling Films to appear in "The First Mrs. Fraser," has had to relinquish his part, as "The Sign of Four," in which he is to play Sherlock Holmes for Associated Radio Pictures, will not be finished in time.

* * *

Kathleen Nesbit in the cast of "The Frightened Lady," current British Lion picture, is ill, and T. Hayes Hunter is now held up on the production.

W.H.M.

COMING TRADE SHOWS

LONDON

WEDNESDAY, DECEMBER 23, 1931
Xmas Party.....M.-G.-M.....Own Theatre, 11 a.m.
TUESDAY, DECEMBER 29, 1931
Corsair.....United Artists.....Phoenix, 3 p.m.
Once a Lady.....Paramount.....Carlton, 10.30 a.m.
Taxi.....Warner.....Cambridge Theatre, 3 p.m.
WEDNESDAY, DECEMBER 30, 1931
Surrender.....Fox.....Cambridge Theatre, 3 p.m.

BELFAST

WEDNESDAY, DECEMBER 30, 1931
Gentleman of Paris.....Gaumont.....Classic, 10.45 a.m.
THURSDAY, DECEMBER 31, 1931
Neck and Neck.....Gaumont.....Lyric, 10.45 a.m.

BIRMINGHAM

WEDNESDAY, DECEMBER 30, 1931
Rich Man's Folly.....Paramount.....Futurist, 10.45 a.m.

GLASGOW

WEDNESDAY, DECEMBER 30, 1931
Rich Man's Folly.....Paramount.....Green's, 11 a.m.

LEEDS

TUESDAY, DECEMBER 29, 1931
Rich Man's Folly.....Paramount.....Rialto, 10.45 a.m.

MANCHESTER

TUESDAY, DECEMBER 29, 1931
Rich Man's Folly.....Paramount.....Paramount Theatre, 10.45 a.m.
The Lullaby.....M.-G.-M.....Market Street Picture House, 10.45 a.m.
WEDNESDAY, DECEMBER 30, 1931
Rich and Strange.....Wardour.....Theatre Royal, 11 a.m.

NEWCASTLE

TUESDAY, DECEMBER 29, 1931
The Beloved Bachelor.....Paramount.....Paramount Theatre, 10.30 am..
Heaven on Earth.....Universal.....Grainger, 10.45 a.m.
WEDNESDAY, DECEMBER 30, 1931
Strictly Dishonourable.....Universal.....Grainger, 10.45 a.m.

NOTTINGHAM

TUESDAY, DECEMBER 29, 1931
Ladies' Man.....Paramount.....Elite, 10.45 a.m.

SHEFFIELD

TUESDAY, DECEMBER 29, 1931
Man of Mayfair.....Paramount.....Cinema House, 10.45 a.m.
WEDNESDAY, DECEMBER 30, 1931
Ladies' Man.....Paramount.....Cinema House, 10.45 a.m

Latest News About Pictures— in Pictures

BIOSCOPE ART · · · ·
SECTION ·: STILLS · ·
FROM FORTHCOMING
BOOKINGS ————

Latest About
News
Pictures—
in
Pictures

BIOSCOPE ART
SECTION :: STILLS
FROM FORTHCOMING
BOOKINGS

"The Miracle Woman"



BARBARA STANWYCK

is the star of this Columbia Picture, which trade representatives are seeing at the Western Electric Company's Theatre, Bush House, Kingsway, W.C., this (Wednesday) morning.

* * *

Supporting Miss Stanwyck in her role of evangelist are David Manners, Sam Hardy and Beryl Mercer.

* * *

"The Miracle Woman" is being distributed in this country by

UNITED ARTISTS



British & Dominions "Mischief"



W. & F. PRE-RELEASE

Ralph Lynn
Winifred Shotter
Jeanne Stuart

AFTER a highly successful Royal showing at the Carlton Theatre last week, "Mischief," the latest B. & D. farce, is in the New Gallery programme this week. The picture is reviewed in full on another page.

British Players In Paramount Picture







"ONCE A LADY"

RUTH CHATTERTON

with

Ivor Novello

Jill Esmond

Bramwell Fletcher

and

Geoffrey Kerr

FOR special trade show at the Carlton Theatre on Tuesday, December 29, at 10.30 a.m., Paramount have their latest production "Once a Lady," in which Ruth Chatterton is supported by a cast including the well-known British players mentioned here. Adapted from "The Second Life" by Rudolph Bernauer and Samuel Hoffenstein, this picture was directed by Guthrie McClintie

Wallace Beery and Jackie Cooper—

—IN "THE CHAMP"







Metro - Goldwyn - Mayer's new King Vidor success "The Champ," starring Wallace Beery and Jackie Cooper with Irene Rich, will start an Empire Theatre presentation on Boxing Day.

Their First Christmas Dinner

Screen Golfers Make Merry

Joviality prevailed at the first Christmas dinner of the Screen Golfing Society, which took place at the Kit-Cat Restaurant on Thursday evening. Maurice Ostrer (captain) presided.

The toast of "The Captain," proposed by Major King, was enthusiastically received. The proposer said the success of the Society was largely due to the encouragement they had received from Mr. Maurice Ostrer's leadership, and also to the tremendous benefit they had derived from the interest Mr. Isidore Ostrer had taken in the Society.

Maurice Ostrer thanked the members for the support accorded him during the year and expressed the hope that the next captain would receive similar support. He reminded the company that the House Committee had been of very great assistance and he toasted them. Victor Saville, amid many good-humoured interruptions, succeeded in replying.

Jeffrey Bernerd said the President of the Society had that afternoon requested him to convey to the members his wishes for the New Year. Mr. Isidore Ostrer had little time to devote to such gatherings, but his interest in the welfare of the Society was a deep one.

The Captain proposed Mr. Bernerd's health, and Mr. Bernerd briefly responded.

Film Transporters Dine

On Saturday, the Film Transport Co., Ltd., entertained the London and Birmingham despatch managers at dinner at the Cranbourne Hotel. Afterwards the company visited the Palladium.

This was the second annual gathering of its kind, but the hearty spirit of camaradie which inspired everybody present should bring congratulations upon the directors, Messrs. Macfie and Richards.

Among the company of nearly forty, Birmingham was strongly represented, thanks largely to the efforts of Frank Hone, while, curiously enough, the five absentees were Londoners!

Mr. Dew, of Electrical Equipment and Carbon Company, was also present.



Mary Newcomb, Owen Nares and Edmund Gwenn in Julius Hagen's latest Twickenham picture, "Frail Women," which Radio Pictures are to offer shortly



Tom Delehanty carried back to America this fine tray as a token from the members of the P.D.C. organisation, with all of whom he is tremendously popular. He left London homeward bound last week

Paramount's "First Ever" Shots

Buckingham Palace Festivity

The first sound pictures ever taken inside Buckingham Palace were released in Paramount Sound News on Monday. The Paramount sun-arcs erected in the riding school, where the annual gathering of the "Not Forgotten" Association took place, were the first motion picture lights that have ever been permitted inside the walls of the Palace.

Some excellent shots of the members of the Royal Family among their ex-service men guests were obtained.

Hagen's Latest For Radio

"Frail Women"

Julius Hagen announced that world rights of "Frail Women," his latest production from the Twickenham Studios, will be controlled by Radio Pictures.

"I have no hesitation in saying that 'Frail Women' is the most interesting production that I have ever sponsored," says Hagen.

"Frail Women" stars Mary Newcomb, Owen Nares and Edmund Gwenn, and Maurice Elvey is the director.

W.E. "End of Year" Conference

No General Convention

Western Electric's "End of the Year" Sales Conference started on Monday, but contrary to usual custom there will not be a general meeting of all salesmen. It is proposed to recall each representative to the London office for two or even three days.

Thus the Conference will probably last some two or three weeks, and will have the effect, claims T. P. Drew, sales manager, of producing greater concentration during the New Year.

Pathe's First Americans

On Monday and Tuesday Pathe Pictures showed their first two American offerings, "Cavalier of the West" and "Convicted," to the trade. Both films are reviewed in this issue.

A feature of "Convicted" is that Jameson Thomas, the former English film actor, has a star part. Both pictures are Art Class Corporation Films.

Phillips Holmes' New Paramount Contract

Phillips Holmes, sharing featured honours with Lionel Barrymore and Nancy Carroll in "The Man I Killed," Ernst Lubitsch's first dramatic talking picture, has signed a new contract with Paramount.

Holmes' next picture will be "Wayward."

London Trade Show Diary

TUESDAY

"Once a Lady" ..... **Paramount**
Carlton, 10.30

Ruth Chatterton is the star in a story of a woman mocked by fate. The support includes Ivor Novello, Geoffrey Kerr, Jill Esmond and Doris Lloyd.

A short feature will also be shown.

"Corsair" ..... **United Artists**
Phoenix, 3

Chester Morris portrays the star role in this film, which concerns a football half-back who starts his business career on Wall Street, turns hi-jacker rum runner upon the high seas and wins the arrogant daughter of his enemy. Alison Lloyd, Gay Seabrook, Addie McPhail and Mayo Methot are in support.

"Taxi" ..... **Warner**
Cambridge, 3

James Cagney, Loretta Young, Leslie Fenton, Guy Kibbee, David Landau and Edward J. Nugent head the cast in this film. Two shorts will also be screened.

WEDNESDAY

"Surrender" ..... **Fox**

This picture, stars Warner Baxter and Leila Hyams, supported by C. Aubrey Smith, Alexander Kirkland and Ralph Bellamy.

Board of Trade Evidence

WEDNESDAY, JANUARY 6

Smart Women and The Strife of the Party (Radio), Cambridge Theatre.

Surrender (Fox), Cambridge Theatre.

At the C.E.A. Meetings

Northerners Commend 'Bioscope' Film Reviews

C.E.A. Film Reports "Not Satisfactory"

Strong commendation of "The Bioscope" Film Reviews was expressed at last week's meeting of the Northern Branch, when the question of film criticism was under discussion. W. S. Gibson contended that the official C.E.A. Film Reports were, to a large extent, unsatisfactory, as their system of marking seldom gave a true reflex of the value of a picture.

He considered that a percentage system, similar to "The Bioscope's," would be preferable to the existing method of markings, an opinion in which he was supported by J. S. Snell.

When the incubus of the additional Entertainments Tax was under discussion, Councillor A. V. Adams stated that he was seriously considering the restoration of the 6d. seat, as the only means of saving his business. In a letter received by George Bolam the Chancellor of the Exchequer stated that the position of Exhibitors would be considered when the next Budget was in preparation.

The meeting was held at Grainger Street, Newcastle-on-Tyne, and was very well attended. J. Coverdale Bell was in the chair.

REFERRING to the complaint raised at the last branch meeting regarding the bad perforation of Tax tickets, the SECRETARY (Alfred Smith) reported that the General Secretary had written intimating that various requests had been received from members in relation to this question, and these were being collected for early transmission to the Customs and Excise authority, together with a request that the suggestions should be incorporated when the next Budget tickets were printed.

Arising out of the complaint at the last branch meeting that where suburban halls in Newcastle and district were booking films second run to circuit houses, the renters refused to state the date and place of the first run, the SECRETARY reported receipt of a communication from the General Secretary asking for specific cases to enable complaints to be made in the proper quarters on the ground of particular hardship. Both circuits had indicated their willingness to deal with such individual cases at any time.

The CHAIRMAN said unless exhibitors were very particular when booking films to assure themselves whether the film has been released and when and where it would receive first run they would find themselves in a very difficult position indeed.

The SECRETARY asked those members who could quote any specific cases in this respect to forward same to him in writing.

Electrical Change Over

Regarding the proposed change over from 40 to 50 cycles by the electrical companies, the SECRETARY reported having written to C. Hartley-Davies on the subject, and had received an informative reply, which he read to the meeting.

Following a discussion on the question, it was eventually decided, on the motion of T. H. SCOTT, seconded by G. R. EADIE :—

> That the Secretary be instructed to obtain further particulars regarding cost of installing the various rectifying plants, together with designs for consideration by the Executive Committee, and report to a subsequent general meeting.

Sound on Disc Films

A letter was read from the General Secretary on the question of the position in regard to sound on disc films. The letter pointed out that this matter had again been considered by the General Council, who recognised that the sound on film system was fast becoming the regular practice. The Council could only advise those members who still had sound on disc installations, and were finding difficulty in obtaining the necessary film supplies, to face the necessity of fitting a sound on film head.

E. J. HINGE intimated that he had raised this question at a previous meeting in order to ascertain what action the Board of Trade was likely to take in the case of exhibitors unable to complete their Quota owing to having only sound on disc apparatus. He could not see where those small exhibitors were going to obtain £120 or £150 to fit up this extra apparatus.

He recollected two renting firms stating, when the present Quota started, that they intended continuing making sound on disc copies. He suggested that when the present Quota year expired, if any small exhibitors were in difficulties regarding the fulfilment of their Quota, the Advisory Committee representatives should be requested to do their utmost to assist those members at that time.

Entertainments Tax

A letter was read from the General Secretary embodying a statement in reference to the Entertainments Tax, and asking for data in respect of the working of the Tax as far as the members were affected.

The SECRETARY proceeded to read the letters which George Bolam, of the Empress, Gateshead, had received from his Member of Parliament and the Chancellor of the Exchequer in reply to a letter he had forwarded containing particulars of the weekly loss he was suffering.

[*Copy*]

"HOUSE OF COMMONS LIBRARY.
"*December* 9, 1931.

"DEAR MR. BOLAM.—I duly received your letter and got into touch with the Chancellor. I enclose his reply. We can only hope and trust that he has noted the hardships you, and others in like case suffer.

"With kind regards.
(Signed) "T. MAGNAY."

"Chancellor of Exchequer"

[*Copy*]

"TREASURY CHAMBERS,
"WHITEHALL, S.W.
"*December* 7, 1931.

"DEAR MR. MAGNAY,—I have your letter of the 30th November enclosing a letter from a constituent on the subject of the Entertainments Tax. You may be sure that considerations such as those he advances will be carefully weighed in connection with the preparation of the next Budget, but you will recognise that I can give no indication in advance of the conclusions which may be arrived at.

"Yours sincerely,
(Signed) "N. CHAMBERLAIN."

Wasting Its Time

A report on the business transacted at the last meeting of the General Council was given by F. W. MORRISON. (A full report of which has appeared in "THE BIOSCOPE.")

Concerning the newsreel and politics, J. S. SNELL expressed surprise that the General Council should take up its time, and the time of the Branch, by these criticisms of the newsreel. The newsreel, to the audience, was the same as a newspaper he contended, and the little talks of a political nature, in his opinion, added largely to the interest of the newsreel.

F. W. MORRISON said he had not the slightest objection to the political talks, but the General Council only discussed matters which had been sent to them by the Branches.

Considers Restoring 6d. Seat

In regard to the Entertainments Tax, Councillor A. V. ADAMS stated that Mr. Morrison had intimated that there was not much likelihood of any relief being obtained between now and the next Budget. He, along with many other exhibitors in this area, had been terribly hard hit. He wondered how many of the smaller exhibitors were going to be able to hang out until next April. He was seriously thinking of changing the 7d. seats back to 6d. and paying the tax himself.

There was a lot to be said at the present time in respect to the Tax, because that extra 1d. made all the difference to the public. Instead of receiving a silver 6d. change from 1s. tendered, they only received five coppers, which meant that the 1s. was practically gone.

J. S. SNELL suggested that Councillor Adams should consider their close proximity to the Christmas and New Year holidays, during which time business would probably improve. Councillor Adams could, however, rest assured that he had the full sympathy of the Branch.

"Emulate 'The Bioscope'"

W. S. GIBSON referred to the criticisms of films which the members received each week in the form of the C.E.A. Film Report. He had no doubt that it was the feeling of every member in the Branch that those reports did not give entire satisfaction. The majority of the markings came between 7½ and 10. He did not think the system of marking in their reports was satisfactory, and he considered an improved method of markings should be adopted.

As an example he quoted THE BIOSCOPE system, which is on a percentage basis, for the various angles of viewing.

E. J. HINGE said the same position existed in London as in the Provinces. Complaints were made by London exhibitors who attended trade shows and compared them with these reports.

> "I do not think the values of the films are properly assessed in these reports," observed W. S. GIBSON, and he suggested that the method of markings should be reconsidered by the viewers. He considered that a percentage system, similar to THE BIOSCOPE'S method, would be better.
>
> **"In other words, emulate 'The Bioscope'," observed J. S. Snell.**

It was eventually agreed that the question of Film Reports be referred to the next monthly meeting.

Trade Show Clashes

W. S. GIBSON asked whether anything could be done to get the renters to arrange their trade shows to avoid clashing.

F. W. MORRISON suggested that the matter should be referred to the Joint Standing Committee to deal with.

Councillor A. V. ADAMS contended that they would never be able to do away with this overlapping of Provincial trade shows, as there were as many as 600 films shown during the year.

"I think these trade shows could be arranged more equitably," observed W. S. GIBSON. "Some could be arranged during the mornings and others during the afternoons."

A Trade Show Hall?

W. CARR suggested that Mr. Gibson should not allow this matter to drop, but keep on bringing the question up in view of its importance.

T. H. SCOTT suggested that the renters should erect a suitable hall in the district and use it solely for trade shows.

"Such a hall was erected at Leeds some time ago," observed F. W. MORRISON, "and it was an ideal place, but the exhibitors did not support it at all."

It was agreed, on the motion of W. S. GIBSON, seconded by E. EDWARDS :—

"That the Secretary be instructed to forward this question of trade shows to the General Council for necessary action."

Hull Invites Co-op. Directors

At the monthly meeting of the Hull and District Branch, held in the Imperial Hotel, last Wednesday, the subject of the new taxation again came up for a good deal of discussion. The discussion arose from the fact that several exhibitors were not abiding by the ruling of the Branch, that the new tax should be passed on to the patron.

T. Dewhirst moved that the halls contravening the Branch's resolution should be communicated with and reminded of the meeting's unanimous decision. W. Mallory seconded, and the resolution was passed.

H. VAUGHAN EVANS (secretary) reported that he had interviewed the management of the Rialto and was informed that a 3d. seat was only available at matinees. It was a 2½d. seat with a halfpenny tax.

Inquiring if they could now consider themselves free to do as they pleased as regards the tax, G. F. MORTON said that in the case of the Princes, it was desired to revert to the matinee prices of 4d. and 6d.

T. FAWLEY JUDGE (chairman, replying, said that the Branch had unanimously agreed to pass on the tax. The Branch might not agree, but they had no power to prevent such action.

Co-op.

The members then discussed the Co-operative Booking Scheme, and it was decided to invite Mr. Comyns Carr to address a meeting.

The CHAIRMAN : Rather than form associations to lose your individuality, your mainspring as it may be called, it is better for buyer and seller to get together round a table and come to some fair and equitable arrangement.

E. SEATON moved that the Co-op. Scheme heads should be invited to address the members.

W. MALLORY seconded, and said that he did not think that this was entirely a C.E.A. matter. It was up to the individual members to decide.

R. S. ROBERTS said that the Branch was in this case merely a means by which people interested could be brought together.

The Branch then unanimously agreed to invite Mr. Comyns Carr to address a meeting.

Appreciation for the President, Please

Isy Graham Expresses "Surprise" To Sheffield Branch

There was again a very full discussion at last Wednesday's meeting of the Sheffield Branch at the Grand Hotel, Sheffield, matters referred to ranging from the question of Sunday Opening for benevolent purposes in Sheffield; the question of local licences; pre-releases; and several other topics. A. R. Favell (President) was in the Chair, and there was a fairly good attendance.

FIRST item of business was the question of Sunday Opening for charitable purposes. As stated previously, Sheffield exhibitors have communicated with the Town Clerk in the matter; and he now informed the Branch that the Watch Committee had decided not to allow such performances.

During the ensuing discussion there were several protests at this decision.

The CHAIRMAN observed that it was the law, and they would have to abide by it.

A suggestion was made that local exhibitors should run the risk of the Common Informer, but the CHAIRMAN pointed out that by so doing they would be placing the trustees of the Branch in a difficult position.

No action was taken.

There was also a request from the Town Clerk for a deputation to meet him and representatives of the local licensing authorities with regard to the new licences. It was stated that the magistrates were against renewing licences at the moment, unless the licensee was resident in the city. They also preferred that the licensee should be a director, secretary or manager of the firm concerned.

Several exhibitors raised points in regard to the matter, but the CHAIRMAN observed that the proposal would be in no way detrimental to them. It was good for their business to have someone make them toe the mark to a certain extent.

A resolution that a Branch delegation should meet the authorities was carried.

"Make up their Minds for Themselves"

ISY GRAHAM said that since the last meeting of the Branch there had been several meetings in regard to the Co-operative Booking Scheme. The General Purposes Committee had considered the matter for three hours and had then passed a resolution that members must make up their minds for themselves.

Mr. GRAHAM went on to say that another matter that had received consideration was the question of increased taxation, which was affecting the small cinemas very greatly. There seemed to be no hope of any remission, but it was up to them when the time came to see that their representatives in the House of Commons and elsewhere were given information to make them realise just how bad things were. He had in his possession certain figures which he thought local exhibitors would find interesting. From those figures it was evident that Sheffield and Liverpool were two of the hardest-hit cities in the country industrially.

Mr. GRAHAM went on to refer to other matters discussed at the General Council meeting, including that of politics in news reels. His statement that the producers of news reels had agreed in future to exclude political speeches, etc., was received with approval by the Branch.

More Appreciation of President's Efforts

Mr. GRAHAM then alluded to the subject of harmony between the K.R.S. and the C.E.A. He said their President, R. V. Crow, brought the matter before the General Council meeting, but much to their surprise things seemed to take altogether a different turn from what they had anticipated. He and others certainly expected some appreciation of the services rendered by Mr. Crow, in trying to devise some means whereby their difficulties should be brought to an amicable settlement. Instead of that, however, there was a long debate in which the pro-Co-operatives made long speeches and persisted in asking for guarantees in writing, when it was clear the Chairman of the K.R.S. could not give any.

He thought there should have been more appreciation of the efforts of Mr. Crow. The matter might be unfortunately one of the beginnings of what might turn out to be a serious split in the relationship of a really harmonious General Council.

Mr. GRAHAM referred to the developments regarding censorship and certificating of films, and said it was to be hoped that films would now be certificated in a nearer relationship, and so eliminate the possibility of people trying to read into films something that was never in the film, and which, in fact, was nowhere but in their own minds.

"Marked Men"

A certain resolution was down for proposal to the Branch by a member who, however, did not attend. In forwarding a copy of the resolution to the Branch, his son wrote: "May I make the request that the Press be asked to mention no names of persons speaking thereon? Otherwise, they may be marked men for the renters to shoot at."

The formal seconder of the resolution, who was present, intimated his intention to continue with the matter in the absence of the proposer.

The resolution was as follows: "That this meeting . . . views with great alarm the practice of representatives of renting houses in stating that the first run of a particular film . . . is on a certain date, it then being discovered, after confirmation of the contract is received, that such date has been advanced by a considerable length of time, to the detriment of subsequent runs; and requests the General Council to issue an additional clause to be fixed on all contracts entered into on and after February 1, 1932."

The wording of the proposed clause was also given.

S. KIRKHAM thought the proposal ridiculous and absurd.

Eventually it was decided to write to the General Secretary, asking him to put the matter before the General Committee.

Admission of Children in the West

THE monthly meeting of the Bristol and West of England Branch was held at Bristol, when A. B. Atkinson presided.

The chairman of the unemployed at Highbridge wrote asking for a reduced rate of admission at cinemas at Highbridge and Burnham. It was decided to reply to the effect that in view of the increased cost of films and running expenses the matter could not be entertained.

The delegate's report of the General Council meeting held in London on the 9th inst. was given by F. G. W. CHAMBERLAIN.

Authorities and "A" Films

It was agreed that the Chairman and Mr. G. H. Blackburn should have full power to negotiate with the local authorities regarding "A" films and the admission of children. One interview had already been made with the Chief Constable, but as nothing definite had been arranged a further interview was promised.

To Meet Co-Op. Directors

The CHAIRMAN reported that a meeting with the directors of the Film Industries Co-operative Society, Ltd., had been fixed for Tuesday, January 19th, at 2.30 p.m., and to follow the usual monthly and annual meeting. It is hoped members in the area will take advantage of this opportunity.

Entertainments Tax Burdens

Leeds Exhibitor Maintains New Impost is "Last Straw"

Leeds Branch returned to discussion of the effects of the increase in Entertainments Tax at its December meeting last week, at which John Claughton presided. Many members had tales of hardship to relate, and A. Freedman characterised the tax as "the last straw."

One member felt that the defection of some exhibitors from the decision to pass on the tax had greatly complicated the situation, and thought the Association should have power to compel members to adhere to its resolutions

C. P. METCALFE, submitting a comprehensive report of the last meeting of the Council, said there had been a further resolution from the South Wales Branch on the subject of political propaganda in news reels, and it was resolved to make a further protest to the people concerned.

A long discussion had taken place on the subject of Mr. Eckman's speech to the members of the C.E.A. A lot of feeling arose out of the discussion, and several delegates apparently found it difficult to reconcile the generous sentiments expressed by Mr. Eckman and members of the K.R.S. and the quite different sentiments which apparently actuated renters in their dealings with exhibitors.

Mr. Metcalfe said he could assure exhibitors generally that delegates to the General Council were fully alive to the situation, and were not in the least likely to have the wool drawn over their eyes in any negotiations which might take place.

"Deadheads" at Trade Shows

It was interesting, he said, to notice that the London County Council were adopting a critical attitude regarding the attendance of the public at trade shows in their area. Exhibitors in Leeds had long been very dissatisfied with the increasing attendance of the public at trade shows, but hitherto no protest on the subject had had much effect. There was now hope, however, that if the L.C.C. took action in the matter, local authorities elsewhere might follow suit.

Entertainments Tax Burdens

Regarding the Entertainments Tax, questions were being asked in the House of Commons, but the reply of the Chancellor of the Exchequer was that nothing could be done until the next Budget. In the meantime, exhibitors everywhere were urged to collect all the information they possibly could, showing the way in which the increased tax was affecting their businesses, so that they would be ready to tabulate the information for the use of the General Council when that body issued a questionnaire on the subject in January.

The Liverpool "A" Case

The Liverpool "A" case was still receiving a great deal of attention, and there seemed a likelihood, unfortunately, of other local authorities taking up the same attitude as Liverpool had done regarding the admission of children. The Town Council at Beckenham, in Kent, had passed a similar resolution to that which had caused so much trouble at Liverpool, but the General Council had taken prompt steps to endeavour to secure that this resolution should be rescinded. At Birkenhead, which was just across the water from Liverpool, the local authority had had the matter under consideration, but had refused to adopt the same course of action as had been taken at Liverpool.

The Public and Economy

The CHAIRMAN, referring to the Entertainments Tax, said it seemed hopeless that anything could be done to ease the situation before the next Budget. There could be no doubt about it, the increased taxation had made a tremendous difference to most exhibitors. Personally he was strongly of the opinion that our statesmen and leading politicians had done a lot of harm in the country by their frightening speeches on the urgent need for economy.

He noticed that the Prime Minister was now saying that he had never intended that people should close their purse-strings altogether and spend nothing, but people had had a bad scare, and, apart altogether from the Entertainments Tax, this had had a bad effect on the attendances at cinema theatres.

Mr. HARRISON said the position was greatly complicated by the fact that some of the exhibitors were not charging the tax to the public, despite the fact that it was the intention of the Government that it should be passed on. He thought there ought to be some way in which the Association could compel obedience from its members.

The CHAIRMAN: "Unfortunately, our Association has no power whatever to dictate to any member as to what he shall charge for admission. You always get this sort of thing in the Association, and I am afraid we shall always get it. We can only recommend our members to take a certain course of action, and cannot enforce our recommendation.

Causes of Depression

T. H. KAYE said there were many reasons to account for the depression in the country and the existing financial stringency. For instance, there were many thousands of women who had been receiving unemployment pay and who were no longer receiving it. These women had been amongst the most liberal subscribers to the cinema theatres in the large industrial areas. In other industrial areas a good deal of overtime was being worked in the mills and people could not very well attend cinema theatres.

"The Last Straw"

J. JESSON agreed with Mr. Kaye. Another factor, in his view, was that the American producers had not maintained the standard of quality in the "talkies," which were nothing like so good as they were when they first came out.

A. FREEDMAN said that while the factors indicated by Mr. Kaye were no doubt responsible for some falling off, there could be no doubt that the main cause of the trouble was the increase in the Entertainments Tax. The big drops in box-office receipts dated from November 9th, when the increased tax began to operate, and in some cases they amounted to nearly 50 per cent. The Entertainments Tax, in his view, was the "last straw which had broken the camel's back."

Leeds Exhibitor's Concession

The Chairman reported that, together with C. P. Metcalfe and the Secretary (E. M. Rush), he had visited one or two halls in the city where the amount of the increased Entertainments Tax had been dropped and efforts had been made to induce the management to restore the increased tax and charge it to the public. In the case of the Rialto, Universal's key theatre in Leeds, Sid Roney had at once agreed to make the charge for the matinees at that theatre 7d. instead of 6d.

Four Tax Casualties

Other West Lancs Theatres in Perilous Plight

Questions of general interest to exhibitors were raised at the monthly meeting of the West Lancashire Branch at Preston, on Tuesday, December 15th.

Chief concern, however, was in reference to the Entertainments Tax, whose devastating effect has already produced four casualties in the Branch. The Chairman announced that he had been informed there were other theatres in a perilous condition; they could only be saved by an abatement in the amount of tax.

C. Simpson said if prominence were given to the matter in the trade Press, perhaps the daily Press would take notice and cause public attention to be directed to the seriousness of the position of many small theatres.

WONDA asked, on behalf of an absent member, for information as to the rights of an exhibitor who, because of his financial position, wished to close his theatre for four months, and to cancel contracts entered into with renters. The renters, however, declined to cancel.

The CHAIRMAN said if a theatre was taking no money, the renter could not expect his percentage.

It was decided that the Secretary should obtain information on the point.

Chairman's Hint to Renters

The CHAIRMAN, alluding to the Entertainments Tax situation, said he had never heard of the renters doing anything to help theatres to get rid of the burden of the tax, despite the fact they were suffering just as much as the exhibitors, and were losing receipts.

"Like A Red Rag to A Bull"

Associated British Cinemas, Ltd., wrote a letter, explaining why they reduced the prices of admission at one of their Prestou theatres on the day the increased Entertainments Tax came into operation. In the ordinary way they did not consider themselves under any obligation to discuss price changes with their opposition, but in this case, they pointed out, the reductions would have taken place irrespective of the new Entertainments Tax. They thought it would be confusing to the public to make the change on November 9th. There was no question of any breach of faith.

Mr. BARRY said there were some theatres that ran shopping matinees, but he did not know if they booked shop-soiled films. Others provided summer-time matinees at prices that were the same all the year round, and still charged less than the A.B.C. hall referred to. The mere mention of circuits to some exhibitors was like a red rag to a bull. After all, it should be remembered that the circuits were paying less for films than the independents. He could not understand why exhibitors should be peeved about the circuits.

Business of Barter

The CHAIRMAN said it had come to his knowledge that exhibitors had on several occasions asked renters to send them a list of vacant dates for films, together with a statement of asking prices. Instead of replying, the renters sent a representative to interview the exhibitor. The Branch was now asked if it was possible to induce the renters to supply this information on request.

The SECRETARY said he had three experiences of this quite recently. One renter refused point blank to quote in writing the price of films.

W. ONDA: There is no other trade on God's earth where the sellers refuse to quote the price of their goods.

Mr. HOWSON: Probably there is no other trade on earth like ours, because it is a business of barter.

The SECRETARY was asked to write to C.E.A. headquarters on the matter.

Renters' Gesture To The C.E.A.

"This Branch is delighted to hear of the formation of a Committee to meet the K.R.S. to discuss trade matters. The Branch wish to tell the members of the Committee that it is their view that a better understanding between buyer and seller is absolutely necessary, and ask them to foster this spirit to the best of their ability. Our members are quite willing to quote instances of hardship should the Committee require facts and figures."

The above resolution was unanimously agreed at a meeting of the Southern Midlands Branch on December 16th, as the outcome of a discussion of the Committee appointed by the General Council to meet the K.R.S. on the question of prices.

W. Southan Morris presided.

W. N. BLAKE gave a report of the last General Council meeting, referring especially to the following points:—

(A) The replies of the news-reel companies to the protest made by the Association against political propaganda in the news features. In some cases the replies were not altogether satisfactory, and Mr. BLAKE stressed the point that unless the propaganda items ceased further steps would be taken by the Council.

(B) Trade show deadheads.—It was reported that the L.C.C. had come to the decision that if tickets for these shows continued to be circulated indiscriminately outside the trade, they would not be regarded as trade shows at all, but ordinary performances, in which case they would come under all the restrictions imposed on the licences. "Possibly now," said Mr. BLAKE, "we shall get some reform, in which case we shall have cause to thank the L.C.C."

An excellent committee had been appointed to meet the renters on the question of film prices, and enlarging on this subject, Mr. BLAKE said that even if the Co-operative Booking Scheme enrolled 1,000 members, the Association would still have 2,000 outside to deal with.

Prices Must be Dealt With

"If we can get better treatment from the renters for our members," continued Mr. BLAKE, "it behoves us to get it. The Council in their wisdom have selected some very excellent men to look after our interests, and if there are any avenues of peace they will explore them."

Mr. SOUTHAN MORRIS asked if it was the aim of the K.R.S. to defeat the Booking Scheme, by making amicable gestures to the C.E.A.

Mr. BLAKE: Whether that be so or no I think everything should be done to reciprocate the gesture, so long as the K.R.S. are prepared to discuss the great bone of contention—prices.

The resolution heading this report was thereupon moved by C. C. DAY, seconded by Mr. PASCOE, and carried unanimously.

The Tax Questionnaire

On the question of the Tax, Mr. BLAKE urged all members to send in their figures to present to Parliament next February.

Mr. HEWITT said if the questionnaire that was being sent out was filled up properly, the replies should prove very convincing to the powers that be.

E. J. CARPENTER said that the main result of the tax had been that instead of having the usual three weeks' slump before Christmas they had had six weeks' slump.

Mr. GUEST said that the exhibitor was being hit all round. There was the additional tax, the cuts in wages, the decrease in the dole and the income tax, which would be roping in a lot of people who had never paid before.

Mr. BLAKE: We must supply Mr. Ormiston with the fullest facts and figures, and not leave him to talk mere generalities about the effect of the tax. Many exhibitors would be quite willing to let the Government take all their profits if they could be allowed to take the proceeds of the tax. Something will have to be done as quickly as possible if large numbers of small exhibitors are not to be pushed out of business.

Pressing For Sunday Opening

QUESTION of Sunday Opening again occupied a large part of the December meeting of the North Staffs Branch, and BERT MILLER spoke earnestly on its behalf. He urged that the Branch should take specific steps to bring it to the district, by forming an enthusiastic committee to pursue the subject.

Mr. COTTON remarked that the Branch was composed of about 56 members, and he suggested that they should obtain the views of all the members so that whatever steps were taken, they could feel that they had the support of the majority of exhibitors in the district.

Branch Dinner

At the last meeting it was suggested that the Branch hold a dinner to which should be invited the civic authorities of the City, and at which the subject of Sunday Opening could be discussed with them. On Friday, Mr. Barrington was appointed to arrange a sub-committee to make the necessary arrangements, and it is probable that the dinner will take place some time in January.

Two Delegates

In view of the fact that for every 50 members a delegate was allowed to attend the General Council meetings, and that the North Staffs Branch was composed of over 50 members, it was suggested that two delegates be nominated. Mr. Miller and Mr. Barrington were selected.

Leicester Commends "Get Together" Scheme "A Wise Course"

—R. M. WRIGHT

Apart from domestic matters, the main item of business at the December meeting of the Leicester Branch was a discussion on the report of the General Council delegate. This hinged chiefly on the committee formed to meet the renters, and the Chairman, voicing the opinion of members, congratulated the Association on what he called "a step forward."

R. M. Wright presided over a moderate attendance

THE CHAIRMAN reported that no reply had been received from H. B. Moorhouse respecting tax on 6d. seats at his local houses, and, under the circumstances, it was decided not to press the matter further.

Explanation from Lord Mayor

Interesting correspondence between R. M. Wright and the Lord Mayor, relative to a statement reported as made by the latter at the opening of a church bazaar, that they had to contend with the evil of the cinema was made, the CHAIRMAN remarking that serious notice had been taken in the past by the General Council where the interests of the cinema were affected by unjust aspersions, and he had acted in their interests by writing to the Lord Mayor.

He had since called on the Lord Mayor and had come to the conclusion that it was one of those instances where the local Press had deliberately got hold of a glaring headline for publicity purposes. The Lord Mayor had said he had never compared the cinema with the churches, and it was a gross misrepresentation of what he had said.

He (Mr. Wright) was thoroughly convinced of the genuineness of the explanation, which he accepted in the spirit in which it was tendered.

The Chairman was thanked for his action in dealing with the matter.

"A Step Forward"

G. A. SCARBOROUGH reported on the last Council meeting.

A committee had been formed with the idea of seeing what could be done to come to a reasonable agreement with K.R.S. in regard to rentals. The committee had already been of assistance to quite a number of exhibitors.

The CHAIRMAN was pleased to see the committee had been formed. The opinion was held that the formation of the Co-operative Scheme had forced the renters' hands. Their officials would have been foolish not to have put to a real test the sincerity and value which could be got from Mr. Eckman's gesture. Conferences in the past had not achieved anything, and the Council had adopted a wise course in setting up a small committee to see what better trading methods could be effected. Until they had travelled along the lines Mr. Eckman suggested, they need not turn a deaf ear to any proposal. He (Mr. Wright) congratulated the Council on this step forward.

Scots to do "Some Hard Work"

TOM ORMISTON, M.P., Chairman of the Branch, presided over a meagre attendance at the monthly meeting of the Scottish Branch in Glasgow, on Wednesday, December 16th. Presenting a report of the last meeting of the Executive, the Secretary (JOHN A. HOUSTON, C.A.) stated that reports had been received from Edinburgh, Aberdeen and Dumfries. Meetings had been held in each of these districts, when the principal business discussed was the Co-operative Trading Scheme and the Entertainments Tax question.

Relations with the Renters

Ex-Bailie JAMES WELSH—reporting upon the meeting of the C.E.A. Council—said the main business was concerned with the relations of exhibitors with the film renters. An official communication was read from the K.R.S. confirming the attitude that Mr. Eckman had taken up.

Some of the delegates, who looked upon this move with some suspicion, took the view that this effort by the renters to obtain better relations with the exhibitors seemed to synchronise with the effort by the exhibitors themselves to do something for themselves. In fairness to the Chairman (Mr. R. V. Crow) it had to be added, however, that he made it clear that his action was taken before any information had leaked out regarding the Co-operative Scheme. After the discussion it was unanimously agreed to appoint a Committee of four (which included Mr. Ormiston) to act with the film renters in considering the whole question of film rentals and any other question arising out of their relationship as exhibitors with the renters.

"Something Might be Done"

A member asked if the first gesture regarding the betterment of the relationship between renters and exhibitors had come from Mr. Eckman or Mr. Crow.

Mr. WELSH said the position was that Mr. Crow has met Mr. Eckman with regard to other matters, and in the course of conversation there was an indication from both sides that something might be done to improve relationships.

A. B. King's Plea

Regarding Entertainment Tax, Mr. ORMISTON said he presumed that they had all read the report of the C.E.A. General Council meeting at which it was agreed that there was no hope of having any immediate change in the incidence of the Entertainments Tax The C.E.A. was now compiling all information up to the end of January, so as to have all that date available immediately on the resumption of Parliament next year. It would then be their intention to use every possible endeavour to obtain a modification of the Entertainments Tax in the Budget to be framed for next year.

A. B. KING expressed the hope that the members of the Scottish Branch would be prepared to do some hard work in this matter.

"I Was Not Invited"

PETER PICKARD asked to be allowed to refer to the meeting concerning the Co-operative Trading Scheme that had been held at Glasgow that day. He was not against a co-operative scheme for booking, and he believed that the salvation of the independent exhibitor lay in the direction of such a scheme. He was, however, dead against this particular Co-operative Booking Scheme. Four years ago Mr. Ormiston had introduced a booking scheme, Perhaps he might be prepared to tell the meeting if he was invited to join this movement, and, if not, why not?

Mr. ORMISTON: I was not invited to join the Co-operative Scheme, but I do not know the reason why.

Notts and Derby and F.I.C.O.S.

Strong exchanges of opinion took place at the December meeting of the Notts and Derby Branch, when the F.I.C.O.S. was under review, though decision on the matter was deferred until directors of the Society had had an opportunity of addressing local exhibitors.

From the views expressed, however, it appears that the Co-operative Scheme will meet with very sympathetic hearing in the district, the Chairman, Thomas Wright, considering that many local exhibitors would be attracted into the Society.

THE meeting, over which the PRESIDENT, Thomas Wright, presided, was marked by an unfortunate episode, Councillor J. Pollard, the Branch's senior delegate to the General Council, leaving the meeting in a huff after the representative of *The Cinematograph Times*, on behalf of the representatives of the trade and lay Press attending, had informed him that under no circumstances would journalists consent to their "copy" being submitted to the Secretary or members of the Executive for censorship.

Councillor Pollard was also unable to persuade his fellow members that the total exclusion of the Press would be of benefit.

[The representatives of THE BIOSCOPE alone are authorised to speak for this journal. Furthermore, each BIOSCOPE correspondent is under instructions to respect special requests issued by Branch officials in cases where discretionary treatment is regarded as desirable.—EDITOR.]

"Nothing Can be Done"

A report on the two meetings of the General Council held since the last meeting of the Branch was presented by Mr. LANGHAM BROWN. The Leeds Branch, he said, had called attention to the disastrous results of the increase in the Entertainments Tax. The feeling of the General Council was that nothing could be done but gather as much information as possible. He voted against the resolution passed at the General Council because he thought that sufficient time was not being allowed to get information in time for the Budget in March.

"Co-op. Will be an Accomplished Fact"

Councillor POLLARD, supplementing Mr. Brown's report, said that he was on the Committee that had been dealing with co-operative booking. They came to the conclusion that it was not part and parcel of the Association's business.

"We could see the danger of being associated with it or against it.

"From information I have I think it can be taken for granted the co-operative scheme will be an accomplished fact and a very successful one."

The PRESIDENT said that it struck him still that they had not got strong men on the General Council. They got the "wind put up them" by one of the present co-operative societies, Gaumont-British, who, he understood, had threatened to withdraw. He didn't believe it was loss of their membership, but loss to their funds that was worrying the General Council.

Mr. Wright said that he thought no decision should be arrived at by the Branch until they had heard the people who were coming to talk to them about the F.I.C.O.S. "I understand that already 330 theatres have promised to join this scheme," he said.

"330?—Double That Number!"

Councillor POLLARD said it was made quite clear in London that the C.E.A. as a body was taking no part in it, and Major GALE made it equally clear that he was not asking them to.

"Never mind about 330 theatres! Double that number, including super cinemas and key theatres in big cities have already signed and are prepared to put their money into it."

The CHAIRMAN: "Mr. Brown and Mr. Pollard, you are both members of the General Council. They had the right to say to Gaumont-British, 'Take your theatres out!'

"They daren't do it. Why? Because there was probably £2,000 a year coming from Gaumont-British to the Association."

Mr. POLLARD: "If Gaumont-British want to rule the C.E.A. the sooner they go out of the Association the better, because they won't rule the Association."

West Lancs Discusses Co-operation

Major Gale and W. Evans attended a meeting of members of the West Lancashire Branch at the "Bull and Royal" Hotel, Preston, last week to discuss the Co-operative Film Booking Scheme. Many questions were asked and answered, some of them with piquancy.

Quoting from the Society's proposed contract, Mr. ATROY asked if it was seriously suggested that the exhibitor should accept whatever films the Society allocated and be charged whatever they liked. Statements of one of the directors, who was interested in a producing unit, were made to the effect that the producing company expected to pay back dividends from Quota films.

Major GALE replied that the producing interests of Sir Gordon Craig were negligible, and as there were seven members on the executive they could be depended upon to act in the most thorough manner in the interests of their members.

Can Mr. Evans Manage £50 Hall?

A blunt question was put by the CHAIRMAN to Mr. Evans: "Do you think you could manage successfully a hall taking less than £50 per week?"

"I had six halls, and I used to consider myself lucky if they took £50," replied Mr. EVANS.

The CHAIRMAN said that a booking scheme was certainly wanted, but what he did not like about the one which had been put before them was the possibility that he might be supplied with a programme which he did not want. He had paid 50 per cent. for films and came off better than when he paid only 20 per cent. and failed to attract the public.

Major GALE: "Our point is that members would rather pay 20 per cent. than 50 per cent. for the film in the latter category in order to get a little profit. To-day we cannot make profit."

Fear of Victimisation

J. HOWSON, Morecambe, remarked on the possibility of renters victimising independent exhibitors who become associated with the co-operative scheme by charging enhanced prices for "fill-in stuff."

Accessories as Well as Films

Major GALE replied that the Society sought to bring within reach of the independent exhibitor precisely the same terms that were now obtained by the circuits. He had known of films being booked at down to 5 per cent., and of £15 being accepted for a film for which the independent exhibitor would have had to pay 40 per cent.

Films were only the beginning of the Society's activities. He hinted that eventually they might be in a position to place orders for millions of electric lamps, carbons, etc.

"Plums" For Everybody

To the suggestion that members of the executive might have the chance of the "plums," Major GALE gave a prompt repudiation. Every exhibitor, he explained, would be allocated films according to his position. Gaumont-British could come into the scheme in the same way as the little man, and all applications and allocations would be dealt with with the utmost impartiality.

W. EVANS said no independent exhibitor could get all the films he wanted. It was only by the inclusion of big theatres in the scheme, such as those of Moss Empires, that it could win to success. It was only power, the power of co-operation, that would help independents to make money. He left Gaumont of his own free will, despite the fact that he had been offered bigger terms to come back.

He now wanted to help independent exhibitors to combine and enjoy the benefits that he knew were within their reach. If they did not get together he was certain they eventually would be worse off than now.

Both Major Gale and Will Evans were heartily thanked for their attendance and were assured that members would give full consideration to the scheme.

Scots Advised to Join the Society

Scottish exhibitors were out in full force at the meeting organised by Film Industries Co-operative Society Ltd. at Glasgow last Wednesday. Sir Gordon Craig, A. S. Comyns Carr, K.C., H. Victor Davis and F. W. Morrison were present.

Sir Gordon Craig (Chairman) introduced Mr. Carr, who explained the aims and objects of the F.I.C.O.S. in an able and interesting address. Messrs. Davis and Morrison also spoke, after which the Chairman invited questions. Quite a number of questions were put and were chiefly answered by Mr. Carr, whose legal ability enabled him to satisfy most of the questioners.

At the conclusion, H. Morton moved the following resolution:—

"That this meeting recommend Scottish exhibitors seriously to consider joining the Film Industries Co-operative Society, Limited."

This was duly seconded, and, while a number refrained from voting, there were only three dissentients to the resolution.

Sir Gordon Craig announced that George Singleton had been appointed Scottish delegate for the Society, and would be glad to meet any exhibitors at his own office to discuss the scheme.

VALUABLE PROPERTIES FOR SALE OR TO LET

LIMERICK

No. 1 SITE

In main thoroughfare, 76, 77, 78 and 79 O'Connell Street, with large Gardens and Garages at back. Exits to Hartstonge and Henry Streets.

Completed Shannon Scheme will make this place most valuable site for Factory, Stores or Wharfage, or for Theatre or Super Cinema of which passed plans are in existence.

No. 2 SITE

Henry Street old Theatre site with house attached, also 5 Cottages. Most valuable position suitable for Factory, Stores, Wharfage (as it is next to docks), or Theatre or Super Cinema could be erected.

For full particulars of above sites apply to Local Agents, or,
P. O'Donnell, Solicitor, 8 Glentworth Street, Limerick.
J. O'Malley Architect, 10 Glentworth Street, Limerick.

OR

To Owner, M.W. Shanly, 35 King Henry's Road, South Hampstead, London, N.W.

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Dorset Hall Cinema with House attached. Freehold. To Let on Lease or sell outright. Has been running since 1911 now converted for Variety turns to run with pictures.

Apply:—Agents Locally, or Messrs. Barrington & Son, Solicitors, 10 Ely Place, Dublin.

Messrs. Burns & Griffin C. A. S., 116 Grafton Street, Dublin.

OR

To the Owner M. W. Shanly.

News from the Territories

From "The Bioscope's" Special Representatives

Manchester and Liverpool

(Representative: Fred Gronback, 18, Coningsby Road Anfield, Liverpool. Telephone: Anfield 1289)

Liverpool "Xmas Party"

Such fraternisation as there was between the 70 exhibitors and renters' representatives who attended the farewell luncheon and presentation to W. W. Jay (who has been appointed to the position of assistant sales manager of Radio Pictures, Ltd.) at Liverpool on Friday, led one of the guests to exclaim, "It seems like a joint Christmas party of the C.E.A. and K.R.S." All the renting houses were strongly represented as well as the leading theatre circuits and independent exhibitors. W. Mott-Cowan, who organised the gathering, presided, and uttered his valedictions with sysmpathetic feeling. Two or three guests subsequently buttonholed me and urged me to say what they had in their minds—they did not want to lose Jay, because he was a personality, and personality seems to be one of the discounted virtues in the film trade.

J. R. Dovener presented the guest of honour with a travelling case and an inscribed silver cigarette case. Jay, he said, took away with him the best wishes of every member of the Merseyside industry.

W. W. Jay said that was the first time he had been honoured by such a function. He said "thank you" in the most charming manner possible.

Tax and Insurance Protests

Provincial Entertainments Proprietors and Managers' Association of Manchester is making an effort to secure relief from the heavy Entertainments Tax. A letter and a schedule giving data showing the disastrous effects of the tax have been sent to the Chancellor of the Exchequer, and also a letter to Lord Snowden asking him to use his influence to secure some concession. An acknowledgment—non-committal—was received from Lord Snowden last week.

Another matter which has been engaging the attention of the P.E.P.M.A. is the new supplementary order 1931, issued by the Ministry of Health, as to employees liable for National Health Insurance. This order provides that certain employees, if they are to be regarded as part-time employees not liable for insurance, shall be employed less than 28 hours per week and less than six hours before 6 p.m. P. Percival, secretary of the P.E.P.M.A., is writing to the Ministry of Health, protesting that employers and employees' associations were not informed of the order, and pointing out that the limitation of hours to 28 was absurd, because if they wanted to avoid payment they would be compelled to employ different staffs for evenings and matinees.

Additions to Moorhouse Circuit?

It is rumoured in the Manchester area that two more cinemas—the Majestic and Grand, Blackburn—are to be added to the H. D. Moorhouse circuit of Manchester.

Presentation to C. H. Russ

Managements and staffs of the thirty Gaumont-British cinemas in the north-western area, who have all contributed to a presentation gift for C. H. Russ, have been invited to attend the Rialto P.T., Liverpool, on Sunday (December 27th) for the handing-over ceremony. As recorded in last week's BIOSCOPE, Mr. Russ has been appointed area inspector for the South of England and Birmingham section of the circuit, after having held a similar position in the north-western area, with headquarters at Liverpool, for two years.

Sheffield and District

(Representative: George W. Hopkinson, 60, Peveril Road, Ecclesall, Sheffield, S.W.)

Exhibitors and Charity

There is considerable sympathy with Sheffield exhibitors over their legal inability to continue their good work done during the past few years by holding an annual Cinema Sunday for charitable purposes. Civic representatives praised this work at the last meeting of the Sheffield City Council, and it is indeed hard that an absurd legal position should upset things so badly. There were several protests at last week's meeting of the C.E.A., but the advocacy of running the risk of the Common Informer, expressed by some members, was discouraged by the Chairman. Sheffield exhibitors are purely disinterested as far as ordinary Sunday opening is concerned, but the cause of charity is another matter, and the regret keenly felt by all is eloquent testimony to their enthusiasm in this direction.

For the Telephone Pad

Kenneth Friese-Greene, the cinema furnishing specialist, of 103-107, Queen Street, Sheffield, asks us to announce that his telephone number is now Sheffield 26027.

Birmingham and Midlands

(Representative: O. Ford-Jones, "Winona," Hugh Road, Smethwick, Birmingham. Telephone: Smethwick 289)

Sunday Shows for Walsall

Walsall Trades Council last Wednesday evening, with three dissentients, passed a resolution in favour of the Sunday opening of theatres and cinemas, with a proviso that care should be taken to safeguard the conditions of employment of persons engaged at such places.

Opened with "Classitone"

The Picture House, Bridgnorth, opened on Monday last with W. A. Webb & Co.'s "Classitone" sound-on-film equipment, which is operating in conjunction with Ross projectors.

For the Kiddies

December 29th is to be a red letter day for the kiddies of the Handsworth District, for Manager A. Silvester Miles will entertain 1,000 children to a special matinee at the Villa Cross Picture House.

Manager Bowgen, of the Cape Hill Electric Theatre, is also at present engaged in arrangements for a special New Year's party for his juvenile patrons. Upwards of 1,000 kiddies will receive gifts.

Xmas Fund Contributions

Special collections have been taken in Birmingham cinemas during the past week on behalf of the *Birmingham Mail* Fund for the provision of Christmas dinners and clothes for the poor of the city. Already a cheque for £600 has been handed in on account. Amongst the contributions, the Futurist heads the list with £60 10s. 7d.; West End Cinema, £47 2s.; Regal, Handsworth, £42 6s.; Gaumont Palace, £39 5s.

Snooker Final

The final in the snooker handicap, organised under the auspices of the Birmingham and Midland Cinema Trades Benevolent Fund, was played off on Friday evening. F. Warrender, organist of the Rialto, Hall Green, was the winner. As a result of the tournament, the Fund has benefited by over £10.

Leeds and District

(Representative: H. S. Pitts, "Yorkshire Evening Post," Leeds, or Leyburn Grove, Bingley)

Down and Up

A week or two ago, when the new tax first began to operate, box-office receipts slumped horribly, not only in the suburban houses, but even in the city theatres, and exhibitors attributed the falling-off to the new tax. Then, to the surprise of everybody, business "bucked up" somewhat. I hope it holds good throughout the Christmas season, and, well, here are my wishes for a Merry Christmas and a Bright and Prosperous New Year.

Christmas Shows

Leeds cinemas will open, much as usual, from 2 o'clock to 10 on Christmas Day and Boxing Day. The local authorities only stipulate that films appropriate to the occasion and no comedies be shown on Christmas Day.

Notts and Derby

(Representative: W. Bernard Stevenson, "Hillside School," 7, Noel Street, Nottingham, and "The Nottingham Journal," Parliament Street, Nottingham. Telephone: Nottingham 3211)

700 Dancers

There were nearly 700 dancers at last Friday night's cinema staffs' ball at the Palais de Danse, Nottingham. The M.C. and organiser was Frank N. Burbury, manager of P.C.T.'s Nottingham Hippodrome.

The British Cinema

Parliament Street Picture House, Nottingham, has been acquired by Percy Artingstall, managing director of the Ideal Cinema Company, Ltd., of Southwell, Notts, who reopened it last Tuesday as "The British Cinema." It is to be the policy of the company to show a programme containing none but British films.

Leicester and District

Cinema Ball

A notable event early in the New Year will be the cinema ball and cabaret at the Palais-de-Danse on January 8th, arrangements for which have now been completed. It will be attended by the Lord Mayor and Mayoress and a distinguished company. Several film "stars" have promised to be present.

South Wales

Ingenuity

The manager of the Gaiety Cinema, Roath, Cardiff, F. W. Atkins, is a man with imagination and with plenty of resource. During an evening performance last week a garage, only a few yards away, became the scene of a fairly big fire. As soon as the fire was discovered, Mr. Atkins 'phoned for the police and then issued orders preventing anyone entering the cinema. As a result the crowded audience in the house was unaware that a fire was raging a few yards away, and the cinema performance went on in a perfectly normal manner.

Sunday Concerts to End

Barry (Glam.) Town Council last week considered the question of allowing Sunday concerts at the Theatre Royal, Barry, one of the houses run by W. A. O'Connor, who asked to be allowed to run the Sunday concerts until March next, or, alternatively, he asked for seven days' notice to terminate the concerts. It was agreed to give Mr. O'Connor seven days' notice to bring the concerts to an end.

Northern Ireland

(Representative: George Gray, Fort Garry, Cregagh Park, Belfast)

Christmas

There will be quite a number of special performances for kiddies at various Belfast and district houses, for managers are following their usual custom of arranging to give their small patrons their annual Christmas treats. It has been arranged that all houses shall not only have special matinees, but shall open much earlier than usual. The White Cinema Club, too, is paying its usual attention to the festive season, and, in addition to sending cheques to charitable organisations, is also carrying out its old-time custom of presenting each kiddie under the care of the Belfast Guardians with six new pennies.

Censorship

Censorship continues to be a source of concern to the Ministry of Home Affairs, who are asking corporations to send their replies to the "model" conditions sent them some time ago. Derry Corporation's special committee appointed to deal with this matter have adjourned their discussions upon the matter, and will probably submit them at the January meeting for approval or otherwise.

LANCASHIRE'S FIRST GAUMONT PALACE

City Theatre in Suburban Setting

Many rebuilding schemes have been completed in South-West Lancashire in the last few years, but none with such devastating thoroughness as that which, on Monday, December 21st, received the imprimatur of popular and civic approval. Not a brick remains of the old King's Cinema and Billiard Hall, the site on which they stood in Oakfield Road, Liverpool, having been swept absolutely clear to make way for the first Gaumont Palace in Lancashire. And here it is, modern and majestic, a city theatre in a suburban setting.

In the early part of this month, the Lord Mayor of Liverpool, speaking at the North-Western C.E.A. cinema dinner and ball, confessed to a fondness for pictures and facetiously let it be known that he did not often get invitations to them. It was fitting, therefore, that a sympathiser of such calibre should give the Palace its send off. This is the first time, within my recollection, that a Chief Magistrate of the city of Liverpool has officiated at the opening ceremony of a new cinema.

Designed on simple lines, with modern feeling, by Gray & Evans, of North John Street, Liverpool, the Gaumont Palace has a frontage of 79 feet to Oakfield Road and 152 feet 6 inches to St. Domingo Vale. Terracotta in buff, with a touch of black here and there, and red and black ornaments, makes a fitting frontage for so fine a building, while the side elevation to St. Domingo Vale is equally imposing, with its return bay from Oakfield Road and choicely modelled terra-cotta pit entrance. Over the main entrance is a large canopy, lacquered in old gold, and with strip lighting on the underside. The canopy was made and supplied by Garton & Thorne, Ltd.

Stainless Steel Fittings

Marble steps and paving at the main entrance lead through five pairs of glazed oak swing doors, with stainless steel fittings, to main entrance hall or lounge, a spacious compartment, panelled up to dado height in limed oak. The pay box is equipped with Accurate ticket issuing machines, being built to harmonise with the other timber work. Above the panelling the walls and the ceiling are finished in soft tones of ivory, relieved with touches of silvered blue.

From the main entrance hall the public are taken into the auditorium and up to the balcony, foyer and higher balcony by two wide staircases, the steps and landings of which are laid with terrazzo with non-slip treads. All these walls are lightly modelled with a relief finish.

Accommodation is provided for 1,612 persons—1,112 in the stalls and 500 in the balcony.

All the seats, supplied by W. W. Turner & Co., Ltd., are in wine coloured plush, the rear and balcony seating being more luxuriously upholstered than that at the front of the house. All the carpets are of the familiar Gaumont-British special design, incorporating the initials "G.B."

The balcony, constructed of steel and reinforced concrete, is two level loading, the stairways connecting the balcony foyer to doors at the extreme ends of the centre cross gangway and the rear balcony.

Regarding the decorations, one is at once struck with the fine modelling of the fibrous plaster to ceilings and walls of the auditorium and foyers; the domed plaster enriched ceilings under the balcony and entrance hall; the fine ornamental vent grilles, organ grilles and canopies; and the beautiful decorations and lighting effects, which, together with the curtains and other draperies, give a distinctive colouring and warmth, and with the luxurious and roomy seating which all blends, makes the whole atmosphere akin to that of one large drawing room.

Provision for Variety

The auditorium walls have been modelled with festoons of Marb-l-Cote, and finished in soft scumbled tones of dull red and gold, with metalled green dado, and the wall panels at the sides of the auditorium filled with a rich gold velour, with motifs of green and brown silk velour, crowned with curtains of the same material.

The ceiling is carried out in textured plaster and painted a soft scumbled green, with rust-red beams, and with mouldings picked out in green, black and red. The whole is sprayed in clouded gold. Heaton Tabb & Co., Ltd., of Liverpool, were responsible for the decorative work.

In accordance with the latest practice in cinema construction, the proscenium opening is of large dimensions, 40 feet wide and 33 feet high, and provision has been made for variety acts, should it be desired at a later date to present cine-variety programmes. Dressing rooms, with hot and cold water, are attached. Provision has also been made for an orchestra accommodated on a movable floor. Rooms have been planned for organ chamber, blowing room, etc., for the installation of an organ. Lighting is concealed in the hollow section of the proscenium front.

Soft Iridescent Colours

The proscenium and balcony front have been painted and decorated in soft irridescent colours and sprayed with silver and gold. A pelmet, on simple modern lines, in rich autumnal brown silk velour, embellishes the proscenium. The curtains are in a beautiful lustrous silk velour in rich gold, with a central motif of autumnal brown silk velour stepped up in pylons, which lends height to the proscenium opening. The bases of the curtains are finished with rich art silk bullion fringe.

Also treated in modern manner are the balcony foyer walls, which are rough textured in a grey tint, and carrying a stencilled Japanese garden scene in pastel shades of brown, with touches of green and silver. Green silk window curtains are fitted.

Ceiling and beams in the foyer have been finished in soft irridescent metalled colours. Staircase ceilings are in primrose, and the rough textured walls in soft scrubbed-out tones of green.

Six Main Lighting Units

In the auditorium there are six decagonal main ceiling lighting fittings, six feet across flats, while, under the balcony, in the ceiling recesses, there are three suspended fittings, and one rectangular shade (9 feet long) flanked by square ceiling fittings. White strip lighting is fixed along the front edge of the balcony.

The secondary lighting is from 230 volt 80 amp. hour Britannia cells, which will automatically supply current for the theatre illumination in the event of a breakdown in the main supply. The decorative grilles in the proscenium panels are floodlit by four 100 watt lamps in each of the two ornamental balconets at the base.

For the stage lighting there is one foot and one overhead batten, with three-colour lighting, controlled through dimmers from the operating box. The total wattage for the whole of the theatre is approximately 93,000. The general lighting installation was carried out to the designs of, and by, the Gaumont-British engineers.

The Projection Department

In keeping with other departments of the theatre, the operating suite, at the rear over the balcony, is well designed. The operating unit is constructed entirely of fireproof materials. It is entered by a separate staircase directly from the street and is entirely shut off from the auditorium, thus insuring absolute protection to the public. A further steel staircase, leading directly on to the roof flats, has been installed as an emergency exit.

The box is equipped with two Eclipse machines, having a throw of about 100 feet, and British Acoustic sound picture mechanisms. The size of the projected picture is 33 feet by 27 feet. Behind the screen, in a recess, are three double-unit horns. Crompton Parkinson, generators, having a 200 amp. output, are installed.

F. G.

THAWPIT for Cleaning Films & Talkie Equipment

ABSOLUTELY NON-INFLAMMABLE

SPECIAL PRODUCT

Gallon Tins, 19/6; Quart Tins, 7/-

MANUFACTURED AND PATENTED BY

THAWPIT, LTD., Astor House, Aldwych, W.C.2

Another Liverpool Theatre Reopens

Granby Street House

After being in the contractors' hands for five weeks, the Prince's Cinema (formerly the Granby), Granby Street, Liverpool, reopened on Monday (December 21st). The lessees of this hall are Regent Enterprises, Ltd., with which company Phil Hanmer is associated. By altering the partition separating the vestibule from the theatre, extra accommodation has been provided in the stalls, which now seat 350 persons. In the balcony there is seating for a further 250 persons. The old balcony has been entirely demolished and in its place has been erected a larger structure with a steeper rake, the rear part being carried under the operating suite of rooms, which have been entirely rebuilt.

All the seats are new and are of the tip-up pattern, upholstered in wine coloured plush. The carpets are of modernist design.

Decorations are carried out in amber and cream, with the wall panels in textured plaster. Two Kalee 8 projectors and R.C.A. all-mains talking picture equipment have been installed, also an "Xtralite" screen. In the pay-box are Automaticket machines.

Seven extra radiators have been fixed in the auditorium. Altogether, the comfort of the theatre has been brought up to the standard one expects in the most modern theatres.

The architects were Gray & Evans, of Liverpool, and the contractors:—Main contract, George Platt & Sons, Ltd., Liverpool; decorations and stage draperies, Heaton Tabb & Co., Ltd., Liverpool; seating, C. R. Harrison & Sons, Newton-le-Willows; carpeting, J. Hulman, Liverpool and St. Helens; electrical work, C. P. Ribton, Ltd., Liverpool.

SHOWMANSHIP ACTIVITIES

TWELVE LITTLE SAXOPHONES . . .

Managers of big houses with a fancy for musical novelty will be interested in the orchestra being featured this week at the New Gallery, Regent Street, W. The originality of this band is its composition, for it includes the whole saxophone "family" of 12 instruments, ranging from the deep and lordly double bass to the smallest high-speaking instrument. The special orchestra is completed by two steel guitars, two accordions, two banjos and a piano.

We have not yet had an opportunity to test the musical effect of this remarkable combination, but it cannot be doubted that, as a curiosity, such a presentation would be welcomed by patrons of large houses where band shows are appreciated.

THOUGHT FOR THE KIDDIES

London exhibitors are sparing no effort to ensure that poor kiddies shall at least spend a few happy hours at Christmas and receive a present or two. At the New Cross Empire, Manager Hockman prevailed upon the Mayor of Deptford to make a personal appeal from the stage, after which the necessary "grist" was duly forthcoming. Special free children's matinees, with a specially arranged programme, have all added to the kiddies' gaiety.

Manager A. J. Matthews, of the Globe, Clapham Junction, S.W., has arranged a huge Christmas tree, bountifully loaded with gifts, to be sent in state from his theatre to the local children's hospital. With the tree will go the Fairy Queen, Pantaloon, Clown and Father Christmas. These willing helpers will stage a little party and sing carols for the children on Christmas morning. The Broadway, Stratford, is having a huge children's party on December 30th, at which George Lansbury, M.P., Tom Groves, M.P., and the Mayor of Stratford have all promised to attend and assist to provide the 3,000 children with a real peep into fairyland.

PASSING GREETINGS NEATLY

Kathleen Mason has a knack of making the weekly issue of the Stoll Herald a bright and readable publication. In the Christmas issue she has introduced a neat method of wishing patrons a happy holiday. A bold drawing of the exterior of the Stoll Theatre, Kingsway, by J. P. Seaborn, the theatre's artist, is reproduced in colour above the words: "Wishing You the Compliments of the Season." A full page is given to this—and it's worth it. Though Miss Mason has been at the Stoll for the past 10 Yuletides, her flair for neat and attractive publicity shows no signs of falling into a stereotyped groove!

TICKETS FOR ADVERTISEMENTS

As an inducement to screen advertisers at the Albion Cinema, North Shields, Manager W. H. Gwilliam is offering tickets for admission to the cinema at reduced prices. Each advertiser is given a supply of these tickets, which he can distribute to his customers.

Presentation of complimentary tickets to screen advertisers and those who display theatre bills is no new gag, but this variation is one that should commend itself to other showmen. As a means of attracting custom to the theatre and the advertiser—to say nothing of slide contracts—it should prove workable anywhere.



Giant photographic coloured enlargements of star portraits, by Raines of Ealing, are features of Gaumont's "splash" display for "Congress Dances" at——the Tivoli. The old-fashioned triple candlesticks in the main frames are also noteworthy, as suggesting the correct atmosphere of the film.

May Friendship Be Yours in 1932

CLEMENT BLAKE & DAY

Specialists in the Private Sale of Cinemas,

22, WARDOUR STREET - LONDON, W.

Telephone: Gerrard 1192. **Telegrams: Lennocks, London.**

HAVE THE FOLLOWING

CINEMAS FOR SALE

£28,000 Cinema built three years ago, and which was described by THE BIOSCOPE as "undoubtedly the Super-Cinema of the district," in one of the largest cities in the North of England; seating 1,400; and doing very big business year in, year out; we have weekly figures in the office for the past two years. This is a concern which, if financial conditions were anything like normal, would not be at all dear at £40,000. Price £28,000 freehold, subject to small Head Rent. CLEMENT BLAKE & DAY.

£16,000 For reasons of health, a North of England Exhibitor **had** to purchase a Cinema some years ago in the South of England. The show is the only one in select resort, and does the highest class of trade; prices of admission 2s. 6d., 1s. 10d., 1s. 6d. and 1s. His health has not improved; and although he is making "very big" profit, he cannot possibly carry on any longer; seating 800 (Balcony holding 200); 999 years' lease at low Ground Rent; "Western Electric"; Stage and Dressing Rooms. CLEMENT BLAKE & DAY.

TO LET Executors are wishful to sell at £16,000 a show in one of the largest towns circling Manchester; but we are prepared to put forward, alternatively, an offer of £30 a week rent for the place on lease. Seating accommodation for 1,200 with large standing room; licensed for everything; large Stage, and Dressing Rooms; "Western Electric." The hall has recently been redecorated and reseated. CLEMENT BLAKE & DAY.

£15,000 One of the newest and most up-to-date Cinemas round about London; only opened up about two years ago; has seating accommodation for 1,600 and large standing room; large Cafe; and large and popular Dance Hall; long lease. CLEMENT BLAKE & DAY.

£12,000 Freehold Cinema, seating 1,222, occupying an excellent island site in thickly populated district of large North of England city; B.T.-H. "talkies." We are prepared to put forward any reasonable proposal for this show on lease. CLEMENT BLAKE & DAY.

£11,500 The only Cinema in important Shropshire town: nearest other show 9 miles away; has been in present hands 19 years; and the owner, a widow, is retiring. A magnificent block of stone buildings in the best position in its town. British Acoustic "talkies"; Chartered Accountant's figures available for the 19 years; and any year that may be selected will show a handsome profit. CLEMENT BLAKE & DAY.

£10,000 Cinema that was rebuilt three years ago in one of the most rapidly developing districts on the outer edge of London: only one other show in the district and that half the size; seating quite 900; "Western Electric"; profit £4,000 a year; will be let on any length of lease for premium of £10,000. CLEMENT BLAKE & DAY.

£7,000 A large Cinema in busy Midland town; occupying the best position in its town; specially built not many years ago; and seats 1,400; "Western Electric" fully paid for; profit £80 a week. CLEMENT BLAKE & DAY.

£4,000 The only Cinema to cater for a very large district in Co. Antrim; nearest other show 10 miles; specially built; and doing remarkably big business at a weekly profit of something like £50; Stage and Dressing Rooms; "R.C.A." "talkies." CLEMENT BLAKE & DAY.

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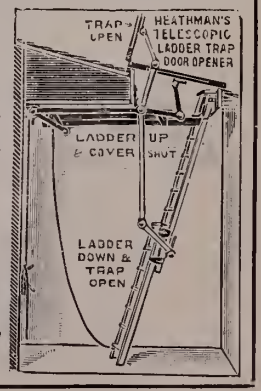
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